

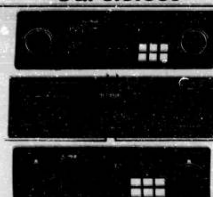
# S.D.'s Mobile Electronics Giant



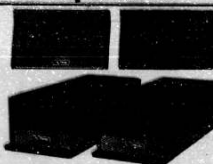
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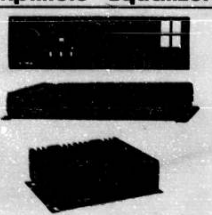
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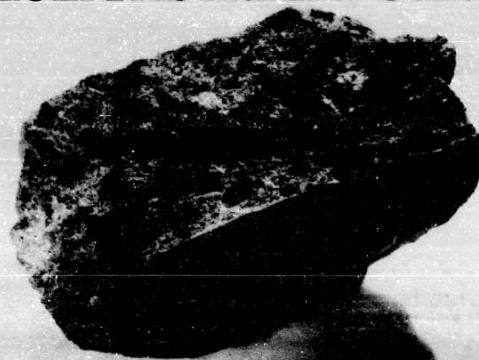


**PICTURE STORY**  
A new feature from the San Diego Historical Society  
See page 25, section 3

# READER

VOLUME 15, NO. 3 JAN. 23, 1986 SAN DIEGO'S WEEKLY

## Would You Invest a Million Dollars in This Hunk of Concrete?



It's called Impervicon, and it's created by an inexpensive, revolutionary new process that makes it five times stronger than regular concrete and a thousand times more useful. So why have dozens of investors lost millions of dollars?

In September of 1979, Michael duPont met two extraordinary men named Walter and Alex Gutierrez. DuPont, whose great-great-grandfather was the founder of the E.I. duPont chemical company in Wilmington, Delaware, felt destiny breathing down his neck as he listened to Walter Gutierrez describe a remarkable discovery he'd made. Gutierrez, a soft-spoken, congenial man who called himself a chemist, possessed a "secret formula" to produce a wood substitute known as Impervicon. DuPont, who was president of a local firm called duPont Energy Control Corporation, saw samples of the materials and was flabbergasted; he saw picture frames, shake shingles, shovel handles, golf club heads, plant pots, and other items that looked like wood, felt like wood, smelled like wood, had all the qualities of wood... but weren't wood. And they cost less money. Imagine the markets for such a product! It wasn't a question of whether or not Impervicon would sell and make someone a billion dollars. This was unmistakably the greatest discovery in materials research since the invention of plastics, and it would revolutionize every industry that currently uses wood. The only question was, who is going to make history by

bringing it to the public? DuPont, inspired by the spirit of his great-great-grandfather, Eleuthère Irénée duPont, decided it would be he.

Six years later, no revolution has occurred. The place of plastics in the hierarchy of twentieth-century inventions is secure. And Michael duPont is in big trouble, because duPont Energy Control Corporation (duPECC) failed miserably in its attempt to market Impervicon. DuPont and his wife Peggy both pleaded guilty last August to two felony charges that arose out of their association with the Gutierrezes. One count was for tax evasion, the other for a securities violation, and the duPonts each face the possibility of a ten-year jail term. They will be sentenced sometime this spring. The duPonts do, however, cling to one hope — that the federal government has figured out the truth about Walter and Alex Gutierrez, who the Point Loma couple feel are the true villains in this unhappy saga that has left 250 duPECC stockholders wondering if they'll ever see their share of \$1.2 million in investments.

Why are the Gutierrezes responsible? Because, the duPonts insist, the "secret formula," as the brothers Gutierrez presented it, never existed. It was a

continued on page 20

## PART ONE

By Stephen Meyer  
Photographs by Craig Carlson

# They Work Out To \$4.99 Each.



We made a special purchase, and so should you: All crew neck sweats and draw string pants are 70% off their usual price, or just \$4.99.

These aren't leftovers. These are over 120,000 sweats from one of the country's largest mills. Dozens of colors. Made in the U.S.A. 50% cotton, 50% blend. \$15, \$20 stuff. Now \$4.99.

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### The Tax Gap

I would like to respond to the article "The Goldberg Variation" ("City Lights," January 16). It is refreshing to know that not all of the homeowners sit on their backsides all the time. The Franchise Tax Board can, and does, terminate a taxpayer's year if the collection of taxes may be jeopardized. It is called a "jeopardy assessment" and is used most often in situations where individuals are involved in illegal activities such as bookmaking, prostitution, narcotics trafficking, etc. Since the income is from an activity outlawed by society, it is assumed that the income will not be reported. (A fairly solid assumption, I would think.)

Over the last few months there have been several articles referring to the unreported income and why it taxes appearing in papers across the nation — it is referred to as the "tax gap." It costs honest citizens several hundred million dollars per year.

I, as a taxpayer, am glad that the Franchise Tax Board is trying to "protect the pocket" of the average citizen, especially when it is from those who are willfully breaking the law.

Attorneys are the only ones who gain from the current court system. If more cases were terminated at the conclusion of the jury trial, and the defendants required to serve their sentences, the cost of government could be reduced considerably, with the cost of supporting jails and prisons may go up, but perhaps if criminals faced a stronger probability of going to jail, the crime rate would decrease!

### LETTERS

The Reader welcomes letters for publication. Address them to Letters to the Editor, Box 98000, San Diego, 92138. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

Not every case that eventually gets to court justifies an appeal, but a large percentage are appealed and dragged through the system for years. (Case in point: Sanders B. Segal, arrested December 5, 1982 and finally sentenced in March, 1985.) I have been robbed at gunpoint, my home has been burglarized, yet both "criminals" have gone free? Why? Because appeals have resulted in dismissals! One had pled guilty; one had been found guilty. Both were released because of a "technicality."

Maybe the illustrious Mr. Goldberg can serve as an example to the rest of the legal community. If he hadn't used the system by dragging the case out, perhaps he would have filed a "timely claim." Unfortunately the courts will probably find a technicality which will allow the ruling to go in favor of "an officer of the court." And once again the honest taxpayer will have to carry the burden.

My heart bleeds not for Segal or Goldberg. Thank you Franchise Tax Board.

G.A. Nace

### If We Could Talk For The Animals

Regarding the article "Birth of a Cetacean" ("City Lights," January 16), some things need to be said about the purpose of zoos and aquariums in general. There are only two positive reasons for animal keeping in such facilities: the propagation of endangered species of animals, and the education of the public about animals. Competition between institutions that involves the withholding of valuable animal

information (e.g., necropsy reports, diets, birth records, weights, etc.) should not exist. Animal facilities which compete on this level are mainly concerned with entertaining the public. Education and propagation become secondary and the animal's loss in the long run. As animal caretakers, we are all on the same side and must work together to accomplish our common goals.

Debbie Bushong

### George By Train

I have flown with PSA a few times in years past, but after hearing ("Office in the Sky," January 9) that their pilots descend to Lindbergh Field at nearly the speed of sound (in a DC 9 jet), I am taking Amtrak.

The standard rate of descent to Lindbergh Field is 1000 feet per minute, not 1000 feet per second, as was incorrectly reported in our cover story of January 9.

The Reader regrets this error.

—Ed

### French Lesson

Right on, Helen McKenna ("Letters," January 9). As for myself, I couldn't even finish reading "Bad Stewards" "winning" story.

"Courage" comes from the Old French "cœur," meaning "heart." However, instead of writing about heart, your winner was writing about genitals.

R. Brown French Mission Hills

### To Dispose Of Trash

The Arnold's "So Fine Idea" ("City Lights," January 9) is filled with misinformation... and he has used my name as the source of most of the information. I resent this!

For instance, he said that my firm for waste disposals "assumed of merely sending out tons of garbage to be incinerated." The truth is that three violators have been sent out before the matter is referred to the grievance committee, and then a fine may or may not be levied.

The reason we are concerned about dripping faucets is that the water is paid for from the cost of all homeowners' fees, not by each unit's usage. This means that everyone suffers if one homeowner wastes water.

Mr. Arnold's statement that we prohibit children under the age of 18 from dumping garbage is incorrect. The rule reads, "Do not send small children (those who cannot reach the top of the dumpster) to dispose of trash."

When Mr. Arnold asked me how many fines had been levied in 1983, I said I didn't know the exact figure. I suggested he call Marie, our manager, and I gave him the phone number. I know now, after checking, that the actual number of fines was three, a small number when you consider we have 388 units.

All in all, the article was very unfair. Mr. Arnold makes it sound like ours is the only complex that levies fines for violations. I believe that all large condos complexes use this method as a final step to uphold the validity of their rules and regulations.

Although I asked Mr. Arnold to check out his information for accuracy, it is apparent that he did not take the time.

Barbara Brandmeier

Point Loma

Thomas K. Arnold replies:

Barbara Brandmeier did not mention in our interview anything about three letters of warning; she

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# City Lights



## Burned At The Steak House?

For more than fifteen years the Butcher Shop Steak House has been a popular Mission Valley landmark. Developments in recent months, however, have cast doubt on the restaurant's very

future. Last November 4 the Butcher Shop, located on the ground floor of the Plaza International Hotel on Hotel Circle South, filed a complaint in superior court, accusing the hotel's parent corporation, International Hotels Construction and Management Inc., of violating the lease agreement between the two by

"denying in bad faith" that in April of 1982 owner Roberto De Phillippis exercised his option to extend that lease another ten years. Since that time, the complaint charges, International Hotels has been

trying to drive De Phillippis out so that it could buy the business "for a fraction of its true value."

International Hotels' tactics to accomplish that, the complaint alleges, include "assaulting and battering employees and suppliers; screaming racial epithets to minority employees, sexual epithets to female employees, and religious slurs to employees who are members of certain religious groups; threatening and intimidating employees with obscene language, concealed weapons, and threats of bodily harm and death; destroying furniture, kicking in doors, and breaking

## Garbage Of Solomon

A man's home is his dump, according to Solomon Frank, who is opposing mandatory trash pickup in Vista because he would rather recycle or bury his family's garbage in his back yard.

Frank is among the estimated thirteen percent of Vista residents who don't use the services of a refuse-removal company. While some of these people make frequent trash trips to the San Marcos landfill, a very visible fraction take the leftovers of civilization to the nearest vacant lot or store it on their property until a sizable pile begs to be taken to the dump. Visitors from the vermin and rodent worlds have been wallowing in the refuse, and business owners are complaining about residential debris that sneaks into their dumpsters. So the Vista City Council, citing a health hazard that is also odious to the eyes, wants to pass an ordinance requiring all city residents and businesses to have their discards professionally removed at least once a week. (Vista is the only municipality in northern San Diego County that does not have mandatory trash pickup.) An alternative offered by the proposed ordinance is the mandatory

purchase of forty-eight landfill passes (at \$4.50 each) each year.

But neither choice is acceptable to Solomon Frank, who has been recycling his family's garbage for the last eight years. Frank's voice was the sole public outcry against

had complained about them. When he checked with federal authorities, Hoxter says he found that a permit was not needed to film on federal land. So the officers left, taking the script for possible evidence, along with Everest's gun, which was returned the next day.

But the mood was ruined, and so was Everest's concentration. The crew decided to come back another time to finish the video, whose plot was already suffering a change because two of its earlier characters, Joanna Storm and Steve Cummings (also professional names), hadn't shown up that day. The script, which was mostly ad libbed ("People tend to flub up on their lines," says Goodie), has been altered once again, according to its director: *Fowl Play*, which started out with two women hunting for male game birds, will now end when two armed men, dressed as deputies, jump in front of the male performers and yell, "Freeze!"

-B.C.



(both stage names) were taking a break before the final scene. Goodie was nude; Everest wore a pair of boots. According to the director, two undercover vice officers and two uniformed deputies came out of the woods with guns drawn, yelling, "Don't move!" Goodie, a twenty-six-year-old cocktail waitress from El Cajon, says she feared for her life. "We didn't know they were cops at first," she recalls. "They were just men with guns."

The actors also had guns, recalls detective Bob Hoxter. The male lead was loading a .357 caliber revolver while aiming it in the direction of the officers, who were hidden by the bushes. "He had it

pointed directly at us," says Hoxter, who did not assume that the guns were just props. They weren't. A deputy from the Pine Valley station had by chance discovered the film crew in the premiere campground earlier that day, before the filming was in full swing. He called in the sheriff's vice detail to see if any laws were being broken. Vice officers came up from the La Mesa headquarters to check for minors and any other violations. After frisking the director and the cameraman, the officers saw a bag of marijuana in Goodie's purse when she retrieved her identification. They wrote her a citation for possession of less than an ounce. (The actress claims that she was not allowed to dress for twenty minutes. The male lead, whom the officers kept calling

Illustration by Debbie Thilly

# City Lights

## O.B. Surges

John Littrell and his neighbors on Niagara Avenue in Ocean Beach were among the 46,000 San Diegans affected by temporary power blackouts during the harsh winter storms that racked the county last November 29. But when SDG&E crews restored power to Littrell's home, he discovered the outage was more than a minor inconvenience. A TV, portable telephone, and answering machine belonging to Littrell and his fiancée, Jarleen Haney, were destroyed; their VCR and microwave damaged. Repairs and replacements totaled \$750. Littrell's neighbor, Gail Stevens, paid \$300 to repair her microwave oven, air conditioning/heating system, and electric lamps, while one Niagara Avenue resident says his refrigerator blew up. A microwave oven owned by a fourth homeowner was severely damaged by the outage.

Littrell learned later that a wayward palm frond, blown by gusty winds, had downed a high-voltage wire strung between power poles on nearby Santa Barbara Street. The wire touched a low-voltage line that feeds the Niagara Avenue homes, sending a powerful 4000-volt surge through the 110-volt electrical appliances. Littrell asked SDG&E to



reimburse him for the appliance repairs and replacements, but the utility said "an act of God" — not corporate negligence — had caused the palm frond to fall.

Littrell, an electrical and mechanical engineer, disagreed with SDG&E's assessment. "If a tree fell on those power lines, I'd agree it was an act of God. But a

fallen palm frond, no. If palm fronds are a problem, they shouldn't run their [power] lines near the trees." Such disputes are usually settled by a judge in small claims court, but Littrell and his neighbor Stevens have enlisted the help of UCAN, the local consumer advocacy group that represents SDG&E customers in utility rate hearings.

Stevens was also miffed that SDG&E wouldn't reimburse her for the damage to her lights and appliances, but her appeal to UCAN was prompted more by her feeling that the utility treated her cavalierly and dismissed her claim for reimbursement without proper consideration or courtesy. She claims the utility at first declined to send a service technician to check on her heating unit, which she feared might explode if she turned it on after the power outage. The utilities company did respond to her second request for service, but she recalls how the SDG&E technician dispatched to her house predicted that the utility wouldn't reimburse her. "He told me, 'Good luck. I bet they'll call this an act of God,'" The next day, Stevens says,

(continued on page 39)

## Navy Nets Charlie The Tuna

That laughing blonde with the innocent eyes, water-skiing around San Diego Bay off Coronado, might not be all that innocent. Could she be a Russian spy, out to examine the navy destroyers anchored nearby? And those masked men scuba-diving in the ocean about a mile west of the old Mission Beach roller coaster — who says they're not diving for secrets around the Naval Ocean Systems Center (NOSC) research tower, with tiny spy cameras hidden beneath their wetsuits?

These days, you just can't be too sure. And that's why the U.S. Department of the Navy, in two memos sent to the local Coast Guard office last November and December, is asking Coast Guard Commander Ed Humes to establish six "security zones" in local waters close to navy facilities, five in the bay and one in the ocean. That means they'll be off-limits to the public: boaters, swimmers,

divers, and everyone else. And the message contained in these memos is quite clear: "The security zones requested are necessary to protect these naval facilities and the vessels moored there from destruction, loss, or injury from sabotage or other subversive acts, accidents, or similar causes."

Building a mandatory five-day-a-week period for public comment, the six security zones will be formally entered into the Federal Register, thereby making them federal regulations, says Coast Guard Lieutenant Commander Steve Mojonier. "If we get a lot of public response, we might amend their boundaries somewhat," Mojonier says. "In fact, we've already done so in two instances where the navy's request would interfere with the rights of private property owners, or else get in the way of established navigational channels. But even these changes are minor, and I expect the zones to remain pretty much intact as to the navy's wishes." And once their boundaries are legally established, Mojonier adds, anyone caught within those zones by the Coast Guard (which is charged with enforcement duties) is guilty of violating federal law, a felony, and could face a maximum penalty of a \$50,000 fine and/or ten years in federal prison.

The first security zone, one hundred feet of water surrounding the Bravo ammunition pier at the North Island Naval Air Station across from NOSC on Point Loma, is already on the books. And the other five zones, Mojonier says,



Security zones (shaded areas) requested by U.S. Navy

become legal on February 18. These are the waters between the cruiser and carrier piers at North Island Naval Air Station, extending outward to the end of the piers (a distance of about 1000 feet); an oblong area off the Point Loma peninsula, stretching 500 yards into the channel; one hundred yards offshore from the NOSC fuel pier, which is north of the submarine base; the area inside the piers off the Thirty-second Street Naval Station, also about 1000 feet; and a hundred-yard radius around the NOSC research tower nine-tenths of a mile directly west of Mission Beach. And two of these, the Bravo pier zone and the one between the carrier and cruiser piers off North Island, have already been declared "emergency security zones" because of their popularity

with swimmers, Mojonier says, although both will still go through the regular process to determine their permanent boundaries. But while the Coast Guard is legally entitled to arrest violators, Mojonier concedes that is rather unlikely. "We don't want to go overboard and arrest everyone we see," Mojonier says. "We're first going to warn the violators, and then, if we have to, drag them out of the zones. Our task is not to put people in jail, just to keep them away." Still, he says, the Coast Guard is working closely with the navy, the U.S. Attorney's office, the FBI, and the San Diego Harbor Police, and repeat offenders sighted by any of these five agencies could

face the maximum punishment. "Boaters and other users of San Diego Bay and the ocean are just not going to be able to enjoy one hundred percent of the water anymore," Mojonier says. "With the increase in terrorists and spy cases all over the world, the navy is more security conscious than ever before, and people are going to have to learn how serious this whole situation really is."

-T.K.A.

# STRAIGHT FROM THE

By Matthew Alice

Dear Matthew Alice:

Last week I visited some department stores in Horton Plaza with the intention of buying an evening dress. After hours of browsing, the only thing I found was utter disgust with the stores' outrageous prices. (One store actually had a sheer, black-boned, flapper-style dress that cost more than \$1000!) My excursion into the world of high fashion and even higher prices left me wondering what has been the most expensive garment ever made, and who spends the most money annually on clothing?

Anilam Ross

Mission Hills

Dear Matthew Alice:

All this fuss about Princess Di! Those silly hats and once-seen outfits! I read somewhere that she spends more than a million dollars a year on clothes. True! And what does she do with the discards?

Princess Hrubetz

La Jolla

Poor Diana. Her Royal Highness the Princess of Wales is subject to nasty rumors. HRH gets no respect. After all, people expect a princess to look the part, don't they? So it's got to cost her something to dress accordingly. And look at it this way: her husband, Prince Charles, uses only half the funds he's entitled to from his coffers in the Duchy of Cornwall. So she's got to mind her purse strings. We have nothing but rumors to guide us—as one spokesman for royalty told me, "That sort of thing [clothing allowances] is not given out"—and the most authoritative rumors I've found have Diana's fashion tab at \$250,000 (Newsweek), \$300,000 (Time), or \$500,000 annually (an anonymous New York fashion maven). Oh, and rumor has it that Diana's sister and friends get the royal cascade.

Diana does well on a restricted budget. She made last year's Best Dressed list, didn't she? These twelve women (and twelve men) dress "without extravagance



Illustration by Rick Gentry

and ostentation but with distinction and influential flair," according to the list's standards. The average American woman and man, who spend \$535 and about \$450 per year on clothes, respectively, can't even afford the footwear these paragons of fashion wear. But then, many of the Best Dressed don't buy their own clothes anyway; designers loan the celebrities and socialites their creations for the public exposure the garments will get.

These Best Dressed aren't even in the same league as the real high spenders in the fashion world. I have it on good authority (don't you just love rumors, especially the "good authority" ones!) that one of the freest with her clothing dollars is Inelda Marcos of the Philippines. No surprise there. Nor is it surprising to find that those who contribute the most to the bank accounts of the courtiers in Paris are the wives of wealthy Middle Easterners. There's almost limitless oil money floating around over there (or was, until recently), and a chunk of it gets spent on fashion.

Many of the women are Moslems, though, and can't wear their fancy duds in public.

In fact, they can't even go to Paris for fittings. So what they do is have a form made with their measurements and ship the form to Paris; dresses are made to fit the forms, then the custom-made garments are shipped back home. There the women put on their own fashion shows, just for each other—no men allowed.

I don't know if it was a Saudi princess, a Philippine first lady, or a New York socialite who bought it, but the most expensive dress ever sold to the public was one shown in Paris in 1977. It had a name, naturally—the Birth of Venus—and was encrusted with 512 diamonds. The price tag was \$1.5 million. I wonder what the cleaning bill is for this little trifle!

Dear Matthew Alice:

I have noticed that in courtrooms the American flag has a gold fringe around the edges. What is the reason for this? Does it affect the jurisdiction of the courts?

D.R. Newhouse

Escondido

I stopped chuckling over the second of your questions when, during my research,

I came across an example of an astounding legal maneuver. It seems a jailbird sought to have his conviction overturned on the grounds that the flag in the courtroom during his trial had a gold fringe on it; the fringe nullified the flag's legal status, the desperate criminal asserted, thereby making the courtroom proceedings illegal. I don't think the appeal got beyond his lawyers' office, since a fringed flag is not only perfectly legal, it has an honorable history.

Military flags were the first flags in this country to be fringed. As far back as the Revolution, patriots sporadically added tassels and the like to the banner. But by the mid Nineteenth Century, it had become common practice for troops to add fringes both to the U.S. flag and to their regimental colors, especially during ceremonial affairs such as parades. According to flag expert Whitney Smith of the Flag Research Center in Winchester, Massachusetts, the military custom eventually spilled over into civilian life. As more and more flags came to be used indoors, people began decorating them. Many public offices (including courthouses and post offices) now have fringed flags. (Outdoor flags lead too strenuous an existence to sport such friffery.)

A fringed flag is neither improper nor illegal, as long as it falls under the specifications listed in the U.S. Code, Title 4 (mandatory reading for all flag wavers, by the way). As to whether a fringe affects the jurisdiction of the courts, I suppose the answer is: no more than a judge's robes do. But then, an unrobed judge in his or her underwear would be a bit distracting, so I guess the robes and fringes can be justified.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 80603, San Diego, California 92138.

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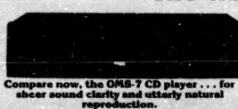
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## THE INSIDE STORY

BY PAUL KRUEGER

### BACK IN HILLSBOROUGH COUNTY, FLORIDA,

they're telling some amazing stories about Norman Hickey, who arrives here in early February to begin his tenure as chief administrative officer of San Diego's 12,000 person county government bureaucracy. Hickey, who was the unanimous choice of county supervisors to succeed Clifford Graves, has since 1981 directed county government in the west-central Florida area surrounding Tampa. Among the highlights of his five-year reign as Hillsborough County's number-one bureaucrat are these, chronicled by a reporter for the Tampa Tribune and reprinted recently in North County's *Times-Advocate*:

— Hickey and his family arrived in Tampa with a one-year supply of food stockpiled for Armageddon. Hickey's wife Dottie told the Tampa newspaper that the closets and cabinets of their home were filled with the freeze-dried, nitrogen-packed food and canned goods because "Norman really believes there may be a time when we won't have enough food." Mrs. Hickey said she believes that nuclear war will be the final act of a Biblical drama that begins when a satanic ruler comes to power.

— The same source Hickey read *Exorcism from the Book of Revelation* and experienced visions of the final battle between good and evil, the end of the world, and the coming of the Messiah. He began predicting events based upon how light and shadows fell on buildings.

— Hickey, who worked as a government security and intelligence analyst in South Vietnam during the 1960s, kept a "situation room" near his county office in Tampa. Patterned after a World War II command post, the room was

equipped with a huge wooden conference table and a wall-size map of Hillsborough County marked with 300 tiny flags representing county projects.

— Hickey distributed to county employees a ten-page guide detailing correct procedures for handling bomb threats. The guide included a three-inch by ten-inch instruction card to be kept under each county telephone and instructed listeners to ask the caller nine questions, including his name and address, the location and type of bomb, and his motive for placing the explosive.

— In a recent interview with the Tampa newspaper, Hickey said he hoped to regain the trim physique of his youth. "The first thing you have to do is survive," he told the reporter. "You never know when you have to run for your life."

• • • • •  
Roger Hedgecock made headlines a few years back when he denounced the local Republican Party central committee as "a bunch of nazis" for blacklisting two GOP members who expressed unacceptably liberal views. Mayoral candidate Bill Cleator similarly shocked the local GOP elite last week when he refused to promise support for fellow Republican Ed Struikama, should Struikama and Democrat Maureen O'Connor advance to the June mayoral run-off election.

Central committee officials say Cleator's unwillingness to back Struikama cost Cleator the potential support of some of the 125 GOP leaders who attended the forum. Struikama, by contrast, promised he would be "knocking on doors and working for Cleator," should Cleator advance to a run-off against O'Connor. That statement, coupled with a



Norman Hickey

rousing speech delivered by Struikama, helped him attract some new admirers.

(Struikama and Cleator are both taking speech lessons from Ron Arden. "He knocked 'em dead... A lot of people were talking about it," one GOP official said of Struikama's appearance.)

Cleator spokesman Don Harrison says, "We want to hear what [Struikama] has to say during the campaign" before pledging any support. And while he acknowledges that Cleator's position angers the GOP regulars, Harrison adds that "the Republicans' 'show me commandment' doesn't say, 'Thou shalt pledge to campaign for other Republicans,' only that 'Thou shalt not speak ill of another Republican.'"

Cleator's statement shows the depth of his bitterness toward Struikama, who he claims pledged not to run for mayor when Cleator and other city council members appointed him deputy mayor. Last week Cleator made another decision that shocked the GOP faithful: he will not

share the podium with Struikama in any appearance before Republican groups during the primary campaign, which ends February 25. "Struikama should focus on beating Maureen O'Connor," says Cleator spokesman Harrison. "This shouldn't be Republicans fighting one another." Harrison says Cleator would appear at Republican forums if other contenders, including Democrats O'Connor and Floyd Morrow, are involved, but the major Republican groups refuse to invite Democrats. Cleator's decision gives Struikama the advantage of appearing alone before several GOP organizations, including the seventy-five member Young Republicans, whom he will address February 21, four days before the primary election.

• • • • •  
Struikama, like Cleator, has become a born-again environmentalist. He is decrying the "Manhattanization" of San Diego's older, urban neighborhoods and reminding voters that he opposed the

sprawling La Jolla Valley project. Struikama is also selling himself as the political moderate, "the man in the middle" between Cleator and O'Connor.

But just last month Struikama and his advisors were polishing his image as a no-compromise conservative who led his fellow Republican council members in denouncing Mayor Roger Hedgecock's nomination of Democrats Mike Gotch and William Jones as the chairmen of important city council committees. To help prepare Struikama for a Channel 39 news report that discussed the November election victory of conservatives Abbe Weisheimer and Judy McCarty and the successful city council coup against Hedgecock, Struikama press secretary Judith Wolf talked with Struikama's campaign consultant, David Lewis, and wrote this December 4 memo to Struikama:

"[Channel 39 reporter] Dennis Morgan will be here tonight... to interview Ed for his 'Top Story' segment on the 11 p.m. news. It's a 2-minute 'in depth' look at the make-up of the new council, the new conservative, salt, and power politics...."

RECOMMENDATIONS  
"He strongly feels (and I agree) that Ed should not duck the issue of conservatism. He originally ran and was elected as a conservative and although there are no recent studies, Dave feels San Diegoans still like the label — especially fiscal conservatism."

"Ed's posture should be: I'm the leader of the conservative block of the Council. The election of two conservatives to the Council demonstrates clearly the will of the people. About power politics: Yes, there was a little battle [to overturn Hedgecock's nomination] but it was no different from a year ago when Roger had the votes [to appoint his choices]. Don't make this sound like a redistribution — rather, the people said they wanted a conservative salt... I made sure they got it."

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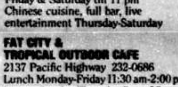
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928 Broadway 234-3442  
Lunch Monday-Friday 11:30 am-3:00 pm  
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Gourmet Italian seafood & oyster bar, full bar



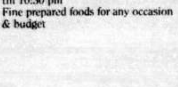
**CIAO BELLA**  
1409 Fourth Avenue 231-0300  
Lunch Monday-Friday 11:30 am-3 pm  
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Dine in cozy setting, Chic French & Italian cuisine. Also, Ciao Bella Gaslamp opening soon.



**CHEZ MOI**  
1407 Second Avenue 234-0884  
Lunch Monday-Friday 11:30 am-2:30 pm  
Dinner Monday-Thursday 5:30 pm-10 pm  
Friday & Saturday 5:30 pm-11 pm  
French cuisine, full bar, all major credit cards accepted



**CHINA CAMP**  
2137 Pacific Highway 232-1367  
Lunch Monday-Friday 11:30 am-2 pm  
Dinner Monday-Sunday 4:30 pm-10 pm  
Friday & Saturday till 11 pm  
Chinese cuisine, full bar, live entertainment Thursday-Saturday



**FAT CITY & TROPICAL OUTDOOR CAFE**  
2137 Pacific Highway 232-0686  
Lunch Monday-Friday 11:30 am-2:00 pm  
Dinner Sunday-Thursday 6 pm-10 pm  
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American/continental, full bar, live entertainment Thursday-Saturday



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1556 Fifth Avenue 233-6544  
Monday-Friday 8:45 am-6 pm  
Starting October 24  
Tuesday-Friday and Saturday open till 10:30 pm  
Fine prepared foods for any occasion & budget



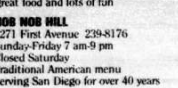
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Downtown's largest oyster bar, great food and lots of fun



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Monday-Friday 7 am-7 pm  
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Sandwiches, soups & omelets, fun atmosphere, full bar



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Cajun, California & classic regional American cuisine



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831 W. Harbor Drive 232-1141  
Lunch Monday-Saturday 11:30 am-3 pm  
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Dinner Friday & Saturday till 11 pm  
Fresh mesquite broiled seafood, full bar, dancing 9 pm-2 am



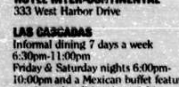
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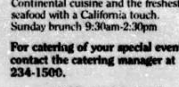
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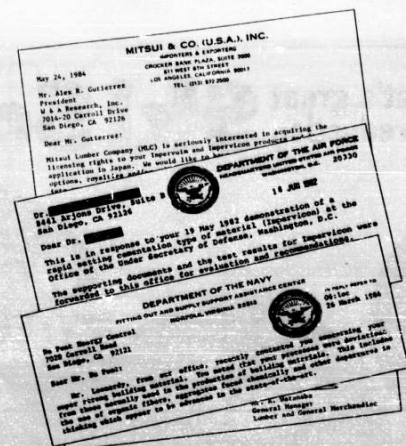


# Invest?

(Continued from page 10)

of Uruguay, is extremely difficult to kill and grows several inches a day. And here were the Gutierrezes telling Michael duPont that they can use this nasty, worthless weed to make furniture, telephone poles, railroad ties, shake shingles, low-cost housing, and a plethora of other products. "The formula wasn't just a better ball bearing," says Michael duPont. "This was going to provide shelter for the homeless throughout the world."

duPont also heard explanations of two other Gutierrez inventions, Impervicon and Ceramicon, concrete and ceramics substitutes made from formulas based on the same principles as Impervicon. Walter explained that he'd spent fifteen years developing the formula. He and his brother had slaved away in garages, sometimes as much as thirty-six hours straight. The pursuit of the dream had left them penniless; their dedication had destroyed two of Walter's marriages, forced Alex to lose his house, caused endless hardship for the two struggling brothers. "Isn't that what America is all about?" says duPont. "Two little Mexican-Americans going up against the system, discovering something the big boys don't know about. I was so impressed I gave the Gutierrezes \$50,000 right then and there on a handshake. I thought, these poor guys, they've got this great idea but no money. I gave them one check for twenty grand and another for ten and told them to wait forty-eight hours because I didn't have the money in the bank just yet." The Gutierrezes cashed the checks the very



Letters of interest from Mitsui, the Air Force, and the Navy

same day, and though there weren't sufficient funds in the account, duPont's banker covered for him. "My association with the Gutierrezes should have ended right there," says duPont.

But it didn't. In May of 1980 duPont was in Brazil trying to market another duPECC product, a fuel additive. In a discussion with the vice president of Brazil, he learned that one of Brazil's most pressing needs was cement. Six percent of all that country's fuel went into cement production (it has to be heated in kilns), and it was a terrible expense. Impervicon, duPont thought, Impervicon, the Gutierrezes' artificial

concrete, had numerous advantages over standard concrete. It was much cheaper, and it didn't require a gasoline-fired kiln. Since it was impervious to water, it could be poured in subzero temperatures. Instead of curing in a matter of weeks, it cured in a matter of hours. And it was six times stronger than concrete. From Brazil, duPont made arrangements for a demonstration to take place in San Diego. A representative from the Brazilian consulate came down to the Gutierrezes' offices, where he witnessed the molding of some Impervicon bricks. The samples were driven immediately to Los Angeles,

where they were put on an airplane and flown to Brazil. According to duPont, the tests conducted a few days later in a Brazilian government laboratory "blew everyone's minds." The tester had expected the samples to cave in at about 3000 pounds per square inch, as standard concrete does, but they held firm and finally exploded at about 11,000 pounds per square inch. "Everyone hit the telephones after the explosion," says duPont. "This was a major breakthrough."

Everything duPont learned about Impervicon and Impervicon over the next two years only reinforced his belief that Walter Gutierrez was going to make him and his stockholders rich by serving the world. He had results from the best testing labs in California proving that the products were viable. They passed tests for strength, brittleness, water resistance, flexibility, discoloration, and fire retardancy. The Army Corps of Engineers said Impervicon could only compare with one thing, polymer concrete, a concrete substitute made with plastic, that is extremely strong but as much as twenty times as expensive as standard concrete. The Gutierrezes had letters from Department of Defense officials who had seen a demonstration of Impervicon and were interested in using it to build and repair runways. An engineer from Lewis Research International, an international consulting firm, came to San Diego to examine Impervicon. He was very excited about it, especially after seeing test results from reputable laboratories he knew well—Testing Engineers, RADCO, American Standard Testing Company, Maxwell Hersey International.

The key to the Gutierrezes' sales strategy was the conference room in

(Continued on page 16)

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Length of the procedure	• 15-20 minutes	• 15-20 minutes	• 15-20 minutes
Who can have it	• All skin types	• All skin types	• All skin types
Preparation before	• None	• None	• None
What can be corrected	• Acne • Acne scars • Dark spots • Fine lines • Freckles • Large pores • Uneven pigmentation • Wrinkles	• Acne • Acne scars • Dark spots • Fine lines • Freckles • Large pores • Uneven pigmentation • Wrinkles	• Acne • Acne scars • Dark spots • Fine lines • Freckles • Large pores • Uneven pigmentation • Wrinkles
Healing time & pain level	• 1 hour 15-20 minutes (see text) • No pain	• 1 hour 15-20 minutes (see text) • No pain	• 1 hour 15-20 minutes (see text) • No pain
After operation care	• Simple home care • No special treatment	• Simple home care • No special treatment	• Simple home care • No special treatment
Results	• Immediate healthy skin • No downtime • No scarring	• Immediate healthy skin • No downtime • No scarring	• Immediate healthy skin • No downtime • No scarring
Can be repeated	• Yes, 12-18 times	• Yes, 12-18 times	• Yes, 12-18 times
Cost	• \$100 to \$150	• \$100 to \$150	• \$100 to \$150
What can be treated	• Face, neck, chest, hands and arms	• Face, neck, chest, hands and arms	• Face, neck, chest, hands and arms

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## Invest?

(continued from page 11)

their Mira Mesa facility, which was a museum of curios made from their materials. Potential investors and partners left the room thinking Walter Gutierrez was a twentieth-century alchemist who was years ahead of his counterparts in mainstream industry. On the wall were fifteen-foot-long shelves loaded with samples of Impervium, Impervicon, and Ceramicon products. "Come on, this has got to be wood," someone would say, grabbing an Impervium golf club head. Or one of ten shake shingles of progressively darker shades that looked like cedar shingles during various stages of their aging process. Or a shovel handle, a piece of parquet flooring, a statuette. Equally impressive were imitation clay tiles made of Ceramicon, and tiny figurines of Jesus and the Madonna made of imitation pewter and brass, and an insulator for high-tension power lines also made of Ceramicon. According to the duPonts, a purchasing agent from Southern California Edison "went crazy over it [the insulator]. He carried it around with him at our house and wouldn't let go of it." Walter Gutierrez would often tell a story about how someone once asked him if there was anything he couldn't make with his remarkable secret formula. "Yes," he'd tell them. "I can't make toothpaste."

DuPont, like so many others, never took the time to verify whether the Gutierrezes had ever produced anything besides impressive handmade samples. "You have to understand my thinking at the time," he says. "If the Gutierrezes had already been in production, they wouldn't need my help. We thought we were in on the ground level of something big! We didn't want to talk about it with other people. We wanted to keep it to ourselves." In early 1982 duPont was already devoting all of his time and his company's capital to promoting the Gutierrezes' products. He agreed that duPont Energy Control Corporation would acquire a San Francisco Bay Area company called Madera Wood Formed Products, in which the Gutierrezes had a controlling interest as partners. Madera possessed eleven licenses to manufacture and produce eleven different products, including smoking pipes, gun stocks, gun racks, coffins, specialty gift items, shake shingles, and shoe heels. The acquisition agreement required that duPont pay the Gutierrezes \$380,000 in exchange for exclusive licenses to manufacture and sell these products in South America.

By December of 1982, duPECC had paid the entire sum. And DuPont had also given the Gutierrezes or: million shares of stock in duPECC. In return the Gutierrezes were to buy out their partners and deliver to duPECC all ownership of Madera Wood Formed Products. With the Gutierrezes work-

ing alongside him in the same Arjona Drive building in Mira Mesa, duPont intended immediately to set up a manufacturing plant, install the Gutierrezes' existing injection mold machine, and make necessary molds to begin mass production of Impervium fire doors and shake shingles. DuPont had conducted cost analyses based on the Gutierrezes' figures — sixty-five cents a pound for ordinary Impervium and seventy-two cents for fireproof. At that price, duPont determined that he could not produce Impervium competitively with wood products such as two-by-fours that required simple cuts. "However, in any piece of wood that involved labor, for carving, altering, gluing, and clamping — that's where you really saved," says duPont. "We simply had to inject the stuff into a mold." In a year or two he fully expected to be rich beyond his wildest dreams, as would his stockholders. "There was no doubt in my mind I was dealing with geniuses," says duPont. "Alex used to say that the government of Mexico had agreed to nominate Walter for the Nobel Prize in chemistry."

The Gutierrezes' Orange County attorney at the time (late 1982), Morris Sorenson, drew up papers stating that duPECC could do business under the eleven licenses previously held by Madera Wood Formed Products. The papers were to be signed by the Gutierrezes and the Mara partners, then sent on to duPont. At a May 28, 1983 meeting of duPECC stockholders, Walter Gutierrez told one hundred people that the Madera licenses were in duPont's possession, that duPont and Imperial Dynamics were "joined at the hip," and that production was imminent. Months had gone by and duPont had never seen the signed papers. But he brushed it off; he wanted to get into production, start taking sales orders to get the fire doors or shake shingles on the market.

In June of 1983, six months after the acquisition requirements had been met, duPont was ready to begin production. He requested a small quantity of secret formula material, two barrels' worth, to make production prototypes. The pastlike secret formula was to be manufactured in various plants down in Mexico, the Gutierrezes said. The organic fibers, which were the base of the Impervium formula, were grown in Central and South America. "Alex used to say the vines grew eight to ten inches a day," recalls duPont. "He'd say, 'You take a two-mile-wide stretch of land between the sea and the mountains and you start harvesting at the sea. By the time you get to the mountains, you can go back to the sea and start over again. That's how fast these vines grow.'"

DuPont asked the Gutierrezes where in Mexico were the facilities where the goop was manufactured. The brothers wouldn't say. Their operation, Alex Gutierrez told duPont, was set up like the Manhattan Project, which created

the first atomic bomb. In order to make sure that no one could figure out the formula for the "secret sauce," as it was called, each stage of the operation was kept separate so that no one knew what anyone else was doing. If he were to reveal the location of the Mexican plants, Alex said, someone could determine what ingredients were shipped to the plants and in what proportions, and that person could then crack the mystery of the formula. DuPont didn't ask to see the plants anyway, "because I didn't care as long as the goop worked. You have to realize that inventors tend to be a bit eccentric. They're suspicious of people with money. They think everyone is trying to rip them off. I felt I had to win the Gutierrezes' confidence." DuPont adds another possible reason: "Maybe I was afraid if I pushed them too hard, I'd lose them."

DuPont's plan was to obtain just enough material to perform a demonstration prototype run in the presence of a potential partner, who would put up the capital (about \$200,000) to buy enormous quantities of material and finance mass production of a given product. But the Gutierrezes didn't seem able to supply duPont with any Impervium. Strange that they would drag their feet, he thought, because they had a million shares of stock in the company. "I must have asked them a thousand times for some material," says duPont, "but they kept saying they had minor lawsuits and other problems. Nothing big, they said. Also, it was very difficult to find Walter and Alex Gutierrez together. Whenever it was necessary to make a decision, Walter would say, 'Well, I have to talk to Alex about it, but he's not here.' Then when Alex got back, I'd ask him to make a decision and he'd say, 'Well, let me talk to Walter first, but he's not around now.'"

In the meantime, duPont was paying huge amounts of duPECC money to the Gutierrezes. In addition to the \$380,000 duPECC had spent for the licenses, the company was paying, with its stockholders' money, thousands in monthly salaries, office overhead, and equipment development. DuPont was even putting out \$200 a month for rent on Alex Gutierrez's Laguna Hills home ("What good was he to me if he was evicted from his house?" duPont says with a frown). DuPont even paid college tuition for one of Alex's children. As weeks of delays turned into months, tens of thousands of dollars turned into hundreds of thousands of dollars in money sunk into a company with absolutely no cash flow. It was imperative that duPECC begin production as soon as possible. "All we needed was the goop," duPont says.

Details about the lives of the Gutierrez brothers are scarce. Walter and Alex were born in the early 1930s in Chicago and raised there by Mexican parents. Their father was an automobile mechanic. Both brothers have children: Walter five and Alex three. Walter, a year older than

Alex, went to school in Sacramento, but it is not known what he studied or whether he graduated. In the early Fifties both brothers traveled throughout the country selling magazine subscriptions. Walter lived in Los Angeles for some time working as a painter before coming to San Diego in the mid-1970s.

Whether Walter Gutierrez really had extensive scientific knowledge is an open question. He certainly did enough reading to be convincing to many people, though. Eugene Cox, an investor in duPECC (\$14,000) who showed up at the plant periodically for two years and was to assist in organizing production, was amazed at Walter's ability to converse with technical people from reputable companies. "Walter's a fascinating guy," says Cox, who worked for twenty years with the Los Angeles County Probation Department. "He has a beautiful sales pitch. I've been in the same room with him when he talks to representatives of large corporations such as Mitsubishi, and he handles



Bit Grand, Dick Thompson, and Carl Cranney with injection mold machine

himself very well. He just fascinates them. When he's confronted or some technical issue, he has an extraordinary capacity to escape it."

It is everyone's opinion that whatever Walter did know about science, he used very effectively. Several people recall the way Walter used a report he'd read in a congressional journal about the critical shortage of wood. "He'd carry the article around with him," says duPont. "He'd point to a passage that said, 'By the time you've finished reading this article, five square miles of the greenbelt will have been cut down, never to be regrown again.' He'd say the wood crisis would make the oil crisis look like nothing." Everyone, it seems, believed him. Dick Thompson, an engineer with General Atomic who worked daily with the Gutierrezes for five months, says that Walter provided the "technical imagery" for the company. "He always wore a lab coat," Thompson recalls. "He was the eccentric inventor, the mad scientist."

If Walter was the mysterious intellectual, brother Alex was the businessman. Walter, with his buzz

(continued on page 16)



Pressy and Michael duPont



Walter Gutierrez



Walter Gutierrez



Walter Gutierrez



Alex Gutierrez



## Invest?

(continued from page 18)

really was the perfect catch for a con man. He had a famous name that inspired confidence and trust and that gave legitimacy to whatever it was attached to. At the same time, duPont was a poor businessman, known in his legendary family as a "dreamer," driven by entrepreneurial visions but allergic to the impositions of the bottom line. "I put my money where my mouth is," duPont says.

DuPont's history of unfortunate business ventures dates back to about 1965, when he abandoned his ambitions to become an actor. Since that time, he has lost one million dollars in trust money he received on his twenty-first birthday, as well as most of the approximately \$70,000 he has received annually for the past twenty-seven years from two trust funds. DuPont's tax-evasion charge resulted from his repeated failure to file income tax returns. The reason he didn't, he says, was that due to business losses, he didn't owe any tax. In the mid-1960s he produced four black-and-white horror films in the Philippines that never made any money. A few years later he invested \$120,000 in a film that was never produced at all. He owned a San Francisco nightclub that "broke even" but eventually shut down because, as duPont puts it, "I cared too much about my performers and not enough about my audience." He also owned a Palo Alto club that closed. He worked for a consulting firm called Arisco that offered a "pre-shooting testing system" that would help film producers determine, before films were ever made, whether audiences would respond favorably to them. The in-

"What really sold me was that they were talking to people from companies like Johns Manville and Mitsui. I went to meetings with engineers and businessmen from these companies and they seemed to believe what the Gutierrezes were saying." -Bill Graul

dustry's response to Arisco was tepid. In the late Seventies, duPont purchased a Nevada company called Silver Empire, which became the duPont Energy Control Corporation, owner of seven potentially valuable patents. Largely because of the Gutierrez fiasco, duPont says none of these patents has been successfully developed. "I've been very unlucky," duPont adds. "And I've contributed to my bad luck in many ways."

Walter Gutierrez's 700 Club appearance was very effective. In the months that followed, dozens of potential investors called or wrote to duPECC to inquire about the secret formula. One, a retired North County engineer, introduced his friend Bill Graul of La Jolla to the Gutierrezes. Graul, a chemical engineer who recently retired after ten years with General Atomic, spent thirty-one years

with Gulf Oil, where he worked with plastics and other raw chemical materials. When he met the Gutierrezes in the spring of 1984, he was enthusiastic about their products and was willing to donate his time to help the brothers manage their business. Graul, who insists it never occurred to him that the Gutierrezes weren't perfectly legitimate, thought the samples were brilliant, and the formula, though he never was allowed access to it, seemed plausible. Evidence abounded that the Gutierrezes were authentic inventors. Graul saw the licensing agreements between the Gutierrezes and duPECC. He saw one hundred blue barrels of secret formula behind the Gutierrezes' Arjons Drive facility. He heard about Walter Gutierrez's appearance on *The 700 Club*, as well as their government-sponsored trip to Tunisia with the former governor of Colorado, Stephen

McNichols. "I mean, Uncle Sam does some stupid things, but to me that trip gave the Gutierrezes credibility," says Graul. "What really sold me was that they were talking to people from companies like Johns Manville and Mitsui. I went to meetings with engineers and businessmen from these companies and they seemed to believe what the Gutierrezes were saying."

Graul, who invested \$10,000 in duPECC, saw that he could best help the Gutierrezes by offering his considerable experience in management and licensing. So he dug into their files, which he says were "absolutely chaotic," and began working on the tremendous backlog of unanswered correspondence. "I provided credibility for them," says Graul. "I had a licensing background and I could write a decent letter. Their writing was bad. Their education was sadly lacking."

Between May and July of 1984, Graul showed up every day from nine to five at duPECC's plant, which earlier that year had moved from Arizona Drive to Carroll Road in Mira Mesa. He observed the same behavior others have attributed to the Gutierrezes. The brothers were rarely seen together, making it difficult to get a firm answer to questions. They worked in their separate offices with their doors always closed. They seemed disorganized, but their apparent lack of sophistication was disarming rather than disturbing. Like so many before him, Graul saw two poor guys who had a great thing going but no business sense, and he was happy to provide his own. "You feel sorry for them," Graul says. "When I saw that rinky-dink equipment they had, I said, 'Gee, what could we do if we had some real equipment? Some real expertise?' The Gutierrezes were constantly in

(continued on page 20)



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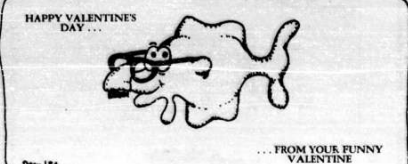
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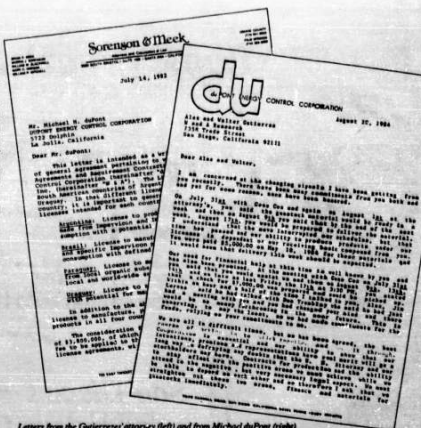
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## Invest?

(Continued from page B1)

need of money, and Graul made a mental note that it was strange that two such needy fellows were driving Lincoln Continentals. But he kept the thought to himself. The brothers spoke often of security problems at the plant. "They said people were trying to break in and steal the formula," recalls Graul. "They'd say to me, 'See that door. It's been jimmied.' They had lots of locks." Graul heard constant promises that the material to begin production would arrive from Mexico imminently. When it failed to appear, he suggested that he might visit the plants to help get things going. The Gutierrezes said all information regarding the plans was secret. "But I've signed a secrecy agreement; I'm a stockholder!" Graul argued. The Gutierrezes refused.

In May of 1984, eighteen months after the terms of the Madera Wood Formed Products acquisition had been met, duPont had not seen a single barrel of goop and duPECC had still not mass produced a single item under the eleven licenses. DuPont estimates he spoke to at least thirty potential partners and buyers of licenses over this period. "But we'd never get beyond the 'Let's explore this thing' stage, because we didn't have any material," he says. By this time duPECC stockholders had invested more than one million dollars. The Mira Mesa plant was in place, the injection mold machine was ready to go, the conveyor belts were set, spray booths for painting and lacquering were installed, the machine shop was making molds, and Weatherby Arms, a Los Angeles gun manufacturer, was eager to see a production prototype gunstock. On May 18, 1984, duPont had had



Letters from the Gutierrezes' attorney (left) and from Michael duPont (right)

enough, so he confronted the Gutierrezes and demanded one barrel of Impervium to do a production run of gun stocks. No hedging this time. DuPont wanted the goop. But the Gutierrezes repeated what they'd said many times before — that supplying Impervium in such small quantities wasn't practical, and it would be too expensive to supply just one barrel. "How much?" demanded duPont. "Five thousand dollars," they replied. "I'll pay it," said duPont without hesitation. And he did. He also complied with Alex Gutierrez's request for \$300 to go to San Francisco where he would "wise and dine" the Madera Wood Formed Products part-

ners and complete the acquisition. DuPont wasn't deterred by Alex Gutierrez's request for so much travel money. He says, "I was thinking, I'm not going to give him \$1295, because he'll say that last five dollars was what kept him from completing the acquisition." As far as duPont knows, the meeting between Alex Gutierrez and the Madera partners never took place. "In any case, I never saw evidence that the acquisition was completed."

A week later duPont received word from the U.S. Attorney's office that duPECC was under investigation for possible fraud. Investors had contacted the government, complaining that

duPECC had failed to come through on promises of extraordinary returns on investment. DuPont hired attorney James Lorenz of Pinney Kumblie & Wagner to represent him. Lorenz, the former U.S. Attorney, was no stranger to fraud, nor was his colleague Jack Fitzmaurice, who had worked on the U.S. Financial Securities Litigation in 1974. In reviewing duPECC's files, Lorenz and Fitzmaurice found paperwork stating that duPECC could operate under the eleven licenses previously held by Madera Wood Formed Products, but they found no signed agreement that the licenses had been transferred. "At that point, I felt there was something seriously wrong," says Lorenz, who soon met with the Gutierrezes and their attorneys to arrange delivery of the signed documents.

Other details surfaced that further raised the attorney's suspicions. They found that duPont had paid the outrageous sum of \$5000 for a single barrel of material, and that weeks later it still hadn't been delivered. Among the documents they examined were several of the option agreements the Gutierrezes had made with prospective license holders. In a typical agreement, one would pay \$3000 for the "option to negotiate a license." The license itself would cost \$300,000 to one million dollars. In these options, Fitzmaurice and Lorenz found a troubling clause. Here is how one such option read: "The failure of the parties to successfully conclude negotiations and execution of the contemplated license agreement and requirements contract, for any reason whatsoever, shall not be deemed a breach or default by either W&A [Whitler and Alex Research Associates] or [licensee] under this agreement" (emphasis added). What this meant was that even if the Gutierrezes failed to

(Continued on page 22)

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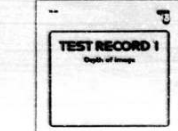
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## Invest?

Investment from page 20.  
meet their end of the bargain, they could keep the \$30,000. "I don't know why anyone would enter into such an option," says Lorenz. "I guess they're just so excited about the product, they'll sign anything."

Lorenz investigated the background of Modern Wood Formed Products and discovered that Gutierrez' partners in that company told a story strikingly similar to duPont's. They had invested \$198,000 but had never produced or sold a single item. Lorenz also found out that the Modern partners, who were supposed to have been bought out by the Gutierrezes with duPECC money, had received promissory notes but no cash from the Gutierrezes. Which led many to believe that the brothers had kept the \$380,000 duPont had given them to acquire the licenses.

After about a month on the case, Lorenz says that "red lights really started coming on," and he and Fitzmaurice set out to convince duPont that the circumstances suggested a possible fraud. Fitzmaurice recalls the tremendous difficulty he had convincing Michael duPont that something was wrong. Fitzmaurice says, "I'd tell him, 'I can't find any economic feasibility. There's a lot of talk about the products and about their marketability, but there are no numbers! There's no indication that this thing is cost effective.'" Fitzmaurice asked duPont about Modern Wood Formed Products. "Why haven't they produced anything?" he asked. "Where's evidence of it? What have they got to show for the \$98,000 invested?" Michael duPont was understandably resistant to Fitzmaurice's skepticism, and he had

several heated arguments with the attorney. He'd invested two full years of his life in the Gutierrezes' products and spent more than \$600,000 of duPECC's money. And now he faced a possible fraud indictment. The goop had to be legitimate.

By August of 1984 the duPonts still held on to the hope that their company could be salvaged, their stockholders appeased, and a fraud indictment avoided. Lorenz wrote a letter to Imperial Dynamic's attorney, Donald Tremblay of La Jolla, demanding delivery of the barrel of Impervium for which duPont had paid \$3000 back in May. Lorenz pointed out that on four different dates in the past three weeks, the Gutierrezes had broken their promise to come up with sufficient material so that duPont could make a production prototype gunstock for Weatherby Arms. Four days later, Tremblay responded to Lorenz's letter,

saying that his clients had informed him that they were concerned that duPont's firm "currently lacks the necessary expertise to ensure strict quality control in the production of this prototype." The Gutierrezes, Tremblay wrote, would appreciate it if duPont would allow them to manufacture the production prototype for duPECC and deliver it to the client themselves.

The letter seemed to duPont and Lorenz to be another stalling tactic. What's more, it sounded as if the Gutierrezes fully intended to make the prototype for mass production by hand, which is clearly unethical and, arguably, outright fraud. Finally, in early September, the Gutierrezes delivered a five-gallon bucket of Impervium to duPont Energy Control Corporation. The gunstock molds in place, duPECC machinist Carl Crumley turned on the injection-mold machine and poured in the goop. It clogged immediately.

Crumley called Michael duPont, who was in Cape Cod with his wife at the time, and told him the bad news. DuPont had waited nearly two years to get his hands on the Gutierrezes' magic goop, and now, finally with a single bucket of it in his possession, he was driven to the inescapable conclusion that whatever it was, the goop was impossible to use in mass production. DuPont says he called Walter Gutierrez and told him what had happened. "He said, 'Okay, bring me the mold and we'll hand lay it and send the prototype to Weatherby,'" recalls duPont. "That's when I knew everything in the past two years had been fraudulent."

In July of 1984, after two months of working with the Gutierrezes, chemical engineer Bill Graul, admittedly frustrated that no progress was being made toward production, says that he became a "persona non grata" at Imperial Dynamics. "I was a liability because I was asking too many questions," he says. Graul was particularly upset with the Gutierrezes' operation on July 17, when W&A Research Associates vice president Jack Harter met with John and Chuck Mesaros of Tempair Royce Corporation, an Orange County firm. Harter, a member of the 700 Club, had introduced Walter Gutierrez to the show's producers, which led to Gutierrez's appearance on *The 700 Club*. The Mesaros brothers had seen Walter Gutierrez on television and expressed interest in buying a license to market shake shingles. After the meeting, during which Graul says Harter encouraged the Mesaros brothers to enter into a licensing agreement, Graul had a heated argument with Harter. "I thought the deal was in conflict with the duPont Energy Control's licenses [which included one for shake shingles]," says Graul. "And also,

(continued on page 24)

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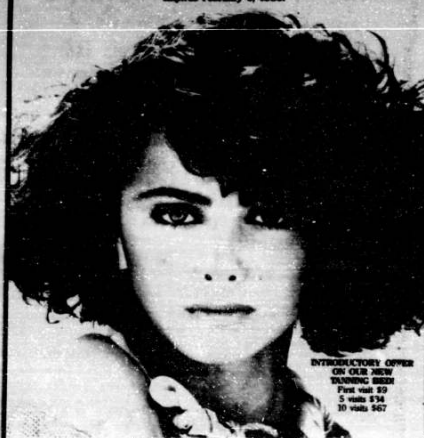
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Houston, Channel 11, 1980. Walter Gutierrez puts a torch to Impervium sample.

## Invest?

(Continued from page 22)

they couldn't even get the duPont thing going, how could they expect to get any other deals off the ground? I told Harker, 'What is this monkey business?' There's nothing wrong per se with what he was doing if you have something to deliver, but as far as I could see, the Gutierrezes didn't."

After the injection mold machine clogged with Impervium in September of 1984, a cup of goop went to attorney James Lorenz, who turned it over to the government. When Bill Graul got his hands on some, it appeared to be plastic. But to make sure, he broke it down to its basic elements using methylene dichloride. At a recent breakfast meeting at Samson's in La Jolla, he pulled out of his briefcase an envelope containing the results of the process, a fine powdery substance. "To the best of my knowledge, it's a polyester resin strengthened by the use of fiber glass," he said. "It contains other fillers, too, such as microballoons [silica balloonlike structures] and/or talc and limestone. Typical fillers. I see no evidence of significant amounts of natural fibers. If there were fibers, it wouldn't dissolve in methylene dichloride, and the fibers would be easily discernible. They're thicker than your hair." Graul added that when he put fire to the goop, it burned exactly the way polyester resin burns, and it

gave off exactly the same smell. Graul then pulled out a small gray piece of Impervium and placed it on the table. It looked just like concrete. "I put a blowtorch to this stuff and burned it," said Graul. "It lost thirty to forty percent of its weight. What's left is sand and stones." He pulled out another envelope, with a granular residue at the bottom. "I was shocked. At 200 degrees, it lost its strength as well. Therefore, for most applications, Impervium is not practical at all. It couldn't possibly be used for roads, runways, or buildings. The stuff is basically plastic. It costs ten times more than concrete and it melts down when you burn it."

Back in 1981 Walter Gutierrez had appeared on a Houston news broadcast in a feature story about fireproof Impervium shake shingles. He told the reporter that he had lost his family in a fire and implied that his product was his way of serving humanity, of preventing others from suffering his fate. He demonstrated impressively the shingles' resistance to a blowtorch — the reporter stated that Gutierrez had tested Impervium shingles successfully at 6000 degrees — and told the audience that the shingles would be on the market in about four months. They were never produced.

Michael duPont has at his home one of the Gutierrezes' shake shingles. There is a bent nail pounded about a half inch into it. "This fireproof shingle is hard as a rock," he says. But what about those definitive test results pro-

ving that you could nail, saw, file, and sand Impervium? These tests that had so impressed everybody? "I'm only speculating, but I think they were only testing each sample for one or two characteristics," says Bill Graul. "Rather than sending one sample for one comprehensive set of tests, I suspect they did separate tests on different samples, one for nailability, one for fire retardancy, one for resistance to ultraviolet light, and so on. What you need is one product that meets all these criteria." Interestingly, every contract the Gutierrezes signed with potential licensees contained a clause that forbade anyone from conducting tests or analyses to determine the chemical composition of the goop.

On January 21, 1985, Michael duPont's name appeared in an article in the San Diego Tribune. The article, entitled "Some tips on avoiding fast-buck artists," described several local scams perpetrated by such people as J. David Doumailli, Stephen Lochmiller, Bernard Striar, and — Michael duPont. Soon thereafter the duPonts began what has become a veritable crusade to clear their name and prove that the Gutierrezes are frauds. Soon after he became the duPont's attorney, James Lorenz discovered that no criminal indictment had ever been filed against the Gutierrezes. But Peggy duPont decided to check Southern California courthouses for civil complaints. In Los Angeles she found a suit filed in 1981 by L.D. Lamb, who had obtained a judgment in his favor and was awarded \$71,000.

Through Lamb, Mrs. duPont was led to Dr. Pedro Rivera, a Los Angeles physician who had also obtained a judgment against the Gutierrezes for \$238,000. These men and their attorneys put Peggy duPont in contact with several other people who had invested in the Gutierrezes but had not filed suit, and the trail of blood grew longer with each call — Gene Dedlow (\$30,000), Eric Johnson (\$20,000), Pat Spellman (\$23,000), Antonietta Flores Lam (\$30,000), Santa Fe Industries (\$350,000), Eureka Savings and Loan (\$500,000), and more. In the first month of 1985 Peggy duPont says she spent \$700 in phone calls while conducting an investigation that turned up several hundred thousand dollars in losses involving the Gutierrezes' secret formula. In the months to come, the duPonts found several more victims, including Antonio Miguel, a textile manufacturer from one of the richest and most respected families in Mexico. Today the list includes thirty-six individuals and companies that have lost at least \$5.3 million. All of this information has gradually been turned over to the U.S. Attorney's office by James Lorenz. "If a mere housewife like me can find that much money they've stolen from people, how much more is there?" asks Mrs. duPont. "What is the government doing? With all their resources, they started their investigation a year ago, yet the Gutierrezes are still walking the streets. Why?"

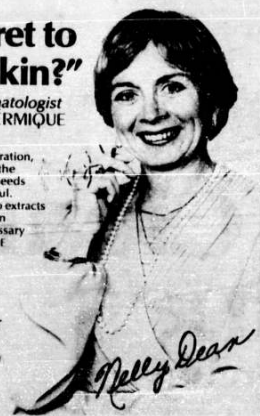
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# Those Clean Machines

The good old greasy tow truck has come a long way



Jim Rinkley

By Neal Matthews

Photographs by Robert Burroughs

Hey C.W., tell us why some fellas drive such fancy tow trucks. "It's like people and their automobiles," says C.W. Morris, who owns Metropolitan Towing Equipment Company on Santa Fe Street. "It's personalities. There's some people that take a bath once a week, while others do it every day."

C.W. is the every-day type. He operates, but also builds and sells, the kinds of tow trucks you'd encourage your sister to ride in. The kinds of tow trucks that are changing what he calls the "tow truck business" from a grime-smeared sideline to an image-conscious profession. He looks at the change with the kind of simple common sense that has made him the wherewithal to make the payments on his new Mercedes. "If you had to tow your BM-dubya, and you had the choice of a guy in a

nice, clean tow truck, and a guy looking like he works in a junkyard, you're going to pick the nice one."

That kind of logic is cleaning up the towing business, and the towing business is in turn cleaning up. Until two years ago, C.W. owned the Union station at Sixth Avenue and Robinson in Hillcrest, which he opened in 1940. But he got rid of the gas station and branched out into towing. C.W. says that in 1967 you could buy a complex towing rig for between \$6000 and \$3000. "Today, that same type truck will cost you \$36000." And that's just a small truck. But there are two other major differences between the '67 and '86 models, you wouldn't want to face the owner of a late model rig after putting a scratch in his \$2000 custom paint job, and the old-style "mechanical" tow rigs are fast becoming candidates for the

tow truck museum. Hydraulics have brought about a sea of change in the towing business.

Nowadays the "towmen" hold national conventions at which they enter their chrome-trimmed trucks in "beauty contests." C.W. whistles as he says that last year's convention saw 200 dazzling trucks in the beauty contest. "Picking the winner is a job I would not want to have," he marvels. Until a couple of years ago he drove a truck himself, and in the cab he had mounted the three little plaques he'd won in beauty contests. It was great for business.

But the best advertisements of all are the trucks themselves, and C.W. has twenty-seven, one of which is a doozy. It's called Metro '86, and it's a big tractor rig that was custom-built at a cost of \$185000. "What nobody else can tow, this truck can tow," beams C.W. Standing dwarfed beside the monstrous rig, you can't help but believe him.

The cab and sleeper are painted in differing shades of masculine blue, and of course the front grille is polished aluminum. Double frame chassis. Exhaust stacks and air cleaner faing: polished chrome.

She's powered by a V42 Detroit diesel engine with twin turbos, and her tranny is a five-speed automatic with a three-speed overdrive.

Automatic? "That's the secret," grins C.W. "You can get such a low gear ratio, you can just creep. A 125-ton crane broke down on 805 one time, and another company tore out a clutch trying to move it. This one pulled it right on up the hill."

The front axle of Metro '86 is so heavy (16000 pounds) that it requires a special yearly inspection permit to stay on the road and accounts for about half the weight of the whole damn truck. At the business end of the rig is a hydraulic boom through which two winch cables are threaded, if "threaded" is a term that can be applied to one-inch and three-quarter-inch cables capable of pulling sixty tons. The winches

operate off the truck transmission. Their controls include gauges that give temperature readings on the tranny ("We never let it get over 210 degrees") and tension readings on the cables ("Not more than 3000 pounds on the one-inch"). "This truck towed another tractor rig that broke down while it was carrying a missile up the Mountain Springs grade on Highway 8," brags C.W.

"You should see the picture." Across town in Mission Gorge, Jim Larson of Associated Towing runs a smaller operation (seven trucks), using small trucks, but the rigs are all nicely painted in the familiar yellow and black pattern of Tonka toy trucks. One even has "Tonka Toy" lettered on the boom. "Triple-A is one of the biggest towing contractors in the business, and most of their trucks are blue and white," explains Larson. "That blue and white is kind of standard, but I wanted my trucks to be different and something I could take pride in."

Larson started his business in 1980 with one truck and \$5000 in capital. He'd saved up \$3500 to purchase the truck while working as a driver for another company. He's now awaiting delivery of a new \$64,000 truck that will allow him to tow big vehicles, such as motor homes. "The deal with colors started about five years ago, when people wanted to make an identity for their own towing companies," Larson explains. Plus, it's good for business. "A good percentage of cars we tow are on contract for new car dealers, so they're brand new. When you get there, people are upset that their new car doesn't run, and they're afraid of tow trucks anyway. If you pulled up in a junky truck, they'd be hesitant to let you hook up. Your truck's gotta be nice, the driver has to be clean and courteous, and the interior of the truck is very important. There can't be any grease inside. We have inspections for that."

Larson is new school, he has only one old style "mechanical" truck that uses a T-bar arrangement to lift vehicles just behind the bumper. Late-model cars with "unibody" construction can have their windshields popped out if they're lifted from the bumper, and other newer vehicles have low-slung front ends and fiber glass spoilers under the bumpers, making it hazardous to lift the car with a T-bar and chains. Larson says that prior to 1980 most tow trucks were mechanical, using the transmission to power winches over a stationary boom. That's changing quickly.

Newer cars are more safely raised from a point under the front wheels, so hydraulic-powered "wheel lifts" now extend from the back of modern tow trucks. Larson explains that these wheel lifts were a refinement made possible by hydraulic booms that first began appearing on tow trucks five years ago. For "recovery" work hauling vehicles out of ditches using cables, it's best to have a boom that can be raised or lowered.

(Continued on page 78)



C. W. Morris



Jim Larson



# tow

(continued from page 27)

or extended, and this required hydraulics. Once the hydraulics (powered by a pump that runs off the engine to provide hydraulic pressure) became common, the "roll-back" tow truck came into vogue. This is a flatbed that tilts up and rolls back, allowing a vehicle to be hauled onto it. The car or truck is then tied down on the flatbed. This is considered the safest towing method, and many new cars, such as Porsches, BMWs, Ferraris, and Audis, now have owner's manuals that recommend this towing arrangement. Larson says no towing company is complete without a rollback, and "nobody in their right mind would go out and buy a new conventional, mechanical truck."

His new truck, which will be delivered any day now, will be the latest in towing technology: an EKA rig. Developed by a Swedish engineer in the 1950s, the EKA rigs are specially designed for recovering and towing heavy equipment. They look more like mechanical insects than tow trucks,

and Larson says there has been some resistance to them from die-hard townies who'll go to their graves in their old-style tow rigs. The EKAs use hydraulic winches and "stifflegs," which are two spool-like devices that are lowered into the ground to anchor the truck while winching. Military units in many countries use the EKA system to tow heavy equipment such as tanks. Civilians use them to tow buses, tractor-trailers, cement trucks, and other monstrosities. Larson wants to use his for motor homes, a market that is now served locally by only one company, Allied Gardens Towing.

Jim Blakeley, owner of Allied Gardens Towing, is a retired navy officer who never meant to become a towing mogul. After just ten years in business, he's got twenty-three tow trucks at three locations (Mission Gorge, Miramar Road, Escondido), including five mechanical rigs, six small EKAs, three forty-ton EKAs, two roll-back tilt trailers, three tractors, and a crane truck. All of them are painted in a silver, red, and black striped pattern, the larger ones using Immort aircraft paint. He's also the main dealer for EKA in the U.S. "The business just kind of

shootmooded," he laughs, sitting at his big desk with a big Doberman snoring beside him. "I'm retired, but my goddamn hobbies are killing me."

Blakeley is in the process of changing the color scheme of his trucks to Porsche red. "The silver color was fading," he explains. "and I kinda like the Porsche red. It stands out." His trucks have polished aluminum trim ("It's better than chrome, easier to maintain"), including wheels, gas tanks, stacks, and grilles. The vehicles are immaculate inside and out and are kept that way as per instructions in his thirty-five-page employee's handbook. "We consider public relations everybody's job all day," Blakeley says flatly. He speaks with the kind of command that landed him the job of first president of the Towing and Recovery Association of America, when it was formed in 1979. "The cleaner image began about ten years ago, when tow trucks were mainly greasy scum buckets that looked like they belonged in junk yards," Blakeley explains. "If you have a new car, the last thing you want is to be damaged by a tow truck. We have to be neat, trim, and professional. In this business, when you get to the

scene, the customer has been in an accident and is all upset, or the car is broken down and she's late for a hair appointment, so you have to use some diplomacy." It's no surprise to look up from Blakeley's desk and see a proclamation marking his membership in *Who's Who of California*. His trucks have won several beauty contests, and last year one of his drivers won a national tow truck driver's competition. Locally, his boys do a lot of underwater recovery of cars that have gone off bridges over the San Diego River, and they're specialists in recovering vehicles that have plunged over cliffs. Blakeley says the coming thing is air bags, which are placed beneath rolled-over vehicles such as tractor-trailer rigs and then inflated to assist in righting them. "We specialize in the big recoveries," he explains, "like Caterpillars. When they get stuck, they get stuck." His rigs have towed a hundred-ton crane, which is about as big as anything C.W. Morris's Metro '86 has towed. But the two companies use very different trucks, and in a beauty contest between Blakeley's and Morris's big rigs, you would not want to have the job of picking the winner.




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## Lights and Shadows



Robyn Hunt

JEFF SMITH

No one has ever been behind the top floor of the Manningham's stately mansion. And yet Bella Manningham is certain that she has heard footsteps pacing up there, usually at night. The house lamps dim strangely at those times. All are gaslit from a central source, and it almost appears as if someone has tapped into it to illuminate the top floor? Whatever is going on will have to be Bella's secret, though. These are the 1880s, and wives have little more than a decorative function in the home. The last thing they must do is upset their husbands with silly little fears, especially in front of the servants. So Mrs. Manningham remains mute about the mysterious noises and flickerings. What with her habit of misplacing things—pictures, rings, grocery bills—she has unintentionally upset her husband enough of late. To punish her, he withdraws his love. She will do anything to prevent that, but everything she does prompts even more rejection. No, Mrs. Manningham has far greater worries than a few inexplicable footsteps. She is terrified of losing her husband. To keep his love, however, she may have to lose her mind.

When we first see Mr. Manningham in Patrick Hamilton's *Gaslight*, a British thriller currently at the Bowery Theatre, he fits the image of a typical Victorian man: stiff-collared and severe, whose most recent emotional outburst took place in his youth. There are no wasted movements in Manningham's life, and he dominates the house without ever raising his voice. Parsimonious with his affections, he treats Bella more like a daughter than a wife (she leaps at his small acts of kindness as if they were the light of the world) and more like a problem than a companion. There are things she needs to know, he contends, crucial things like never regarding the hired help as equal. But as the play progresses, and as Mr. Manningham seems literally to grow in size, we learn that there is something he shares she knows about his past that could fracture his dignified veneer. Fifteen years ago, he murdered Alice Barlow. Given Bella's suspected fidelity to her husband, such knowledge might make little difference to her. She would probably forgive him for anything. But he isn't willing to find that out. Instead, he is systematically tormenting Bella to death—and deriving pleasure from this lethal amusement.

First produced in London in 1941 and called *Angel Street* when it played in the

U.S., *Gaslight* is a classic of its genre: the low-key, behind-closed-doors, turrety-spider-at-your-throat thriller. The play cares little for mystery and gladly reveals its secrets early on. Manningham killed Alice Barlow, is killing his wife, and is still looking for — I love the name dearly — the "Barlow Rubies" (they not only don't make plays like this anymore, they don't name treasures as well either). What *Gaslight* wants to do, and does well, is tingle spines. Its means are minimal and melodramatic. It generates and sustains tension with simple touches — like the detective leaving his hat accidentally on the chair, and would someone — anyone! — please grab that hat quick please, huh? Like the Victorian era, with all of its Mr. Hydes and pictures of Dorian Gray seething beneath placid exteriors, *Gaslight* has only to suggest a slight dip beneath its surface to fill the theater with an arctic chill.

The Bowery Theatre has dusted off this forty-five-year-old play and given it a first-class production that pays homage to the genre. It has also inspired some of the best work ever done by the designers at the Bowery. Erik Hanson's set — the Manningham's drawing room vividly decorated in Victorian Bury — and Ingrid Helton's excellent costumes both catch and keep the period. Sean La Motte's appropriately somber lighting, over an ally of a scene's atmosphere, just can't wait to shroud the stage in further, pulse-pounding gloom. And Lawrence Croka's sound designs, in particular his haunting and lovely (and creepy) calls score, are among his finest efforts. The production is so good, in fact, that its only real annoyance stands out all the more. The Bowery Theatre, if anything, has been too respectful of the script. *Gaslight* is definitely pre-television (or, more accurately, pre-television commercial). It stands at the far side of the subliminal cut. Compared to the speed with which things move nowadays, plays included, *Gaslight* has a lazy, take-your-sweet-time feel to it. This leisurely air isn't at all distracting when the play is developing character or mood. But the narrative pace of its purely expository scenes verges on stopping the show. It is very tedious, occasionally undercuts the suspense, and could have benefited from an irreverent bit of editorial pruning.

The acting at the Bowery, directed by Steve Pearson, is top-notch. Terry Eaton and Marlene Skidmore play the Manningham's servants like good and evil angels. Eaton, to be remembered for her wonderful big lady in *Batting With*, is here the epitome of caring support as Elizabeth. And Skidmore, new to San Diego, is a saucy and seductive Nancy, among whose upwardly mobile schemes is a yen to become the next Mrs. Manningham. As Rough, an ex-policeman, Frederick Edmund gives one of his best performances (particularly moving is the

moment Rough decides to express a little emotion). Edmund's character is open, honest, and engaging — everything, in short, that Manningham is not. And yet, because the production's atmosphere of abundant paranoia is so powerful, even Rough appears not to be above suspicion. *Who's he here? And how does he know so much?*

Credit for this atmosphere of doubt, even in the face of Edmund's genuine article, and for much else should go to Steve Pearson, who has directed with subtle skill. He consistently understates the play's melodramatic urges, thus freeing it, for the most part, from the Curse of Camp. And this toning down has enabled the play's content to come forward more strongly. *Gaslight* is fun, white-knuckle escapism. But under Pearson's direction it also abounds in psychological and cultural subtexts. These explore the forms of mastery the Victorian era readily granted a married man. Like the constricting clothes she wears, Bella Manningham's role as a wife is stitched together tightly by the codes of male dominance. She is the constant threat of power tactics (like having to kiss a Bible to aver her fidelity) and little tortures (like watching her husband flirt with the maid), and she has no recourse, no place to put her pain. Even if she weren't being drugged and rendered insane, Bella Manningham's day-to-day humiliations — and those of Victorian wives in general — would certainly be horror enough.

Pearson also plays Mr. Manningham — whose real name, fittingly enough, is Sidney Power — and makes the character the essence of control. This is someone for whose needs other people exist. Pearson demonstrates clearly, a person with limitless freedoms. But though his Manningham can dissolve into an almost inhuman calm, the actor gives brief glimpses of the man's inner fears. Pearson's excellent performance, like the production as a whole, is strikingly understated. Small movements, the slightest change of expression, are not only revelatory of the character but also able to produce instant tension.

*Gaslight* may share its secrets freely, but actress Robyn Hunt, in an absolutely splendid performance as Bella, sustains a mystery as a whole, is strikingly understated. Small movements, the slightest change of expression, are not only revelatory of the character but also able to produce instant tension. *Gaslight* may share its secrets freely, but actress Robyn Hunt, in an absolutely splendid performance as Bella, sustains a mystery as a whole, is strikingly understated. Small movements, the slightest change of expression, are not only revelatory of the character but also able to produce instant tension.

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Just what we needed, I thought, another new restaurant in La Jolla! But this one serves a special need. It provides both lunch and dinner seven days a week, and for six of these it's open continuously from noon to 3:30 p.m., with lunch service ending at 4:00 p.m. It is born to those who like to have their last meal of the day early. The dishes at lunch and dinner are virtually the same, but you save money if you order from the lunch menu. Moreover the cooking is fresh and sprightly, the ingredients of the highest quality, and the prices reasonable. Called the Commissary, this new restaurant is located in the Bird Rock area of La Jolla on the site of the old Creole Cafe.

The young people who own and operate the Commissary, belongs to the current

In addition, the owners have not curtained the windows. During the day the view of the broad avenue may be pleasant, but at night cars and trucks whiz by La Jolla Boulevard, and if you are sitting close to the window you see the reflection

On my first visit, my friend and I shared one appetizer, one salad, and one entrée as well as one dessert, and we were very full indeed. We began with braised onions stuffed with sausage and chèvre cheese (\$3.75). The onions had been braised very quickly and were quite firm and close to their original state in terms of texture and flavor. But I would have preferred them softer. My escort, who is

I had the shrimp à la Grecque, which contained very large shrimp, beautifully sautéed with onions (\$12.95). I loved the shrimp, but when I gazed down at the pasta under it — black pasta the color of which derives from the ink of squid — I thought: Is this dish into leather? The black shiny strands of pasta did resemble leather, and because the pasta hadn't been

I wish the Commissary the best of luck and may they bring down the curtain on a successful year! Bring your own wine or other alcoholic beverage as this restaurant does not, as yet, have a liquor license.

Since having the smallest menu, I couldn't conclude without mentioning Vernon's Coast-to-Coast Dedicatedness, newly opened in Mira Mesa just past 145 in the K&R shopping center. It's a small, friendly place with a land, New York, take your own bread and cure their own corned beef with dijon mustard. The house-made, hand-rolled rye bread (\$3.95) is the best I've had here because the meat is not salty. Vernon's offers some unusual products, such as potato latkes, a corned beef hash, and a deep fried kasha, a Gabella (trout name), which is served on the sidewalks of New York from cornmeal salads. The Gabella is a small, round, fried fish cake, but tastes more like *periwinkle* than like a kasha but is trying (all of these are \$1.29 each). Vernon's immaculate, open kitchen is a sight to behold, with cheese and trout on a Kaiser roll for \$1.25, and carries a full line of bakery goods, including Russian coffee cake. The store is open from 9:00 a.m. to 6:00 p.m. later than 7:30 p.m. on Saturday. The owner told me that there may be another branch in La Jolla soon. We should

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## 12 JANUARY 23 1989

# The Hendrix Experience



Randy Hansen

JOHN D'AGOSTINO

In preparing for last week's concert by Jimi Hendrix impersonator Randy Hansen, I decided to travel light. I would take along only two small questions that I thought needed to be answered. First, does Hansen faithfully replicate the experience of seeing and hearing the late electric guitar maven? Second, even if the answer to the first question is yes — well, so what? I placed a last-minute call to the Belly Up Tavern to find out if there had

been any scheduling changes, and owner David Hodges strongly recommended an addition to my packing list. "Be sure to bring along some ear plugs," he said. "If you don't have any I've got some you can use." The suggestion at least partially answered question number one. Whatever else Hansen might be, he definitely would be loud. I could only hope that he wouldn't be loud and bad. Not having seen Hansen perform, I'd had to rely on the conflicting reports of others. These had been equally divided between those damning Hansen as, at worst, a soulless

charlatan, and, at best, a deluded impostor; and those hyping him as the second coming of Hendrix himself. Thus, I walked into the Belly Up with my preconceptions balanced and my critic's tabula pretty much rasa.

The first thing I noticed was that the crowd seemed less sociable than many I'd seen at the Solana Beach club. This made sense. Hendrix was an artist whose appearance, personality, and music encouraged extreme reactions in people. For those whose reaction had been love bordering on idolatry, Hendrix's 1970 death in a London hotel was a profoundly personal loss. Fans who had been lighting votive candles under Hendrix's image for the past fifteen years could be expected to view as a pilgrimage their attendance at the eulogizing of his concert persona. Accordingly, a number of males in the audience — many sporting hair of a length one might have seen at a late-Sixties rock festival — kept their own counsel, quietly facing the empty stage like visitors to Lourdes who'd been promised an apparition. I, too, had been a big fan of Hendrix and hadn't missed an opportunity to see the guitarist in concert before his untimely end. But changing musical trends, a general skepticism as to the value of "clone" artists who specialize in reproducing the music and performing styles of dead people, and the simple fact that I hadn't listened to my Hendrix albums in years all combined to temper my enthusiasm and to push benign curiosity to the fore.

Shortly after 9:30 Hansen and his newest cohorts strode onto a stage dominated by a modest stack of Marshall amplifiers and a large drum set. Like first-time commuters, many of those who were standing around in the shadows pressed forward to the edge of the stage. To the unsuspecting, it must have seemed that some higher power had played a shell game with the memory of Hendrix's original trio. The Jimi Hendrix Experience had consisted of Hendrix, who was black, and two white musicians, bassist Noel Redding and

drummer Mitch Mitchell. This band featured Hendrix and drummer Ken Mary, who are white, and a black bassist, Larry Hamilton. Yet it is Hansen who bears the closer resemblance to the late superstar. It is a resemblance he's apparently cultivated. Like Hendrix, Hansen is painfully skinny, but even his facial features are such that with a touch of makeup, a pencil-thin mustache, and a mane of hair teased into anarchy, he looks enough like Hendrix to pass distant inspection. To complete the picture, Hansen wore a headband, black stretch pants, and a custom top that recalled Hendrix's "psychedelic turtleneck" look. Visually, at least, Hansen had earned a solid B-plus.

A hard-rocking version of Chester Burnett's blues nugget "Killing Floor" served as musical calisthenics for both the band and the crowd, after which drummer Mary kicked into the funky rhythm of "Little Miss Lover" from Hendrix's second album, *Axis: Bold As Love*. By the time Hansen had brought the song to a stomping conclusion, he'd answered my first question and rendered the second moot. In time, he would provide answers to queries I hadn't been prepared to pose. As to whether Hansen can play guitar like Hendrix, the answer is a resounding yes. That fact shouldn't be taken lightly. Hendrix was one of the most influential and original musicians of his or any day — the first electric guitarist to convene the crunching grind of rock, the emotional intensity of the blues, the pneumatic rhythms of funk, and the linear fluidity and sophisticated voicings of jazz, which he then wrapped in a cloak of experimental sounds that included electronic feedback and distortion. Mostly, Hendrix alternated between using a thick, round tone and a thin, trebly one, but he applied and then peeled away so many different coats of tonal colors during the course of a single song that frequently there seemed to be several guitarists taking turns interpreting the same music.

Hansen, a native of Hendrix's hometown of Seattle who has been performing

his Hendrix tribute for more than ten years, obviously has been a diligent student of the Hendrix style. Not only is he capable of shifting textures and tones in all the right places, but Hansen also has mastered the Hendrix lexicon of licks — bringing to earth high, arcing, elastic bends that land with stabbing vibrato; skipping from one fretted, blissy burst to another on slippery triplets; breaking up chugging rhythm guitar fills with echoey, Oriental-sounding slides that unrelent in all directions. Hansen so perfectly reproduced both the sound and the fury of Hendrix's innovative and memorable playing that the legendary guitarist himself would have been hard pressed to do better. More amazing even than his ability on guitar is that Hansen somehow has captured Hendrix's idiosyncratic singing — a style stretched with the slurred inflections of the blues, charged with the assertiveness of Sixties soul music, and spiked with the chuckling irony that Hendrix single-handedly introduced to rock vocals.

In live performance, Hendrix wasn't much of a showman in the strict sense of the word. Usually he'd stand in one place and divert most of his energy to his fingers, which blazed a feverish trail of virtuosic technique up and down the fretboard. Occasionally he would rock back and forth in an exaggeration of the B.B. King sway, but mostly he stood rooted in position. Of course, Hendrix was so charismatic and so flamboyant a figure in his raiment of jewel-tone rags that he didn't need to leap around to hold an audience's attention. Hansen, undoubtedly aware that he can't conjure the Hendrix charisma, has instead developed a sense of showmanship that served him well last week. After a lengthy reading of the slow blues "Red House," which Hendrix had recorded at the San Diego Sports Arena and which was included on 1972's *Hendrix in the Hey* album, Hansen and bassist Hamilton shared vocals on a call-and-response version of "Who Knows?" from 1970's *Band of Gypsys*. During a

hot-handed solo, Hansen moved to the lip of the stage and momentarily turned his back to the audience. Then, in an incredible act of blind faith, Hansen catapulted himself backward into the crowd, apparently confident that he would be caught and held aloft. Unfortunately, the guy on whom Hansen landed either was too marled to react in time or was too protective of his bottle of beer, and Hansen plummeted to the floor. Uninjured and undaunted, and never missing a note of his solo, the guitarist tried again. This time the crowd was ready, and Hansen finished his improvisation lying on their outstretched hands. He was just warming up.

On the next tune, "Message of Love" (*Band of Gypsys*), Hansen spit out two quick verses before ripping into a wild solo, during which he climbed onto a table at one side of the stage. As his solo progressed, Hansen, too, worked his way from one tabletop to another until he'd circumnavigated the entire club (he was playing a cordless guitar) and played his way through the standing crowd to regain the stage. By this point the audience had been galvanized by Hansen's infectious and apparently sincere enthusiasm for Hendrix's music, and they seemed to receive Hansen's antics as a product of that zeal rather than as grade-B heavy-metal schtick. Even such hoary gimmicks as playing the guitar with his teeth, with a drumstick, with the corner of his amplifier, and with the snatched forefinger of a startled onlooker seemed completely acceptable. Any fears I'd harbored about the ghouliness or exploitative aspects of a "clone" show were allayed by Hansen's tireless theatrics and loving re-creation of some of Hendrix's best work. There was an immediacy, a feeling of authenticity in the air that was almost scary. In the Belly Up advertisements, it had said that if you closed your eyes while listening to Hansen, "you'd swear it was the real thing" — and it was true! In fact, thanks to the superb playing of Hamilton and Mary — one of the best power-trio rhythm sections I've ever heard — this

band performed Hendrix's songs more convincingly and with more verve than the original Experience (at least in the shows in which I saw them).

If by now you've gotten the impression that I lost most of my critical objectivity during Hansen's show, you're only partially right. Actually, I consciously discarded it early in the proceedings. I had forgotten how Hendrix's playing could raise the hairs on one's neck, how he was able to show around huge megaliths of sound, erecting and rearranging glass spires of feedback and forging shiny black waterfalls of distortion from the raw materials of electronic noise. I was reminded by Hansen's rendition of "Little Wing" that Hendrix's bombast was counterweighted with a gorgeous, feathery lyricism, that one of the major elements of Hendrix's mystique was that he sent out mixed signals of power and gentility, of bullying strength and melodic finesse. As Hansen moved back and forth through the Hendrix catalog, following "Foxy Lady" from Hendrix's first album, *Are You Experienced*, with an agitated reading of "Freedom" from the posthumously released *The Cry of Love*, the air of excitement in the club became more and more palpable. The concert was becoming an electric scene, Hansen and the audience building an emotional bond that loudly called upon the spirit of a mutual favorite.

The communal pitch reached highest toward the end of the show. In the original recording of "Fire" (*Are You Experienced*), just before he jumps into a crowd solo, Hendrix exclaims, "Aw, move over, Rover, and let Jimi take over." When Hansen repeated that line he looked up and pointed toward the ceiling as if inviting his old across time and space to give it a go. Ordinarily, such a gesture would have appeared corny and staged, but the solo that Hansen played immediately thereafter was so rich with Hendrix's feeling that one was tempted to suspend disbelief. Two subsequent tunes from *Are You Experienced*, "Manic Depression" and "Purple Haze," were informed with such fresh energy that one couldn't help but recall how mind-bogglingly new and otherworldly Hendrix's music had sounded when it debuted in 1967. As lively as was Hansen's stage demeanor, the guitarist never neglected to treat each piece with the care of a true archivist, drawing out the requisite nuances and appropriate emotional shadings that dated each tune. So complete was Hansen's control over the tone of the concert that when a brave crowd member dared to dangle from the end of his guitar — right in the middle of Hendrix's controversial, distortion-drenched interpretation of the "Star-Spangled Banner" — Hansen briefly tossed with the undergarment without in the least breaking the spell.

When Hansen left the stage for the first time, to a loud ovation, someone in the crowd yelled out, "Keep Jimi alive!" But by the time Hansen and band had answered the last of three progressively cacophonous calls for encores (they played "Hey Joe," "Wooden Ship," and a version of "All Along the Watchtower" that threatened to blow the roof off the Belly Up), the chants were instead "Randy! Randy! Randy!" As people filed out of the club, and one heard words such as "amazing," "phenomenal," and "fantastic" in snatches of conversation, I found it difficult to put the concert into some kind of perspective. I mean, I was blown away by the accuracy of Hansen's replication, but what value, aside from the short-term benefits of a great, entertaining show, could be fixed on the efforts of a young man who devotes his waking hours to mimicking the creative life of a long-dead rock star? Just this: by surpassing in his playing and performing all reasonable expectations, Hansen replicates the Hendrix legacy from its moribund grave, introducing it to a new crop of potential fans and revitalizing it for those of us with short memories. I know of one person who for the first time in more than ten years has been playing and reliving his Hendrix collection since last Wednesday night. □

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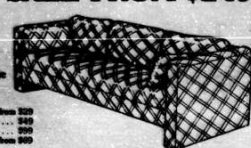
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## QUARTER NOTES

BY JONATHAN SVILLE

### SAN DIEGO CHAMBER ORCHESTRA

The San Diego Chamber Orchestra, Donald Barra's fledgling contribution to San Diego's musical life (it is now in its second season), performed last week at Sherwood Auditorium and at Fairbanks Ranch. I heard the Sherwood performance. The program consisted of William Bolcom's *Commedia*, the Mozart Violin Concerto No. 3, the Bach Concerto for Violin and Oboe, and Dvořák's *Czech Suite*. Soloist in the Mozart was young Korean violinist Dong-Suk Kang, and in the Bach Mr. Kang was joined by the orchestra's principal oboist, Betty Spear.

*Commedia* is a ten-minute work commissioned for the Saint Paul Chamber Orchestra in 1971. Four distinct ideas lie behind it. It is a musical evocation of the *commedia dell'arte*, with its zaniness, its slapstick, its popular humor, its stereotyped comic characters and plots. There is no specific program to the music, but given its title one can easily imagine characters and action in the music; this would no doubt make an attractive ballet, with choreography to match its music's wit. In addition, Bolcom's piece is an exuberant exploitation of the *tarantella* or

*saltarello*, the lively 6/8 Italian dance which is said to have given rise to (or been the result of) epidemics of dancing mania in the Middle Ages and Renaissance. Serious composers have made considerable use of this dance, notably Rossini in "La danza" and Mendelssohn in the last movement of the "Italian" Symphony. Bolcom's *Commedia* is also a parody of various wexco clichés, sounding at times like Haydn in a coma. We hear fragments of an eighteenth-century wind serenade, a string trio playing courtly banalities while the rest of the orchestra listens or impatiently interrupts, and a long sequence of horn calls followed by string chords as the music seems to be debating with itself which harmonic direction to go in. This satiric vein calls to mind Mozart's *Mustafá*, though Bolcom's wit is at once less outrageous and less subtle. Finally, the Bolcom work belongs to that large category of modern musical compositions in which styles of the past are deformed, distorted, brought into clashing dissonances with extraneous elements, and heard through a mass of modern musical languages, not for the purposes of parody but in order to give traditional music a new aspect, to make us hear familiar works or styles in a radically new way. I think of such works as Hans Werner Henze's *Triton*, Maurice



Dong-Suk Kang

Kagel's *Ludwig van Lukas*, Foss's *Baroque Variations* (based on Bach), or Bernard Randi's *Madrigal* (based on Monteverdi).

*Commedia* is an amusing, unpretentious work, and conductor Barra treated it as such, bringing out its humor without exaggeration and evoking intriguing sounds from his polished little orchestra. This is, as I have remarked before, the best local chamber orchestra San Diego has had, with the source of its excellence equally divided between the high quality of the individual musicians and the disciplined sense of ensemble that Maestro Barra has so quickly succeeded in creating among them. The strings, led by concertmaster Egor

Grouman, are strikingly good, with admirable unanimity in attack and intonation, and the wind sections are made up of some of San Diego's best instrumentalists—as one could hear, for example, in clarinetist Marian Liebowitz's wonderfully come solo in the Bolcom, with each of its sassy squeals deftly calculated and executed. There is a recording of *Commedia* by the Saint Paul Chamber Orchestra under Dennis Russell Davies (Nonesuch 71324), and while the San Diego Chamber Orchestra may not have made more of this work than the seasoned Saint Paul group did, they decidedly did not make less of it.

The experience of hearing *Commedia* in live performance after knowing it only from the recording did, however, make me more positively aware of how slight a piece this is. It is amusing and absorbing the first time through, but subsequent hearings progressively reduce it to the bit of fluff it essentially is. The trouble is that it relies principally on its jokes, and that once one is acquainted with these, they no longer manage to keep the mind from wandering. All Bolcom's ideas are developed much better by other composers: Stravinsky is better at *commedia dell'arte* music, Mendelssohn is better at *tarantellas*, Mozart's parody is funnier, and Henze's or

Kagel's reinterpretations of the classics are more disconcerting and thought provoking. This is a piece for which one bearing is disciplined by a typically Mozartean charity of utterance, and its sensuality never verges on the voluptuous. I found Mr. Kang's approach stylistically off the mark, for he consistently made the emotional gestures too large. This was by no means a matter of tasteless glib mannerisms, scoops and sobs in the old-fashioned Elman style; Mr. Kang is far too sophisticated a musician for that, and he seems knowledgeable about eighteenth-century performing practices. It was his underlying identification with the music that was at fault, an identification in which Mozart's sensibility was shamed away for something Mr. Kang felt to be grander, more impassioned, more expressive, more moving. The result, however, was quite the opposite: what should have been graceful and touching became unwieldy and almost heaving.

Maestro Barra's contribution to the Mozart seemed to me in many ways equally misguided. One example among many: the *rondo finale* has a principal theme that cadences in a simple rising half-step. Each time this cadence appears, it leads directly into the succeeding section, so that it comes to have the quality of an up beat; it seems far too slight to serve as a decisive ending to anything. At the end of the movement, the principal theme returns; it leads to its little, harmonically appropriate but dramatically inconclusive cadence; we wait for the next section to begin, the section it seems to prepare us for, as it has several times before; but the piece is over. It is a charming surprise, whimsical and witty, and quite in line with Mozart's project in this concerto of tracing human sentiments without even the shadow of melodramatic posturing. It is as though he were saying: "The truth of this work needs no underlining, no pomp, no fanfare when it begins, and no formal declaration that it has come to an end." Maestro Barra, however, insisted on giving this final reiteration of the cadence a big *rondofino*, as though he doubted the audience's ability

to perceive that the movement was finished. He certainly made that point, but in the process he obliterated the composer's wit and in retrospect threw the entire movement out of balance. So Maestro Barra and violinist Mr. Kang, each in his own way, contributed to correct Mozart, or Mozart, of all composers, is the one least in need of correction.

Bach, too, is scarcely in need of correction, but the Concerto for Violin and Oboe represents just such a project, albeit with coloration of musicalological recitade. The composer's Concerto for Two Harpsichords and Orchestra in C Minor (BWV 1060) has long been thought by musicologists to be the composer's transcription of a concerto in which the solo parts are taken by violin and oboe (the reasons for this supposition are complicated and controversial). Since the supposed original no longer exists, it has been "reconstructed," and it was that by now quite familiar reconstruction that we heard at the San Diego Chamber Orchestra concert. The reconstruction has the

advantage of contrasting the two solo voices; it has the disadvantage of not being by Bach. But if this modern pseudo-Bach concerto is to be performed effectively, the soloists have to be in some unanimity about its style. Mr. Kang and Miss Spear, however, were totally at odds about the interpretation of the music. Mr. Kang played very beautifully as though this were a nineteenth-century violin concerto; long melodic lines, subtle dynamic gradations, warm, pulsating tone, variety of color, rounded phrase endings. In contrast, Miss Spear played in the manner we have come to associate with "authentic" performances of Baroque music: short lines, fractured dynamics (with much of the playing at a steady *mezzoforte*), dry tone, uniform timbre, and abrupt releases. Either approach, when carried out skillfully, can produce a rewarding listening experience, but to take both approaches at the same time results in musical chaos. I did.

Finally, there was the Dvořák *Czech Suite*. This five-movement work presents the composer in a severe mood, with most of the music dancelike in quality, and an overall atmosphere of the Czech countryside. Native dances (such as the *furiant*) and instruments (such as the Czech bagpipes) are alluded to, and there are even references to a specific folk song. In this music, the evocative atmosphere is everything; color, exuberance, sophisticated naïveté—these are the keys to the work's effectiveness. Maestro Barra's approach was competent and workmanlike: balances were good, textures were transparent, tempos were well chosen, and the structure of each movement was intelligently brought out. But poetry was absent—there were no sunlit landscapes in this music, no dancing peasants (however dressed up in the garb of art music), no suggestive pictures of a specific culture. The grim black stage walls of Sherwood Auditorium (not a happy innovation) did not recede in the imagination; the music remained bound to the concert hall, and without its poetry, as this performance demonstrated, the *Czech Suite* is long, routine, and dull.

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## LETTERS

(continued from page 3)  
merely stated that upon receiving a complaint, the homeowners' association sends a notice to the alleged violator and at the same time forwards a copy to the grievance committee for action.

## Seat of Debt

I'm indebted to Jonathan Saville for sitting in "Quarter Notes" (January 9) for this deliberate absence from the San Diego Symphony Orchestra's recent do of Hector Berlioz's *L'Enfance du Christ*, at which I and probably a few others could have, or did, die a thousand deaths.

I doubt there are many writing about music today — which, Lord knows, is such a difficult thing to do, anyway — who could match Saville's thoroughness and literary distinction in dealing with this seemingly endless and excruciatingly boring work, proof all over again, as if proof were needed, that the *Reader* can serve serious readers.

Percy Setlin  
La Jolla

## Rhymes With Rancor

I thought for Access under the former management, I'm no longer associated with Access — or is it Access to Learning, or Access to Learning Access?

Maybe it's because my class wasn't in the erotic to exotic range now wanted. Maybe it's because they wanted to pay me twenty percent not fifty percent. Maybe I moved away.

Zanker (rhymes with rancor), president of Access or whatever they call it (in "Letters," December 19), informs readers that former teachers were dropped because of poor evaluations. Obviously that's not the only explanation for the absence of all those familiar favorite teachers' names. (In my own case, two years of favorable evaluations led to my class being dropped without management bothering to inform me.)

San Diego didn't just fall out of the subway. They know. *Maggy Payment*  
San Diego

## City Lights

### Steak House?

(continued from page 4)  
glasses and dishes, intentionally using loud, abusive, and profane language in front of customers; and threatening customers and provoking fights with customers." Because of this, the complaint says, the Butcher Shop has suffered "irreparable injury to its business reputation and good will" and thus seeks more than \$750,000 in damages.

Two days after De Philippis filed his complaint, the restaurant was served with a thirty-day eviction notice by International Hotels management. And when the end of the month came around and the Butcher Shop was still there, International Hotels' attorney Scott Smylie filed a complaint in superior court, asking for damages of \$750,000 — the "fair-market rent" — for every day the Butcher Shop remained on the premises. At the same time, International Hotels filed its answer to the restaurant's

original complaint, denying the allegations and maintaining that because De Philippis failed to exercise his lease option in writing — as called for in the original lease agreement — the lease was never legally extended and that the Butcher Shop, as a result, has since April of 1982 been renting its space in the Plaza International Hotel on a month-to-month basis, subject to cancellation at any time by International Hotels.

No court date has yet been set for either the Butcher Shop's lawsuit or International Hotels' complaint, although attorneys for both sides say they expect to go to court within the next two months. And until then, neither side is willing to discuss the battle.

— T.K.A.

## Solomon

(continued from page 4)  
the ordinance at its January 14 hearing before the city council. He told the council how he recycles everything but glass and plastic (which he stores in a trailer and takes to the dump twice a year), putting his waste "right back into the ground where it

should be." Frank objected to being a "captive customer" of a trash-disposal service. "I resent being forced to patronize a certain man's business when I can do it better myself," he told the council.

Frank was referring to the exclusive franchise agreement between the city of Vista and Vista Sanitation, the sole firm authorized to dispose of the town's debris. The city council sets the company's fees, which are now \$6.40 a month for a weekly pickup. Vista Sanitation could increase its monthly revenues by \$13,800 from all the new customers; the city of Vista, which collects a percentage franchise fee from the sanitation company, stands to gain an estimated \$8250 from the additional business.

Frank could be exempted from the rubbish rule if he could not afford to pay for the trash service or the landfill passes. But he admittedly does not fall into this category. His suburban home and one-third-

acre lot on Eucalyptus Street is "the nearest place in the area," he said. The city council sympathized with Frank, and an "exception to the exemption" is being written for him and other recyclers, according to Ann Chadwick of the Vista Department of Public Works. Chadwick is trying to resolve the debris debate before the ordinance's second public hearing on January 28, when the council is expected to approve it.

— B.C.

## O.B. Surges

(continued from page 3)  
an SDG&E representative told her just that.

An SDG&E spokesman says a tree-trimming crew inspected the Niagara Avenue area three weeks before the storm and cut down palm fronds on three trees near power lines. But UCAN executive director Michael Shames questions whether the crew did a competent job. "If

they trimmed the trees properly, why did the palm frond fall?" asks Shames, who plans to ask the state Public Utilities Commission to review the incident. Shames also says he'll ask UCAN's board of directors to approve the hiring of an "expert witness" to inspect the power lines. This information will be passed along to Littell, who is contemplating a small claims action against the utility to recoup his \$750 loss.

But Littell is less concerned about the money

than the possibility of future costly power surges. "Hell, it could happen again," he says. "I'd hate to be out \$750 three times a year." He and UCAN executive director Shames think SDG&E should isolate the power pole wires to prevent a repeat or do a more thorough job of trimming the palm trees, which line Santa Barbara Avenue from Newport south past Niagara Street.

San Diego Gas and Electric

spokesman Dave Smith says insulation is costly and impractical, though, and he argues that the only way to assure that a palm frond won't be torn loose in a wind storm is to decapitate the tree.

"When we tell neighborhood loaders we want to remove the trees, invariably we have opposition," Smith says.

— P.K.

—Paul Krueger,  
Thomas K. Arnold,  
and Bruce Carlen

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The self-protective San Diego County Lop Breeder Association and its even more paranoid national analogues, the American Rabbit Breeders Association and the Lop Rabbit Club of America, never speak about Dr. Violet Rosenbloom and the hideous secret of Castle Lop. At the rabbit show in Del Mar this weekend, you will not hear her name mentioned. Pronounce those dread syllables yourself — "Violet Rosenbloom!" — and the breeders will fall silent; they will hasten to cover their rabbit-filled cages with tarpaulins, for fear lest their prized French and English Lops succumb to the evil eye, rabbit judge Kyle Cunningham will grow pale and avert his head, wishing he had never left Indiana; a gloom will settle over

the Del Mar Fairgrounds more insipid than a coastal fog. No rabbit breeder will ever tell you what Dr. Rosenbloom did and how she forced the Lop-raising industry to choose between pursuing their hobby and saving humanity from a fate worse than death. But I will tell you.

The rabbit, like the dog, has been domesticated for an immensely long period of time, so that the variety of rabbits we see today is chiefly the result of selective breeding. Rabbits have been bred for eating and for their fur. Their skins have been used in upholstery and for felt hats. But the Lop breed is neither devoted nor worn; it has been developed as a pet. The chief distinguishing sign of the Lop is its ears. Instead of sticking up in the familiar fashion of cottontails or Bugs Bunny, they droop (hence the name) like those of a cocker spaniel. The ears having traditionally been the most important feature of

these rabbits, breeders selected them for ear size, so that the old English Lops may have ears two feet from tip to tip and six inches in width, while the ears of French Lops are even bigger.

The nefarious Dr. Rosenbloom, after a stellar career in psychotherapy and investment banking, retired from the world to devote herself to developing a new and perfected breed of Lop. Isolating herself in the remote countryside of Eastern Poland in a decayed castle known as Castle Lopset but which she referred to as Castle Lope, she became a master of breeding technique. If she had revealed her work, she would have been acknowledged worldwide as the foremost Lop breeder of our century, not she kept her achievements secret, for her aim was to produce a Lop so unusual that in an instant all inferior Lop breeders would be devastated, and she did not wish to have her work interfered with by envious competitors. It was not easy. Dr. Rosenbloom was concerned with. From her point of view the usual Lop-breeder goal of developing ever longer and broader Lop ears was a pathological obsession. "What the hell is so important about ears?" she often muttered to herself. The part of the Lop Dr. Rosenbloom sought to enhance was the brain. Fatal decision!

Rabbits are not known for their brain power. It took a brilliant — though misguided — scientist like Dr. Rosenbloom to so direct the breeding process

(continued on page 12, col. 2)



## Super Bowl Bears Watching

Ever since the Padres defeated the Chicago Cubs for the 1984 National League pennant, San Diegoans have been depicted by Chicago columnists and sports fans alike as effete, undried neophytes with wrists too weak to raise anything but cups of herbal tea. San Diegoans have retaliated by pointing out that the typical fan of Chicago's sports teams is shaped roughly like a chocolate kiss — with a wide, rolling belly that tapers up to a pointy head — and is born with one hand already clenched to hold a can of cheap beer. The adversarial exchange of barbs has slowed some since both the Padres and the Cubs belittled in 1985 and since one national newspaper was heard to say in the days following the Padres-Cubs playoffs, "that probably many more Chicagoans have migrated to San Diego than vice versa. Lately, sports-crazed Chicagoans have a better reason to let bygones be bygones — they have a legitimate champion in the

Bears football team. When the Bears recently defeated — stomped would be more accurate — the Los Angeles Rams to gain the National Football Conference Championship for the first time since the mid-Sixties merger of the NFL and the old AFL, Chicago at last was able to strike the phrase "the city that chokes" from the sign that welcomes drivers into its city limits. Most satisfying must have been the fact that the Bears beat up a team from hated Southern California, and, absurdly growing to the Windy City's football fanatics that you shouldn't send a Cub to do a Bear's job. These days, with their Bears Super Bowl-bound and the NFC belt let out just enough to accommodate the Chicago-style waistline, Chicagoans are feeling downright neighborly toward us San Diegoans. Indeed, ex-Chicagoans who now live in this city and belong to a group calling itself the Windy City Sports Club are even inviting us natives to watch the Big Game with them.

This Sunday the club, which has a paid membership of 110, will rent the main ballroom of the Hilton Hotel on Mission Bay in which to watch the Super Bowl on three wide-screen televisions. The public is invited (continued on page 12, col. 1)

## Stravinsky's Tale

World War I found Igor Stravinsky at loose ends. He was living in Switzerland because of the war, with his income sharply curtailed. He was cut off from his family estate in Russia, received no royalties from his publishers in Berlin, and found that his music was being performed very rarely, whether in concert or at the ballet. In Switzerland, the composer had become friendly with the novelist C.F. Ramuz, with whom he had collaborated on translating the Russian texts of two of his works into French. Ramuz also found himself in need of money, because his royalties from France had been diminished by the war. Together the two decided to write that series of parables by, describing a dramatic work as simple and cheap to produce that this could look forward to many performances at minimal expense. Such was the origin of *The Soldier's Tale*, which the San

Diego Symphony will be presenting this week at Symphony Hall. Not a far cry, not an opera, not a pageant, *The Soldier's Tale* creates its own form. A narrator tells the tale about a soldier and the devil. The episodes are acted out by actors, with the narrator sometimes intervening in the action. The actors sometimes have dialogue, but sometimes they simply mime their roles. A small orchestra provides music to accompany the action, and at times there are danced episodes, but there is no singing. The story, developed from popular Russian tales clearly allied to the legend of Faust, is about a victimizing soldier who trades his fiddle to the devil in exchange for a magic book, with the aid of which he makes a fortune. The soldier is soon disillusioned and tries to vanquish his devil in his book. Finally he manages to get the devil drunk, and, retrieving the fiddle, he uses it to vanquish the devil, who rises from his so-called dead, dressed in a tunic, a wig, and a negro. The soldier and the prince are (continued on page 12, col. 3)

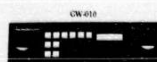


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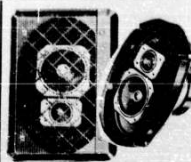
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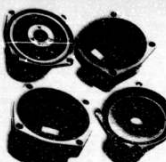
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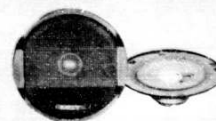
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# READER'S GUIDE TO LOCAL EVENTS

Contributors to READER EVENTS must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Do not phone. The Events Editor reserves the right to edit all material. Send complete information, including a description of the event, the date and time it is to be held, the precise address where it is to be held, a contact phone number, and a phone number for public information to: READER EVENTS EDITOR, P.O. Box 80863, San Diego, CA 92188.

**Scottish Country Dancing** is held each Friday, 7 to 10 p.m., Pacific Beach Women's Club, 1721 Hornblend Street, Pacific Beach. Clases are also held on Wednesdays at 7:30 p.m., 1721 Hornblend Street, Pacific Beach. For more information, phone 454-5191.

**Over Thirty-Five and Like to Dance!** The 24-Karat Club hosts an evening of dance (ticket and tie arms) every Friday night, 8:30 p.m., Kona Kai Club, 1551 Shelter Island Drive. For more details phone 499-4502.

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

**Polka Dance,** the Polka Family Band makes its local debut at this dance, held Saturday, January 25, from 8 p.m. to midnight in the School Hall of St. Rita's, Bezzantine Catholic Church, 5115

Churchward, Southeast San Diego. For information phone 469-4449, 571-6115, 443-4663, or 475-4593.

**The San Diego Swing Dance Club** meets each Sunday at Lehi's Greenhouse, 2828 Camino Del Rio South, Mission Valley. A beginners' class begins at 3 p.m., followed by a dance to live music at 4 p.m. For details phone 274-1235.

**More Scottish Dancing** takes place every Monday, offered by the San Diego branch of the Royal Country Dance Society, 7 p.m., room 202, Casa Del Prado, Balboa Park, 276-7064 or 488-2617.

**"Circle Dancing,"** Salsa dancing continues on Monday nights at 7:15 p.m., 4070 Jackson Street, Mission Hills, 293-9677.

**Ballet, Les Ballets Trockadero de Monte Carlo** resume back into town next week for two performances. The eleven-

member, all-male company, respected as much for its accomplished dancing (they dance en pointe) as for its uproarious spoofs of traditional ballet works, performs Monday, January 27 and Tuesday, January 28, both days at 7:30 p.m., Symphony Hall, 770 B Street, downtown. Monday's program features Swan Lake, Act II, The Lamentation of Line Erve, Three Dances of Ruth St. Denis (the grandmother of modern dance), The Dong Swan, and To the Fairies. On Tuesday, the troupe performs Les Noces, Spring Water, Swan the Heart, The Dong Swan, and Don Quixote. And if the "circus" page you want sense of humor, study the program for the roster of artists; a part of list of the company names includes Svetlana Lortova, Margaret Lewin-O'Brien, Felina Cook-Kova, Igor Trepelov, and Laurent "Bibi" Stroussoff. For ticket information phone the Symphony Hall box office or Ticket

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**Contemporary and Ballroom** Dancing sponsored by the Healthy Set single non-smokers' club takes place every Wednesday from 5 to 8:30 p.m., at Lehi's Greenhouse, 2828 Camino del Rio South. For information on the club's weekend dance get-togethers, phone 292-7450.

**International Folk Dancing** is held each Wednesday, 7 p.m., no experience and no partners are necessary for the classes, held at the Balboa Club Building in Balboa Park. For details phone 569-4055 or 432-3340.

**"Night Rhythms at the Plaza,"** Horan Plaza's live jazz series continues today, Thursday, January 23 and tomorrow, Friday, January 24, featuring respectively

## Dance

Folk Dances are held each Thursday, sponsored by the Columbia Club. The group meets at 7:30 p.m. in the Balboa Park Club, Balboa Park. Interested in joining? Phone 449-4631 during business hours.

**VI Annual CARNIVAL BRASILEIRO**  
Brazillian Mardi Gras  
Saturday, February 1 9:00 pm-2:00 am  
Copper Room Civic Center  
202 C St. downtown  
Live music by:  
**EMBRASAMBA**  
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Luxury and originality costume contest  
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8 pm, \$7  
3481 5th Ave  
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**24 KARAT CLUB**  
**DANCING**  
with bay/skyline views for discriminating singles 35 or over. Cocktail only. **EVERY FRIDAY NIGHT** at 8:30 pm in the Kona Kai Club at 1551 Shelter Island Dr. in San Diego. \$7 members, \$9 non-members.  
24-hour recording:  
489-3692  
**FREE admission to any two 1986 dances (\$18 value) when \$24 annual membership is paid at the door.**

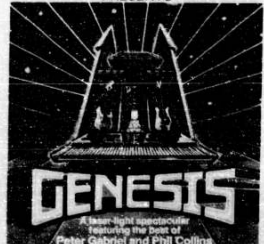
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JAZZ I & II  
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**SPECIAL BROADWAY RE-CREATION CLASS**  
SATURDAY, Feb. 8 12:30-5:00 pm  
Schedule: 12:00 Registration  
12:30-2:00 Broadway Re-Creation  
2:00-3:30 Jazz I & II  
3:30-5:00 Tap, Intermediate/Advanced  
Pre-Registration Fee: 30¢  
125¢ (Students with ID)  
Registration: on February 8 135¢  
Register Early and Save  
Hammond Studio Offers:  
a Maple Dance Experience  
626-628 San Rodolfo Drive (behind Handyman)  
Solana Beach • Phone 481-1454 or 756-2992  
jazz unlimited in residence

**SAN DIEGO PADRES BASEBALL CLUB**  
Come to Mission Valley Center this  
**SATURDAY, JANUARY 25**  
1:30-3:30 pm, May Co. Court  
★ **MEET PADRES PLAYERS!**  
Greg Booker, Bruce Bochy, Ed Wojna,  
Lance McCullers, and announcer  
Bob Chandler (subject to change)  
★ **AUTOGRAPHS & PRIZES!**  
★ **PADRES HIGHLIGHT FILM!**  
★ **MCDONALD'S JUNIOR PADRES CLUB**  
All kids 14 and under can sign up  
for special ticket discounts  
**MISSION VALLEY CENTER**  
Exit I-8 at Mission Center Rd.

**WE'VE GOT \$5000 TO BURN EACH WEEK.**  
These are the pants of KLZZ fun and games director Winton Tomato (pronounced To-mah-to). Each week, we'll pick an idea. And do it! And, if you see Mr. Tomato (gagman, that's Tomah-to) Sunday nights on TV pleading for your help, don't tell the networks. Because they've banned all smoking commercials on television.  
**KLZZ**  
Class FM106.5-AM600  
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## READER'S GUIDE

### LASERIUM PRESENTS



**NOW SHOWING**  
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Also still showing Led Zeppelin. "In the Beginning"  
KOB-FM 101

continued from page 2  
the hometown favorite Farin Urlaub  
opening at 6 p.m. and Harvey  
and the 52nd Street Jive, also  
performing a two-hour show that  
begins at 6 p.m. Call 238-8180  
for more information.

**Symphony**, from this first-ever  
collaboration between the San  
Diego Symphony and the Old  
Globe Theatre comes Stravinsky's  
staged work *L'Histoire de Salomé*,  
featuring Sam Woodhouse,  
dancer Denise Dabrowski, Gary  
Yong, and choreographer  
Patrick Noller. Michael Linkster  
of the Pittsburgh Symphony will  
conduct the orchestra in the all-  
Stravinsky program, which also  
features his *Mare*, performed by  
the orchestra and the San Diego  
Master Choral. Concerts are  
held today, Thursday, January 23,

**Sharing The Truth**  
What you have experienced in life  
is not unique; it is shared by all.  
Discover how to find your true self  
in a non-judgmental atmosphere  
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7 p.m., and Friday, January 24  
and Saturday, January 25, 8 p.m.,  
Symphony Hall, 770 B Street,  
downtown. For ticket information  
phone 699-4325 or 281 SEAT.

**The San Diego Recorder Society**  
holds its next open meeting on  
Friday, January 24, 7:30 p.m.; the  
program includes selections from  
the Golden Century of Song, "Four  
Echo Fantasia," and more.  
Interested people and recorder  
players should meet in room  
B-152 of Mandeville Center.  
UCSD 222-4666 or 226-8276.

**Violinist Daniel Mason**,  
concertmaster of the Lexington  
(Kentucky) Philharmonics,  
Orchestra and a member of the  
Concord Trio, will perform  
Mozart's *Sonata in C Major*, *Santa  
Italian* for violin and piano by  
Stravinsky, and Beethoven's  
*Sonata in C Major*, with piano  
accompaniment by Betty  
Oberacker, Friday, January 24, 8  
p.m., room B-210 Mandeville  
Center, UCSD, 452-3279.  
Tickets will be available at the  
door.

**Opera**, the San Diego Opera's  
production of *The Marriage of  
Figaro* features soprano Kathryn  
Rosenley the sang *Tartarus* in the  
company's recent *Eugene Onegin*.  
J. Patrick Raftery, Faith Edman,  
and Alan Tins, Saturday,  
January 25, 8 p.m., Tuesday,  
January 26, 8 p.m., new Friday,  
January 27, 8 p.m., and Sunday,  
January 28, 2:30 p.m., Civic  
Theatre, 202 C Street,  
downtown. 236-6510 or  
283-SEAT.

**Choral Performance**, the San  
Diego Men's Chorus, under the  
direction of Ken Canon and with  
the Daybreak Quartet, gives its  
premiere performance Saturday,  
January 25, 8 p.m., and Sunday,  
January 26, 7 p.m., First  
Unitarian Church, 4190 Front

Street, Hillcrest. 298-8221 or  
284-3335.

**A Blend of Jazz and Classical**  
Works will be performed by  
Thomas Peltis, pianist Roger  
Dumpey, and bassist Preston  
Cohen. Thursday, January 25, 8  
p.m., Woods and Music, 3806  
Fourth Avenue, Hillcrest.  
298-8211.

**Choral Concert**, the forty-voice  
Occidental College Glee Club,  
denotes for the fourth time to the  
First Presbyterian Church of  
Oceanside for a performance that  
includes music from the  
Renaissance to the Twentieth  
Century. Sunday, January 26, 4  
p.m., at the church, 2001 El  
Camino Real, Oceanside.  
757-3960.

**"Music of the Birds,"** flutist  
Lynn Schubert and harpsichordist  
Kathleen M. Inoué perform  
works of Rameau, Couperin, and  
Handel this Sunday, January 26,  
5 p.m., in the Great Hall of St.  
Paul's Episcopal Church, 2728  
Sixth Avenue, Hillcrest.  
298-7261.

**Quartet**, the Juilliard String  
Quartet performs this Sunday,  
January 26, 8 p.m., at Mandeville  
Center, UCSD. Ticket  
information may be obtained by  
calling the UCSD box office or  
TicketMaster.

**Trio Sonata and Lunch**, works  
by Vivaldi, Telemann, Handel,  
and J.S. Bach are performed by  
the Allegro Quartet in a noon-  
hour concert Monday, January  
27, noon, at noon, at the Golden  
Hall Concourse of the Civic  
Theatre, 202 C Street, downtown.  
Free. 459-5878.

**Multimedia Clarinet Recital**, F.  
General Ernie of Virginia's  
Norfolk State University will  
perform a program of works with  
SDSU professor David Ward-  
Steinman playing the clarinet,  
planned on Tuesday, January 28, 7

## TO LOCAL EVENTS

p.m., Smith Recital Hall, SDSU.  
Tickets will be available at the  
door.

**"Akeda" (The Binding)**,  
UCSD graduate student Peter  
Ward's one-act opera combines  
two tales of sacrifice: that of  
Abraham and Isaac and bindings  
of versions of the Greek story of  
Iphigenia. Agamemnon's  
daughter. UCSD student Michele  
Spero performs the roles of both  
Isaac and Iphigenia; Philip  
Laxon, known for his work with  
the group THE, takes the roles of  
Agamemnon and Abraham, and  
a twelve-voice ensemble assumes  
the roles of Elphim, Arcton, and  
the Greek army. Performances  
will be held Wednesday, January  
29, 2 p.m., and 8 p.m.,  
Mandeville Auditorium, UCSD.  
Free admission for elementary

and high school students. For  
additional ticket information,  
phone 452-3229 or 452-3230.

### Film

**"The Colors of Hope,"** Meryl  
Streep narrates this film, which  
will be shown in conjunction  
with a talk given by David  
Hinkley, director of the western  
region of Amnesty International.  
He will be speaking on the human  
rights work performed by the Nobel  
Peace-winning organization, today,  
Thursday, January 23, 7 p.m.,  
meeting room 1, First Unitarian  
Church, 4190 Front Street,  
Hillcrest.

**"Beyond Rushmore,"** Japanese  
film classics from the Thirties and  
Forties are featured in this series  
that continues today, Thursday,  
January 23 with two movies, *A  
Sun Akker*, made in 1917, and  
the 1938 neorealist film,  
*Composition Class*. The films will  
screen at 7:30 p.m. in Mandeville  
Auditorium at UCSD. Tickets  
may be obtained through  
TicketMaster outlets and the  
UCSD box office.

**Festival of Animation**, the  
seventh annual animated film fest  
continues Friday, January 24 with  
an appearance by filmmaker  
Frank Terry, whose works include  
animated commercials and music  
videos. This is a weekend number  
two of the six week festival; show  
times are Friday, January 24, 7  
p.m. and 9:30 p.m., Saturday,

January 25, same times, and  
Sunday, January 26, 2 p.m., 4  
p.m., 7 p.m., and 9 p.m. The  
works will screen in Shrewsbury  
Auditorium, La Jolla Museum of  
Contemporary Art, 700 Prospect  
Park, La Jolla. 454-2994.

**"Political Film Series,"** the 1980  
film by Alan Francovich  
examines the workings of the  
CIA and U.S. foreign policy,  
which the filmmaker alleges  
perpetrate American corporate  
dominance abroad under the  
guise of "gathering information"  
to combat Communism. The film  
will be shown Friday, January 24,  
7 p.m., room 107, Third Lecture  
Hall, UCSD. Free.

**Museum Films**, in honor of our  
neighbors to the north, the four-  
hour film *Polar Bear Alert*, filmed

in Churchill, Manitoba, the  
"Polar Bear Capital of the  
World," will be shown Saturday,  
January 25 and Sunday, January  
26, 1 and 3:30 p.m., Natural  
History Museum, Balboa Park.  
Free with museum admission.  
232-3821.

**"Monday Night Film Series,"**  
the program, entitled "A Short  
Film Showcase," features shorts  
and animated works from around  
the world, including *Pia de Deus*,  
*The Street Music of the Spheres*,  
*Museum Music*, and more. The  
films will be shown on Monday,  
January 27, 7 p.m., third floor  
auditorium, San Diego Public  
Library, 820 E Street, downtown.  
Free. 696-1927.

**"The Films of Carlos Saura,"**  
next in the ongoing

### 9TH ANNUAL PLASTIC FANTASTIC CORVETTE SHOW



presented by  
North County  
Corvette Club

Saturday,  
January 25  
10:00 am-5:00 pm

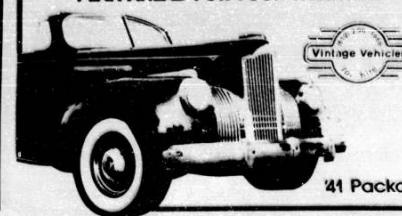
Over 100 Corvettes in competition  
Music by FRIENDSHIP noon-3:00 pm.  
Plus Ms. Corvette, P.J. Piercy

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year home needs,  
The 1986 Spring Bridal  
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California's top  
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### More Thrills, Chills and Spills! San Diego Supercross '86 is at The Stadium!!

**San Diego Symphony**  
Jan. 23-25, Michael Linkster,  
Conductor; All Stravinsky  
Jan. 30-Feb. 2, Michael  
Linkster/Frank Almond,  
Conductor/SD Master Choral  
Feb. 14 & 15, David Atherton,  
Conductor;  
Shlomo Mintz, Violin  
Feb. 20-23, David Atherton,  
Conductor;  
Shirley Close, Mezzo-Soprano  
**Charlotte's Web**  
Jan. 24-26, Junior Theatre  
**Circle Jerks and  
Toy Dolls**  
Jan. 24, 2000 pm, Jackie Robinson  
YMCA  
**San Diego Opera**  
Jan. 25, 28, 31, Feb. 2  
"Marriage of Figaro"  
Feb. 8, 11, 14, 16, "Otello"

**John Kay & Steppenwolf**  
Jan. 27, 8:00 pm, The Bacchanal  
**Les Ballets Trockadero**  
Jan. 27-28, 7:30 pm, Symphony Hall  
**Robin Trower**  
Feb. 2, 8:00 pm, The Bacchanal  
**Supercross**  
Feb. 8, 8:00 pm, Jack Murphy  
Stadium  
**Gilbert and Sullivan's  
"Iolanthe"**  
Feb. 14-16, 21-23, Casa Del Prado,  
Balboa Park  
**Monteverdi Chamber  
Orchestra**  
Feb. 17, 8:00 pm, Old Globe Theatre  
**Blue Water Odyssey**  
Feb. 22, 8:00 pm, Civic Theatre  
Feb. 27, 6:00 & 8:30 pm, La Paloma  
Theatre  
Feb. 28, 6:00 & 8:30 pm, East County  
Performing Arts Center

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All tickets subject to a non-refundable service charge

283-SEAT  
See back spread 283-7228

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S.D.S.U. Arts Center  
Oceanside Inner World  
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Balboa Park Hall of Champions  
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PADRES SEASON TICKETS - CHOICE SEATS  
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areas My Ticket Place

### LA JOLLA CHAMBER MUSIC SOCIETY

La Jolla Chamber Music Society  
and the  
East County Performing  
Arts Center  
are proud to present the return of  
acclaimed violinist  
**CHO-LIANG LIN**  
with the **Saint Paul  
Chamber Orchestra**  
Sir Alexander Gibson,  
Conductor  
"His playing... had a wonderful  
reality of spirit and naturalness of  
expression."  
The Tribune, 12/27/85  
Works by J.S. Bach, Mozart,  
Haydn and Stravinsky

Friday, January 31, 1986 at 8:00 P.M.  
East County Performing Arts Center  
210 East Main Street, El Cajon  
Tickets: \$16.00 & \$13.50

Tickets available at: The East County Performing  
Arts Center Box Office or by calling 440-2277,  
MF from 11-4.



### THE COMEDY STORE

### La Jolla CONTINUOUS SHOW OF COMEDIANS

PAT GORSE  
TOMAYO OTSUKI  
Wednesday-Sunday  
HARRY BASIL  
Friday & Saturday  
WED., THURS., SUN.-9:00 PM  
FRI. AND SAT. 8:00-10:30 PM  
Every Thursday  
College Night 2 for 1 admissions  
(with student ID, 75¢ draft beers)  
Tuesday NO COVER  
Anyone can get up and do 5 minutes  
Sign up 454-8178 after 3 pm  
Wednesday night - \$1.00 Wine Cooler Night  
Sorry, you must be 21 or over

916 PEARL ST. La Jolla 1610-454-9176

TELESEAT  
SEE BACK SPREAD

# READER'S GUIDE TO LOCAL EVENTS

"International Film Series" is featured. The Garden of Delights, shown in Spanish with English subtitles, on Wednesday, January 29, 7:30 p.m., Shoreside Auditorium, La Jolla Museum of Contemporary Art, 233 Prospect Street, La Jolla, 454-2262.

Space Center Films, two laser light shows are being screened at the Reuben H. Fleet Space Theater and Science Center in Balboa Park, 1600, including such Phil Collins and Peter Cetera hits as "Against All Odds" and "Hill Country." Shows Wednesday through Friday, 8:15 p.m. to 10:00 p.m. In the Regency, 1600, is presented Saturday through Thursday, also at 9:15 p.m. Additional shows are at

12:15 p.m. on Friday and Sunday, and 6 p.m. on Saturdays and Sundays, 238-1168.

## Lectures

"What Will Your Neighborhood Look Like?" The North Park Community Association, perhaps in an attempt to bring the lack of that district out from the future, sponsors the public, free meeting, Thursday, January 21, 7 p.m., North Park Adult Center at Homestead and Oregon streets, 283-4748.

Dreams are the topic of a lecture by Robert Burke of the North Coast Psychological Associates.

He'll discuss dream methodology, famous people who relied on dreams for inspiration, how you can remember your own dreams, and more, today, Thursday, January 21, 7:30 p.m., Suite C, 174 North Highway 101, Encinitas. For reservations phone 436-4261.

"Martin Luther King and the Politics of Nonviolent Change," Grosvenor College professor Dr. Richert will address the subject at the next open meeting of the Humanist Fellowship of San Diego, held Friday, January 24, 7:30 p.m., Abraxas School, 1116 Homestead, Pacific Beach. Free, all are welcome to attend, 232-4881 or 296-9334.

The Increasing Salinity of the Salton Sea and the consequences

of environmental destruction on the area as both a wildlife sanctuary and a recreational site will be discussed in an illustrated lecture by marine biologist Glenn Black, who has been studying the sea for the past eight years. The address will be given at the next open meeting of the San Diego Audubon Society, Friday, January 24, 7:30 p.m., in the auditorium of the Natural History Museum, Balboa Park. Free, 439-8139.

"An Evening with a Non-Astronaut," Charlie Walker, who has logged three space shuttle missions in the past eighteen months, will speak on his experiences from launch to re-entry. The chief test engineer for McDonnell Douglas Astronautics will also present slides from the shuttle flights, Monday, January

27, 7:30 p.m., Clayton Belden Lecture Hall, Reuben H. Fleet Space Theater and Science Center, Balboa Park, 238-1233-2121.

Sea Kayaking, an illustrated lecture on this ocean sport will be presented by Wayne Marada, who has been kayaking to Baja and Vancouver on Monday, January 27, 7:30 p.m., Pack Factory, 141 South Cedros, Solana Beach. Free, 755-7662.

"Destruction before Destruction: The Impact of the Arms Race on Health and Health Care," Physicians for Social Responsibility, the UCSD graduate school of public health and medical school, SPSCU, and the California Department of

(continued on page 8)

## T.V. COMMERCIAL TRAINING

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La Mesa—Jackson-Grossmont Center 8410 Center Dr. Phone 460-6760  
Carlsbad—2525 El Camino Real (In the El Camino Real Mall) Phone 729-4286



## READER'S GUIDE

football fans, there's even a college game, Notre Dame at North Carolina, broadcast at 10 a.m. The Bears and the Panthers kick off the local broadcast at 2 p.m. over KCST, Channel 19.

"Faces in a Fanning," this documentary, filmed in drought-plagued Ethiopia, looks at efforts there among physicians, priests, "disaster groups," and others to mobilize relief programs. It airs Sunday, January 26, 6 p.m., KPBS-TV, Channel 15.

"Lord Mountbatten: The Last Viceroy," Nicol Williamson stars in this new Masterpiece Theatre serial that picks up where Jewel in the Crown ended. Part one of the six-episode story, which details Indian history from 1946 to independence in 1948, airs Sunday, January 26, 9 p.m., KPBS-TV, Channel 15.

California Senator Pete Wilson will be the featured guest on the next Gloria Penner in

Conversation, Monday, January 27, 6 p.m., KPBS-TV, Channel 15.

### Sports

Jugglers and Unicyclists are invited to join the International Juggler's Association for free workshops, held each Thursday and Friday, 6 to 8 p.m., Federal Building, Balboa Park. Beginners are especially welcome. 293-1485.

Harlem Hoopsters, the amazing Harlem Globetrotters come to town once more, this time bringing their first female rookie, Lynette Woodard, captain of the 1984 Olympic women's team (yes, they won the gold). They'll be playing against the Washington Capitals this Friday, January 24, 8 p.m. in the Sports Arena. For information phone the Sports Arena box office.

"Super Saturday 10K Run and Two-Mile Fun Run," the American Red Cross is the recipient of race proceeds. Saturday, January 25, Potrero registration lasts from 7 a.m. to 8:15 a.m., and the race starts at 8:30 a.m. on a half-marathon course from the Shadow Ridge Country Club in Vista. 758-1305.

Orienteering, the art of navigation through unknown terrain using only a compass and map, will take place this Saturday, January 25 in Balboa Park. Beginners are especially welcome to join the group, meet on Park Boulevard north of the Redfern H. Fleet Space Theater and Science Center for instructions at 9:30 a.m. For information phone 578-9456, 453-9174, or 453-8773.

Frisbee, the International Flying Disk Association hosts friendly Frisbee workshops every Sunday, 4 p.m., La Jolla Civic Park, La Jolla. Free. 273-7441.

Frisbee Golf is played daily at the Morley Field Disc Golf Course, located at the east end of Morley Field, near Pershing Drive and Redwood Street, Balboa Park. Free. 298-0925.

### For Kids

The San Diego Girls' Chorus invites new members to enroll and is looking for young girls between eight and thirteen. They meet each Thursday night at 7 p.m. in the Puppet Theater on Presidents Way in Balboa Park. 263-0771.

Puppet Show, Family Free. Puppet present, Three Billy Goats Gruff on Saturday, January 25 and Sunday, January 26, with show times at 11 a.m., 1 p.m. and 2:30 p.m., Puppet Theater, 466-7128.

"Amethyst," paintings on silk by Jacqueline Garner go on view with an opening reception Friday, January 24, 8 p.m., and continue until February 3, Canon Gallery of the Multicultural Arts Center.

Preschoolers are invited to bring an adult for the half-hour storytime session, Wednesday, January 29, 10 a.m., National City Public Library, 100 East Twelfth Street, National City. Free. 474-8211.

### Galleries

"Blocks and Boards," sculpture by Ross Stockwell is featured in this show, which opens today. Thursday, January 23, with a reception that lasts from 6:30 p.m. to 8:30 p.m., Mesa College's Art Gallery (D-104), 7250 Mesa College Drive. Regular hours are Monday through Friday, 9 a.m. to 2 p.m. 360-2829.

"Amethyst," paintings on silk by Jacqueline Garner go on view with an opening reception Friday, January 24, 8 p.m., and continue until February 3, Canon Gallery of the Multicultural Arts Center.

Contemporary Art, 700 Prospect Street, La Jolla. 454-1941.

"Celebrate San Diego," local artists John Taito, Mario Uribe, Caster, and Diane Carter are represented in an exhibit that remains on view through Sunday, January 26, Kensington Gallery, 4112 1/2 Adams Avenue, Kensington. Gallery hours are Tuesday through Saturday, 10 a.m. to 5 p.m. 281-3047.

Historical Bakery on loan from the San Diego Museum of Man will be exhibited through Saturday, January 25, also included will be works of contemporary artists using bakery techniques. San Diego Crafts Center/Grove Gallery, UCSD. 452-3120.

New Works by Gary Hattmann and Lilly Ross, entitled "From Paris and Venice," go on view from Saturday, January 25 to February 27, Acevedo Gallery, 4010 Coldhitch, Mission Hills. 296-8748.

"Contemporary Folk Art of New Guinea," ceremonial masks and other objects from the collection of Jim Geisler are featured in this exhibition, which opens with a reception on Tuesday, January 28, 6 p.m. to 8 p.m., Grove Gallery, UCSD. Regular hours are Tuesday through Sunday, 10 a.m. to 5 p.m. 452-2937.

## TO LOCAL EVENTS

425 Market Street, downtown. Gallery hours are Wednesday through Sunday, noon to 6 p.m., with evening hours Thursday through Saturday, 7 p.m. to 10 p.m. 335-8897.

"The Construction of Kwan-Yin Lake (Part IV): Study of a Creature Storage Shed," this installation by John Cornell goes on view with an opening reception on Saturday, January 25, 7 p.m. to 9 p.m., and continues through February 25, Conter Greenfield Gallery, 527 Fourth Avenue, downtown. Gallery hours are Tuesday through Saturday, 11 a.m. to 6 p.m. 338-0138.

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contingent. The greater intelligence of the human species has been able to combat these "pests" through wholesale extermination. But what if the rabbits — not rabbits, but Laps, and not common Laps but Evil Laps — were so intelligent that they could outmaneuver all efforts to shoot, poison, or trap them? In a very few years, these Evil Laps could become the dominant species on earth. Human beings would be thrown from their positions of power and would become the property of the Laps. People would be bred for use — not for eating, for rabbits are vegetarians. For for their skins, which the Evil Laps would wear as signs of status. And the crier humans would be bred for pets, like the Laps today; they would be trained to use a litter box, to walk on a leash, and to be friendly playmates. And the crier humans would be bred to be displaced in cages at public shows. Those with the longest ears would be prized the most, and soon the descendants of the Evil Lap child, here is a creature who will destroy the human race, with all of its art, religion, industry, investment banking, and psychotherapy, and

in today's world. Such was the plan of would domination devised by the Evil Lap Dr. Rosenbloom had — through his consciousness pursuit of scientific truth — unleashed onto the planet.

Dr. Rosenbloom discovered what she had done — but too late! The Evil Lap had easily opened his cage and escaped, to what destination Dr.

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"1986: The Year of Winning Easily"  
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**Too Much Religion?**  
There's an awful lot of talk about religion today... maybe too much. A lot of people want to tell us what we should and shouldn't do. How we should and shouldn't live, what we should and shouldn't believe... And then there are the threats: the price you'll have to pay if you don't live or adopt a particular belief and lifestyle.  
A long time ago a writer named Paul taught that the core of Christian experience is God's unconditional love for us, no matter who we are, no matter what we do. He called that kind of love **AGAPE**. This simple statement of love and acceptance is what Christ's message is all about. It isn't about condemning people. It isn't about dogma or political action committees or rigid rules of conduct. The message is really very simple. It is, simply, to love one another and to know that together we can make life decent and meaningful and even beautiful. At St. John's, we're a community of people who care about each other and participate in each other's lives without judgment. That is how we experience grace and how we grow closer to God.  
Join us Sunday and experience the simple truth.  
**Church of St. John the Evangelist**  
456-1418  
10 am Sundays in Balboa Park's House of Hospitality

Thank you, Bach.  
Thank you, Beethoven.  
Thank you, Brahms.

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Wednesday evenings at 7:00 p.m.  
Musical selections from the Symphony's winter season

Thank you  
**Paine Webber**

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**FRIDAY, JANUARY 24, NOON TILL 9PM**  
**YIP TILNOY**  
AT WHAT YOU'LL FIND FROM 'DOWN UNDER' MATES!  
GRAB YOUR DIGERIDOO DOWN TO THE AUSTRALIAN DAY FAIR!  
IT'S AT THE STARDUST HOTEL, FRIDAY, JANUARY 24, NOON TILL 9PM!  
• Opals • Travel Information  
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• Sheepskin Rugs • Posters  
There'll be plenty of Australian Beer and Wine from Down Under Mates, so hop on over to Australin at the Stardust Hotel! "Good on ya!"  
**ADMISSION IS FREE!**

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DANCE • MONOLOGUES • RITUALS  
Travel the Path from Ancient to Contemporary Woman  
• Explore our History and Myth through dance, as we tell our story. Danced by Ellen Segal  
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• The emerging New Age Woman becomes a warrior in herself. Through re-discovery, she comes full face with her power, wisdom and her future. We will put together the many issues facing us today and seek expansion in this transition.  
• Presentation by Darlene Australia — currently a financial representative with the Equitable, handling investments & financial planning. Psychology, working with death and dying, family violence and people in change. Mother, grandmother and fellow state traveler.  
**COME IN COMFORTABLE CLOTHES • BRING A SACK LUNCH • WE WILL EAT TOGETHER**  
**SATURDAY, FEBRUARY 1 • 9:00 AM to 1:00 PM**  
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2425 San Diego Ave. In Old Town • Schroeder Hall • First floor  
Regular \$35.00 • Seniors and students \$25.00  
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# READERS GUIDE TO THE THEATER

**I KNOW I'VE HEARD THAT SONG BEFORE...** 1985. The Lawrence Welk Village Theatre is offering a sequel to last season's musical, *I Think I've Heard That Song Before*. Guy Hovis, who adapted the original musical, returns for this production. Other cast members are Jim Alexander, Jeff Austin, Collette Bernal, Dennis Courtney, Zoe DuFour, Rebecca Eichenberger, George Hutterback, Danny Michaels, Susie Purdy, Ann Marie Ruffolo, and Lisa Stanley. (Sm.) Lawrence Welk Village Theatre, through January 26: Tuesday, and Thursday through Saturday at 8:00 p.m.; Matinee Tuesday through Thursday at 1:45 p.m.

**KISS ME KATE** Sebastian's West Dinner Playhouse is offering the Cole Porter musical based on William Shakespeare's *The Taming of the Shrew*. Willyam Rine directs the production. Members of the cast include Ed Hollingsworth, Ted Sander, Christine McConist, Michael Malone, Joe Heintzelman, Paul Allen, Jamie Malone, Ron Mills, Cecil Emerson, John Bacon, Rachel Lemanick, Richard Mendoza, and Lorie Hope. Both Hovis and the musical director, and Susan Lee the choreographer. Gil Morales is the scenic designer. Bob Galyen is the lighting designer. and Rene the costume designer. (Sm.) Sebastian's West Dinner Playhouse, 140 Avenida Pico, San Clemente, through February 2: Wednesday through Saturday, dinner at 6:30 p.m.; curtain at 8:00 p.m.; Sunday, dinner at 1:30 p.m.; curtain at 7:00 p.m.; Matinee Sunday, brunch at 11:30 a.m.; curtain at 1:00 p.m. For information call 492-9950.

**MURDER AT THE HOWARD JOHNSONS** OnStage Productions, Chula Vista's resident community theater company, is staging the popular comedy about three badly botched crimes of passion. A strange love triangle, consummated in a Howard Johnson's, leads Paul, Mitchell, and Arlene to the brink of murder, three times. Walter Trook directs the production, and Arlene Cox is the assistant director. Cast members are Tim Ewan as Paul, Ricky Douglas as Arlene, and Jake Jacobs as Mitchell. (Sm.) OnStage Productions, through January 25: Thursday through Saturday at 8:00 p.m. For information call 421-1446.

**MURDER AT THE HOWARD JOHNSONS** The Fleeta Dinner Theatre offers the suspense comedy, by Ron Clark and Sam Bobrick, about a love triangle at the Howard Johnson Motor Inn, deadly scheming, and bungling executions. Herman Frank directs the production. Cast members are Gary Wright, Peter Tavares, and Shanna Hayden Pranti. Maty

Burnett is the scenic designer, and Lisa Miller is the lighting designer. (Sm.) Fleeta Dinner Theatre, through February 16: Wednesday through Saturday, dinner at 6:30 p.m.; curtain at 8:15 p.m.; Sunday, dinner at 5:30 p.m.; curtain at 7:15 p.m.; Matinee Saturday and Sunday, buffet luncheon at noon, curtain at 1:15 p.m.

**OLD GLOBE THEATRE PLAY DISCOVERY PROGRAM: THE TRAVELLING SQUIREL** The newest full-length comedy by Robert Lord, author of *Peri* and *Ming*, has been selected to inaugurate the five-event series of play readings scheduled for this year's Play Discovery Program at the Old Globe Theatre. *The Travelling Squirel* will be presented in a prepared reading. It is about a serious author whose only successful work is a children's story. Robert Berlinger, theater associate director for the Play Discovery Program, directs the reading, after which he will moderate an informal dialogue about the play with interested members of the audience. (Sm.) Casaca Center Centre Stage, Simon Edison Centre for the Performing Arts, Monday, January 27 at 8:00 p.m.

**ON THE VERGE, OR THE SQUARING OF THE CIRCLE** The Old Globe Theatre is staging the comedy, by Eric Overmyer, about three intrepid Victorian women who explore new regions, including a time warp that brings them to America in the mid Twentieth Century. Craig Noel directs the production. Members of the cast are Jo deWinter, Rebecca Stanley, Lynn Wood, and Mitchell Edmonds (who plays eight different characters). Kent Dorsey is the scenic and lighting designer. Dianne Holly is the costume designer, and Deborah van Bockee is the sound designer. (Sm.) The Lamplights, Friday, January 24 through February 23: Friday and Saturday (and Thursday, January 30 and Thursday, February 20) at 8:00 p.m.; Matinee January 25, Sunday, February 9, Thursday through Saturday at 8:00 p.m.; Sunday at 7:00 p.m.; Matinee Saturday and Sunday at 2:00 p.m.

**RED, BLACK, AND IGORANT AND THEATRE II** The UCSD Theatre presents an evening of short works by Edward Bond and Samuel Beckett — for four nights only. Beth Schachter directs Beckett's *Theatre II*, about what can happen when the bureaucratic process gets out of control. Members of her cast are Peter Brown, Shahr Kurup, and Roger Nelson. Ralph Jones directs the Bond piece, which is the first part of his trilogy, *War Plays*. Cast members are Barry Sirovans, Giovanni Feliciani, and Carolyn Sweeney. (Sm.) Studio Theatre (Building 409 at the corner of Lyman and Russell and



The Sunshine Boys

adjacent to the Warren campus cafeteria). UCSD, through January 29: Thursday through Saturday at 8:00 p.m.

**ROMANTIC COMEDY** The Coronado Playhouse opens its 1986 season with Bernard Slade's comedy about two collaborating playwrights whose working relationship has outlasted their marriages. Tim Rove directs the production. Members of the cast include Peter Huemann, Holly Weber, Joan Westmoreland, Dnyel Tavares, Michael Pocora, Laura Wilkins, and Ron Garcia Wood. The scenic designers are William White and Glenn Feist. Rove is the lighting designer. John Tegen is the sound designer, and the costume coordinator is Bonnie Clayton and Laura Wilkins. (Sm.) Coronado Playhouse, through February 9: Sunday through Saturday at 8:00 p.m.; Sunday at 8:00 p.m.; Dinner theater shows are scheduled for Saturday, January 25 and Friday, February 7.

**A STREETCAR NAMED DESIRE** The Lamplights present Tennessee Williams's compelling drama about Blanche DuBois, who has undermined her own life with romantic illusions and has thus caused herself to reject waking

reality as best she can. When she goes to live with her sister (and her husband) in New Orleans, the pressures of their "normal" lives lead to a revelation of her tragic self-delusion. Pat Smith directs the production. (Sm.) The Lamplights, Friday, January 24 through February 23: Friday and Saturday (and Thursday, January 30 and Thursday, February 20) at 8:00 p.m.; Matinee January 25, Sunday, February 9, and Sunday, February 9, and Sunday, February 23 at 2:00 p.m.

**THE SUNSHINE BOYS** The San Diego Playhouse is staging Neil Simon's tale of two old-time, feuding comedy writers — Lewis (Al) and Clark (Willie) — and the attempt by a concerned nephew to reconcile the two antagonists. Chris Graham directs the production. Cast members are Sid Clax, Brett West, Doug Brust, and Ginger Perry. (Sm.) San Diego Playhouse, 742 Genevieve, Solana Beach, Friday, January 17 through February 9: Thursday through Sunday at 8:00 p.m.

**THEATRE WORKS** The Margat Gallery Theatre and Del Mar Public Access Television Channel 37 are co-sponsoring a

festival of new writings by San Diego area authors. The plays, which will be presented in two different groupings at the Margat Gallery, are: *Back Back Boogie*, by Kevin Dixey and Steven Soder; *Cadillac Plays*, by W. Keim; *The Searching Man* and *Other Personal*, by Karl Roessler; *Shoh*, by Kevin Dixey and Steven Soder; *In a Glass of Water*, by Eric La Brecque; and *Eight Novels*, by W. Keim. Call the writer for the specific groupings (i.e., groups A and B) at 295-5554. (Sm.) Margat Gallery Theatre, through February 2: Thursday through Saturday at 8:00 p.m.; Matinee Saturday and Sunday at 2:00 p.m.

**VIKINGS** The North Coast Repertory Theatre is staging Stephen Mercalle's comedy drama about three generations of Danes living in the same house, for whom the traditions of the family provide strength but can lead, if not tempered, to loneliness. Ole Blakstone directs the production. Members of the cast are Bill Dunnam (who has been too long from a San Diego stage), Bob Morgan, Rebecca Hachison, and Douglas Roberts. Dan Cork is the scenic designer. Barth Baller is the lighting designer, and Marvin Read the sound designer. (Sm.) North Coast Repertory Theatre, through February 16: Thursday through Saturday at 8:00 p.m.; Sunday at 7:00 p.m.; Matinee Sunday, February 16 at 2:00 p.m.

**WHO'DNIT** The North County Community Theatre is staging the suspense drama, by Anthony Shaffer. John Douglas directs the production. Members of the cast include Bob Paschke, Jim Dehm, Dennis Turner, Barba Drouhoff, Allen C. Yates, Call Maus, Collette Guilfoyle, Robert Nannings, and Carl Carter. Who'dn't will run in repertory at the NCCCT with *Equus*, which was written by Anthony Shaffer's brother, Peter. (Sm.) North County Community Theatre, Friday, January 31 through March 16: Friday and Saturday at 8:00 p.m.; Matinee Sunday at 2:00 p.m.; Call the theatre at 724-3421, for the specific dates of each show.

**YOU CAN'T TAKE IT WITH YOU** The Pato Playhouse opens its new season with the classic comedy, by George S. Kaufman and Moss Hart, about the Sycamores, a family that judged superficially, is crazy as can be but, on second thought, Candace Cameron directs the production of this play that won the Pulitzer Prize for drama in 1937. Her cast includes But Fox, Urichen Pie, Naomi Trompeter, and Ray Telfan. (Sm.) Pato Playhouse, through February 2: Friday and Saturday at 8:00 p.m.; Matinee Sunday at 2:00 p.m.

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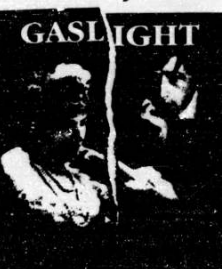
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# READER'S GUIDE TO THE MUSIC

Music commentary is by John O'Grady. Please send concert information and photographs to Reader Music Scene, P.O. Box 80863, San Diego 92138.

Some widely read critical word should lobby to have the worn phrase "overnight success" replaced with the frequently applicable "overnight failure." Most pop musicians who manage to squeeze into the spotlight usually have fought long and hard to get there, but for most of them that light dims much more quickly. Al Stewart is a case in point. Not that Stewart is really a failure; mind you, but since releasing a spate of hit singles and albums in the Seventies, Stewart has beaten a forced retreat back into the shadows of obscurity from which most musicians are not fortunate enough to escape in the first place.

Born in Glasgow, Scotland, Stewart was raised in the south of England and dropped out of public school after hearing Bob Dylan for the first time. Traveling to London, Stewart eventually found himself singing Dylan-influenced songs of social conscience in that city's folk clubs, his soft voice trimmed with a pronounced lilt that would become his most familiar characteristic. After working the British folk circuit with the likes of Ralph McTell, Bert Jansch, and Roy Harper, Stewart released several albums in England in the late Sixties that foreshadowed his later,



AL STEWART

more popular works. Stewart's words, message-oriented songs were either tales of unrequited or failed love, or fatalistic depictions of historical figures and events that ran to several minutes in length and were limited in their appeal by gorged lyrics that left little room for musical invention (especially unfortunate since his session players included guitarist Jimmy Page and keyboardist Rick Wakeman). In 1974 Stewart signed with the American-based Janus Records and released

*Past, Present, and Future* and *Modern Times* (1975). The recordings were a vast improvement over his four British releases of which Stewart himself has little good to say and garnered Stewart a respectable American following. It wasn't, however, until 1976's *The Year of the Cat* that Stewart embraced his first real commercial success. That album's title track became a much-played single and pushed *The Year of the Cat* past the million-selling, platinum mark.

Soon thereafter, Stewart left Janus for the bigger Arista Records, for whom he recorded *Time Passages* in 1978. The new album produced two more hit singles, the title track and "Song on the Radio," but by then Stewart was enmeshed in a nasty lawsuit brought by the Janus label. It would be two years before Stewart would release his next album, and while the self-produced 24 *Corrois* contained what in my opinion are Stewart's best two songs — "Midnight Rocks" and

the lowly, vaguely medieval "Merlin's Time" — the record did not do well at the cash register. Snuffed at by the British rock press and ostracized by many of his countrymen for supposedly having "sold out" to American commercialism (24 *Corrois* was much rockier than its predecessors), Stewart did into relative obscurity and has pretty much stayed there ever since.

In 1984 Stewart released *Russians & Americans* on the small but well-respected Passport Records label (his sixth label in a twelve-album career). Produced by Michael A. Piller, *Russians & Americans* showed that time and trouble hadn't drastically altered the course that Stewart had set for himself years earlier. The album has Stewart's usual quota of sociopolitical themes (the title track, "Rumours of War," "Accident on Third Street," "Night Meeting") and surges with a thumpy energy bolstered by new-rock guitars, gurgling synthesizers, and fills by saxophonist Phil Kenzie that recall those on Stewart's first American hits. The album also features a rewritten version of Len Barry's 1965 hit, "1-2-3," that oddly enough fits rather snugly alongside the rest of the material on *Russians & Americans*. In many ways, *Russians & Americans* might be the most consistent album Stewart has ever recorded, one that would undoubtedly please

(continued on page 16)

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Avalon

(continued from page 15)  
his long-time fans. But since it doesn't seem to have resurrected Stewart's somewhat dormant career to any great degree, one has to wonder: is anyone other than Stewart's staunchest fans still interested? Stewart will perform his first-ever Belly Up Tavern gig tonight, Thursday, on a bill with Preston Smith and the Crocodiles.

And speaking of nudging awake a sleeping career: John Kay and Steppenwolf will make another appearance here this week. Since the band — famous in the late Sixties for such hits as "Born to Be Wild," "Magic Carpet Ride," "Rock Me," and "The Pusher" — has played San Diego several times

in recent years, their show at the Bacchanal Monday night should raise few eyebrows in surprise. What makes this gig noteworthy, though, is the fact that the opening act will be none other than the Guess Who, another late-Sixties/early-Seventies band that looks better when viewed through the soft-focus lens of nostalgia. I never really liked the band that gave us such radio fodder as "These Eyes,"

"Laughing," "No Time," "Share the Land," "Hand Me Down World," and "Undun" (although that last tune was actually pretty decent). To me, the Guess Who were only slightly removed from the bubblegum factory that produced Bobby Sherman and the Partridge Family, and lead vocalist Burton Cummings

struck me as a watered-down Steve Marriott. The Guess Who I liked was the one that released "Shakin' All Over" in 1965. A shimmering, quaking example of primal Sixties rock (good enough later to be covered by the Who on the great *Live at Leeds* album), "Shakin' All Over" had an added significance for me because when it was first played on the radio, it triggered this Abbott and Costello phone conversation between me and a buddy:

"Who's the band that does 'Shakin' All Over?'"  
"Guess Who?"  
"The Beatles?"  
"No, Guess Who?"  
"The Stones?"  
"No, Guess Who?"  
"All right. I give up. Who

is it?"  
The few concerts that remain this week include one by the Circle Jerks, Toy Dolls, Entropy, and U.P.S. (Useless Pieces of Shit) at the Jackie Robinson YMCA on Friday. That same night the talented young blues bull Robert Cray will bring his band back to the Belly Up for some jumpin' and bumpin' with Mitch Woods and the Rocket 88's opening the show Saturday night the excellent bluesgrass trio of Berline (didlo), Cray (guitar), and Hickman (banjo) will be at the Old Time Café in Leucadia; while Tim McGovern's latest band, Sado No, joins Silver Tears, Burning Bridges, Erth, and the Hotel Band for a show at the Spirit.

## CONCERTS

Al Stewart and Preston Smith and the Crocodiles: Belly Up Tavern, 1st fl., Thursday 9:00 p.m., 143 South Cedros Avenue, Solana Beach 481-9022.

The Circle Jerks, Toy Dolls, Entropy, and U.P.S. (Useless Pieces of Shit): Jackie Robinson YMCA, Friday, January 24, 8 p.m., 151 Forty-fifth Street (Imperial Avenue off I-805).

The Robert Cray Band and Mitch Woods and the Rocket 88's: Belly Up Tavern, Friday, January 24, 9 p.m., 143 South Cedros Avenue, Solana Beach 481-9022.

Berline, Cray, and Hickman: Old Time Café, Saturday, January 25, 7 and 9 p.m., 1464 North Highway 101, Leucadia 436-4030.

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Tickets available at La Paloma Box Office and all Ticketmaster outlets.  
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Sado No, Silver Tears, Burning Bridges, Erth, and the Balzi Band: Spirit, Saturday, January 25, 9 p.m., 1130 Buenos, 276-3953.

John Kay and Steppenwolf and the Gene Weir Band: Monday, January 27, 8 p.m., 8022 Claremont Mesa Boulevard, 560-8322.

The Sy Rainey Quartet: Coronado Playhouse, Tuesday, January 28, 7:30-10:30 p.m., Silver Strand, Coronado, 435-4856 or 435-3782.

Roy Buchanan and Omar and the Howlers: Belly Up Tavern, Thursday, January 30, 9 p.m., 143

South Cedros Avenue, Solana Beach, 481-9022.

The String Trio of New York: UCSD's Mandeville Recital Hall, Friday, January 31, 8 p.m., University of California at San Diego campus, La Jolla, 452-3229.

Benefit Concert for the City of Angels Rescue Mission featuring the Landlords, Generic Q, and the Joyce Books Band: Old Town Opera House, Friday, January 31, 9 p.m., 4040 Twigg Street, Old Town, 264-5101.

Dan Siegel: La Paloma Theater, Saturday, February 1, 8 p.m., First

and D streets, Encinitas, 436-SHOW.

The Bobs: UCSD's Mandeville Auditorium, Saturday, February 1, 8 p.m., University of California at San Diego campus, La Jolla, 452-4090.

The Drivings: Spirit, Saturday, February 1, 9 p.m., 1130 Buenos, 276-3953.

Robin Trower: Bacchus, Sunday, February 2, 8 p.m., 8022 Claremont Mesa Boulevard, 560-8022.

Taj Mahal: UCSD's Mandeville Auditorium, Sunday, February 2, 8 p.m., University of California at

San Diego campus, La Jolla, 452-4090.

Rush: Sports Arena, Monday, February 3, 7:30 p.m., 224-4176.

Kenny Rogers, Lee Greenwood, and Sawyer Brown: Sports Arena, Tuesday, February 4, 8 p.m., 224-4176.

The Bears (featuring Adrian Belew): Bacchus, Tuesday, February 4, 8 p.m., 8022 Claremont Mesa Boulevard, 560-8022.

Miami Sound Machine: La Paloma Theater, Friday, February 7, 7:30 and 10 p.m., First and D streets,

Encinitas, 436-SHOW.

Lone Justice: Momy Momy's, Sunday, February 9, 9 p.m., 2595 Sports Arena Boulevard, 223-5596 or 226-4033.

Kiss and W.A.S.P.: Sports Arena, Monday, February 10, 7:30 p.m., 483-6339.

The Bus Boys and Crystal: Momy Momy's, Monday/February 10, 9 p.m., 3595 Sports Arena Boulevard, Loma Portal, 223-5596 or 226-4033.

Twisted Sister, Dokken, and Taran: Sports Arena, Sunday, February 16, 7:30 p.m., 224-4176.

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The Chieftains: UCSD's Mandeville Auditorium, Tuesday, February 18, 8 p.m., University of California at San Diego campus, La Jolla, 452-4090.

**CLUBS**  
Club listings are compiled by Ron Jennings. If you wish to be included, please call 265-8082 Thursday afternoon or Friday before 5:00 p.m. The listings are free.

**North County**  
Barr-X Ranch House, 119 East

Broadway, Vista, 724-0510: Bobby All-in and the D Students, country and rock, Friday and Saturday.

Belly Up Tavern, 143 South Cedros Avenue, Solana Beach, 481-9022: Al Stewart, rock, and Preston Smith and the Crocodiles, ska, blues, and rock, Thursday; the Robert Cray Band, rock, and Mitch Woods and the Rocket 88's, rock and rhythm and blues, Friday.

Wooda and the Rocket 88's, rock and rhythm and blues, Friday. Saturday: the Mar Dek, vintage rock, Sunday and Monday; Talk Back, reggae, Tuesday; the Paladins, rockabilly and rhythm and blues, and Jr. Watson, blues

and rhythm and blues, Wednesday. Afternoon (5:30-8 p.m.) concerts: The Chicago Six, Dixieland jazz, Friday; Tobacco Road, vintage jazz and rock, Wednesday.

Bookworks/Panikis Coffeehouse, Flower Hill Center, 2670 Via de la Valle, Del Mar, 755-3735: Holly Burke and Patrick Herrogan, jazz, 8 p.m., Friday.

Borrelli's Back Room, 2677 Vista Way, Oceanside, 721-5400: Midnight Delight, contemporary, Tuesday through Saturday; Dr. Slim Peru and the North County All-Stars, rock, jazz, rhythm and blues, and contemporary, Sunday and Monday.

Coffee-by-the-Sea, 1953 San Elijo, Cardiff-by-the-Sea, 436-1231: Live music, Friday, call club for information; Peggy Shannon, folk, Saturday; Rebecca Roberts, classical guitar, Sunday brunch; Dan Libertino, classical and jazz guitar, Sunday evening.

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

El Comal, 12845 Poway Road, Poway, 486-1010: Tony Carmen, contemporary, Wednesday through Saturday; Kevin Green, pianist,

Friday happy hour.

Fireside Lounge, 439 West Washington, Escondido, 745-1931: The Reflectors, rock, Thursday through Saturday; Scarlet, rock, Wednesday.

The Flying Bridge, 1103 North Hill Street, Oceanside, 722-1904: Don Thomson, country and contemporary, Monday through Saturday.

Gilbey's Cocktail Lounge, 945 West Valley Parkway, Escondido, 480-0420: Gil and Linda, contemporary, Tuesday through Saturday; live music, Monday, call club for information.

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Boulevard, Pacific Beach  
272-8990. Live jazz and folk  
music. Thursday, Saturday and  
Sunday brunch, call club for  
information.

Vacation Village Hotel, Bay  
Lounge, Vacation Isle, Mission Bay  
274-4630. Show it on  
contemporary. Tuesday through  
Saturday.

Victor's, 1403 Boucans Street,  
Point Loma, 228-1871. Doin' it  
Norman Clifford and Frankie  
Ferlin, contemporary. Wednesday  
through Saturday.

## San Diego North

The Abilene Country Saloon,  
Town and Country Hotel, 500  
Hotel Circle North, Mission Valley  
291-7131. Rumble, country.

Tuesday through Saturday. Country  
dance lessons, Tuesday through  
Thursday.

Bachanal, 8022 Claremont Mesa  
Boulevard, Kearney Mesa,  
560-8022. Fyvel, rock.  
Wednesday through Saturday, the  
Hobby Lobby Band, blues and  
rhythm and blues. Sunday, John  
Ray and Steppenwolf, rock, and  
the Guess Who, rock, Monday.  
Travis Subjects, rock, Tuesday.

Blarney Stone Pub, 5617 Balboa  
Avenue, Claremont, 279-2033.  
Brian Connolly, Irish music.  
Wednesday through Saturday.  
Flood Gaines, oldies from the  
Forties to Sixties, Sunday.

The Blue Bayou Lounge, 2537  
Claremont Drive, Claremont,  
276-0965. Callahan and Callahan.

Best of Friends, contemporary.  
Thursday through Saturday.

Bunbury's, 9906 Mira Mesa  
Boulevard, Mira Mesa, 578-8066.  
The Rick Wells Band, Memphis  
soul and vintage rock, Thursday  
through Saturday.

Cafe in the Valley Restaurant,  
911 Camino del Rio South,  
Mission Valley, 296-6329. Live  
jazz, Thursday through Saturday.  
Call club for information. Eric  
Foster, classical guitar, early  
evening, Thursday, and Saturday  
through Tuesday, John Lyons,  
classical guitar, early evening,  
Friday and Wednesday; Mike  
Zoumaras, classical guitar, Friday  
lunch, Mark Augustin, jazz guitar,  
6 to 11 p.m., Tuesday and  
Wednesday.

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

Holiday Inn, Cricket's Lounge,  
595 Hotel Circle South, Mission  
Valley, 291-5720. Heart and Soul,  
contemporary. Tuesday through  
Saturday.

Carriage House, 7945 Balboa  
Avenue, Claremont, 278-2597.  
Betsy Hyde, contemporary, Friday  
and Saturday.

Gourmet Lounge/Down and  
Country Hotel, 500 Hotel Circle  
North, Mission Valley, 291-7131.  
Sharon, singing with piano  
accompaniment and housing  
requests, Sunday through  
Thursday.

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

Holiday Inn, Cricket's Lounge,  
595 Hotel Circle South, Mission  
Valley, 291-5720. Heart and Soul,  
contemporary. Tuesday through  
Saturday.

Islands Lounge, Hanalei Hotel,  
2770 Hotel Circle North, Mission  
Valley, 291-7131. Barei Daniels and  
Nolite, contemporary. Tuesday  
through Saturday, the Rugs  
Mexican Rock Review, Soties  
rock, Sunday and Monday.

King Luis Inn, 5125 Linda Vista  
Road, Linda Vista, 291-4279. The  
Hobby Lobby Trio, jazz, Friday  
and Saturday.

La Hacienda Cantina, Mission  
Valley Inn, 878 Hotel Circle South,  
Mission Valley, 298-8281. Phil  
Stumpo, comedy and music.  
Thursday through Saturday, Bill  
Beckert, comedy and music,  
Monday and Tuesday.

Levi's Greenhouse, 2828 Camino  
del Rio South, Mission Valley,  
299-2828. The Heres, rock.

Monday and Tuesday.

Monk's, 10475 San Diego, Mission  
Road, Mission Valley, 363-0060.  
Devocion, Top 40 dance music,  
Thursday through Saturday.  
Coalition, jazz, Sunday, the Red  
Hot Astronauts, contemporary,  
Monday and Tuesday.

Monterey Whaling Company,  
987 Camino del Rio South,  
Mission Valley, 291-1638. The Jeds,  
contemporary. Wednesday and  
Thursday, the Roadman Brothers,  
contemporary, Friday and  
Saturday.

The Moonglow, 4035 Claremont  
Drive, Claremont, 273-1622.  
Pascale, contemporary. Tuesday  
through Saturday, Alaska, country,  
Sunday and Monday.

Navajo Inn, 8345 Navajo Road  
San Carlos, 465-4230. The  
Prescriptions, rock, Tuesday  
through Saturday, Rick's, rock,  
Sunday and Monday.

Pat Joey's, 3147 Waring Road,  
Alond Gardens, 296-2971. Pro  
Brigham's Preservation Hall,  
Dixieland jazz, swing, and oldies,  
Friday and Saturday.

Pauline Lounge, Town and  
Country Hotel, 500 Hotel Circle  
North, 291-7131. Passion,  
contemporary. Tuesday through  
Saturday. Dring Room, Kathy  
Lloyd, contemporary barn, Friday  
and Saturday.

Peter D's, 5149 Claremont Mesa  
Boulevard, 277-4217. The Rosie  
Trio, contemporary. Thursday  
through Saturday.

Smuggler's Inn, 402 Fashion  
Valley, Fashion Valley Hotel,  
291-7130. Jim Moore,

contemporary. Sunday through  
Thursday.

Tio Leo's/Mira Mesa, 10787  
Camino Ruiz, Mira Mesa,  
693-1481. Headband, rock,  
Wednesday and Thursday. Spunky  
Whiteface, contemporary. Friday  
and Saturday. Jeff Williams,  
contemporary, Sunday through  
Tuesday.

Tio Leo's/Mission Gorge, 6333  
Mission Gorge Road, Mission  
Gorge, 280-9944. Joe Stewart,  
contemporary. Tuesday through  
Thursday, Mike Scillo,  
contemporary, Friday and  
Saturday. Ducky Red,

contemporary. Thursday. Encore,  
contemporary. Friday and  
Saturday. Rick Ruff,  
contemporary. Wednesday.

Speakman, 9129 Mira Mesa  
Boulevard, Mira Mesa, 560-0907.  
Live music, Thursday through  
Saturday, call club for information.

Spirit, 1130 Racoon Avenue, Bar  
Park, 276-3993. Procter, rock,  
Squire, rock, and Dark Rider, rock,  
Thursday, Tricky Subjects, rock,  
the Resistance, rock, Stagion Alloy  
rock, Rely, rock, and Teaser, rock,  
Friday, Sudo No, rock, Silver  
Tear, rock, Burning Bridges, rock,  
Erth, rock, and the Rabin Band,  
rock, Saturday. Imphase, rock,  
Pagan Arts, rock, and PS Your  
Cat Is Dead, rock, Tuesday.  
Nimbus, Old, rock, Oxy, rock, and  
Marty, rock, Wednesday.

Springfield Wagon Works, 6255  
Reaney Villa Road, Kearney Mesa,  
560-2272. Jo, Teaser, piano bar,  
Wednesday through Saturday.

Stardust Hotel, 550 Hotel Circle  
North, Mission Valley, 298-0511.  
Coral Room, The Four of Us,  
swing and group vocals, Tuesday  
through Saturday, the Dick Lopez  
Trio, swing, contemporary, and  
vocals, Sunday and Monday. Crane  
Room, Bert Torres, contemporary,  
Tuesday through Saturday.

Tio Leo's/Mira Mesa, 10787  
Camino Ruiz, Mira Mesa,  
693-1481. Headband, rock,  
Wednesday and Thursday. Spunky  
Whiteface, contemporary. Friday  
and Saturday. Jeff Williams,  
contemporary, Sunday through  
Tuesday.

Tio Leo's/Mission Gorge, 6333  
Mission Gorge Road, Mission  
Gorge, 280-9944. Joe Stewart,  
contemporary. Tuesday through  
Thursday, Mike Scillo,  
contemporary, Friday and  
Saturday. Ducky Red,

contemporary. Thursday. Encore,  
contemporary. Friday and  
Saturday. Rick Ruff,  
contemporary. Wednesday.

Speakman, 9129 Mira Mesa  
Boulevard, Mira Mesa, 560-0907.  
Live music, Thursday through  
Saturday, call club for information.

Spirit, 1130 Racoon Avenue, Bar  
Park, 276-3993. Procter, rock,  
Squire, rock, and Dark Rider, rock,  
Thursday, Tricky Subjects, rock,  
the Resistance, rock, Stagion Alloy  
rock, Rely, rock, and Teaser, rock,  
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contemporary. Sunday and  
Monday.

The Wellhouse, 10789  
Tierrasanta Boulevard,  
Tierrasanta, 560-6677. Ray and  
Laine Correa with Bert Miller on  
drums, swing, pop, nostalgia, and  
contemporary dance music,  
Thursday through Saturday. Jo  
Teaser, piano variety, Sunday. Ray  
and Laine Correa with Bert Miller  
on drums, swing, pop, nostalgia,  
and contemporary dance music,  
Monday through Wednesday.

Wagner's Road, 1608 Mission  
Gorge Road, Mission Gorge,  
290-6263. Steve Cray, country,  
Tuesday through Saturday,  
Tuesday through Saturday,  
Haywire, country, Sunday and  
Monday.

Your Palace, 12282 Governor  
Drive, University City, 533-4444.  
Jimmy Canino with vocalists  
Sharon Andrews, jazz, Thursday  
through Saturday.

San Diego South

Abbey Restaurant, 2875 Fifth  
Avenue, Hillcrest, 291-4779.  
Lounge, Stu Shames, jazz piano,  
6-8 p.m., Tuesday through  
Thursday. Dring Room, "Nard",  
harpist, plays Thursday through  
Saturday evenings during dinner.

Anthony's Harborview, 1355  
North Harbor Drive, downtown,  
232-6358. Barker and Orr, mirth  
and music, Wednesday through  
Saturday.

Astee Bowl, Turquoise Room,  
4556 Third Street, North Park,  
283-3135. Sants and the Classics  
85, contemporary, Wednesday  
through Saturday.

Barnack Bill's, 1880 Harbor  
Island Drive, Harbor Island,  
297-1623. Frank Dexter,

contemporary. Sunday and  
Monday.

The Wellhouse, 10789  
Tierrasanta Boulevard,  
Tierrasanta, 560-6677. Ray and  
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San Diego South

Abbey Restaurant, 2875 Fifth  
A

Indoor stage: Ella Roth, Patricia  
jazz and blues, Sunday and  
Monday.

**Imperial House**, 505 Kalmia  
Street at Park Boulevard,  
Hillcrest, 234-3235: Wayne Juri,  
jazz, Tuesday through Saturday,  
with the Imperial House Opera  
Singers, Tuesday and Wednesday;  
Wayne Juri and Hank Young, jazz,  
Friday and Saturday; Judy Dopke  
and Deborah Rode play variety  
music during the Thursday and  
Friday happy hours.

"The Invaders" at the dock, 1066  
North Harbor Drive, downtown,  
238-0066: The B Street Band,  
contemporary, nights.

**Jim's Hickory Wood Barbecue**,  
5312 El Cajon Boulevard,  
238-8220: Talent show and host  
night with Robert Hay performing  
everything from country to folk  
and contemporary, 7:30 p.m.,  
Wednesdays.

**Jolly Rogers**, 807 West Harbor  
Drive, Seaport Village, 233-4300.

Club Ridge, comedy and music,  
Wednesday through Saturday.

**La Maison/Cafe**, 5136 15th  
Avenue, Hillcrest, 298-0119: Live  
music, Saturdays, call club for  
information.

**Lucky Lady Club**, 455 Sixteenth  
Street, downtown, 233-9310: Sigs,  
Latin and Top 40, Thursday  
through Sunday; Los Ruff, Latin  
and Top 40, Monday and  
Wednesday.

**Mandolin Wind**, 308 University  
Avenue, Hillcrest, 297-3017: The  
Blonde Bruce Band, blues and  
rhythm and blues, Thursday, the  
Mark Meadows Band, jazz, Friday  
and Saturday; the Big City Blues,  
blues and rhythm and blues,  
Friday and Saturday.

**Mr. A's Restaurant**, 2250 Fifth  
Avenue, downtown, 239-1377:  
Peter Robb, piano, Tuesday  
through Saturday.

**O'Hangry's**, 2547 San Diego  
Avenue, Old Town, 298-0133.

**Preston Sims**, contemporary,  
Friday and Saturday.

**Our Place at Milken's**, 2424  
Fifth Avenue, Hillcrest, 232-1773:  
The Jaime Valle Quartet, jazz,  
Friday; Clarence Bell, jazz,  
Saturday and Sunday.

**Papagayo Restaurant**, 861 West  
Harbor Drive, Seaport Village,  
232-7581: Paradise Greg Gower  
with Karol Kipp, keyboardist and  
vocalist performing everything  
from standards to contemporary,  
Wednesday through Saturday.

**Patrick's II**, 428 F Street,  
downtown, 233-3077: Pro  
Brigham's Preservation Band,  
Ireland jazz, early evening  
Thursday, PM, contemporary,  
Friday and Saturday; the Aubrey  
Pure Quintet, jazz, Tuesday and  
Wednesday.

**Reel Gusto**, 4105 Taylor Street,  
Old Town, 295-5111: Two Pieces,  
Saxophone and Seventies hits, Friday;  
DJ Jim Anthony spins platters on  
Saturday.

**Reuben E. Lee's**, 880 Harbor  
Island Drive, Harbor Island,  
291-1870: Fortune, Top 40 dance  
music, Thursday through Saturday;  
Rude (O'Grady's), 1402 Adams  
Avenue, Normal Heights,  
284-7666: Eugene Karolinsky,  
various, Wednesday; Ryan, Irish  
music, Thursday; Trouble Tote,  
contemporary, Friday and  
Saturday; Robin Herkel, blues and  
jazz guitar, 3:30-7:30 p.m., Sunday.

**San Diego Harbor Excursions**,  
Harbor Drive and Broadway,  
downtown, 234-4111: David Watson  
and the Gathering, contemporary,  
Friday and Saturday.

**Sheraton Harbor Island**,  
Reflections, 1380 Harbor Island  
Drive, Harbor Island, 291-2900:  
The Sirens Brothers, rock, Tuesday  
through Saturday; Forward  
Motion, Top 40 dance music,  
Friday happy hour; Shepherd's  
standards and pop from the  
Thirties to the Eighties on the  
harp, Wednesday through Sunday.

**Top of the Park Lounge/Park  
Manor Hotel**, 525 Spruce Street,  
Hillcrest, 299-5002: Top of the  
Park, Daniel Jackson, pianist, 5-8  
p.m., Wednesday through Friday;  
the Daniel Jackson Ensemble,  
jazz-blues fusion, Friday and  
Saturday evenings; Paul Reising,  
pianist, Sunday brunch, and  
Tuesday happy hour; Labochem:  
Irish Corriente, classical guitar,  
6:30 p.m., Tuesday through  
Sunday.

**Uptart Crow and Company**, 835  
West Harbor Drive, Seaport  
Village, 232-4855: Rick Saxton,  
folk and rock, Saturday evening  
and Sunday afternoon.

**Yukon**, 4278 University Avenue,  
East San Diego, 284-0710: Live  
music, Thursday through Saturday,  
call club for information.

Carl Dietrichs, classical harp,  
Tuesday.

**Storowacker Showboat**, at the  
dock, 1066 North Harbor Drive,  
downtown, 298-0066: The Pier  
Group, contemporary, Tuesday  
through Saturday.

**Tha Man's Lighthouse**, 2150  
Harbor Island Drive, Harbor  
Island, 291-9110: Dusty and  
Melissa, contemporary, Wednesday  
through Saturday; Donna Cote,  
contemporary, Monday and  
Tuesday.

**Top of the Park Lounge/Park  
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jazz-blues fusion, Friday and  
Saturday evenings; Paul Reising,  
pianist, Sunday brunch, and  
Tuesday happy hour; Labochem:  
Irish Corriente, classical guitar,  
6:30 p.m., Tuesday through  
Sunday.

**Uptart Crow and Company**, 835  
West Harbor Drive, Seaport  
Village, 232-4855: Rick Saxton,  
folk and rock, Saturday evening  
and Sunday afternoon.

**Yukon**, 4278 University Avenue,  
East San Diego, 284-0710: Live  
music, Thursday through Saturday,  
call club for information.

Carl Dietrichs, classical harp,  
Tuesday.

**Storowacker Showboat**, at the  
dock, 1066 North Harbor Drive,  
downtown, 298-0066: The Pier  
Group, contemporary, Tuesday  
through Saturday.

**Tha Man's Lighthouse**, 2150  
Harbor Island Drive, Harbor  
Island, 291-9110: Dusty and  
Melissa, contemporary, Wednesday  
through Saturday; Donna Cote,  
contemporary, Monday and  
Tuesday.

**Top of the Park Lounge/Park  
Manor Hotel**, 525 Spruce Street,  
Hillcrest, 299-5002: Top of the  
Park, Daniel Jackson, pianist, 5-8  
p.m., Wednesday through Friday;  
the Daniel Jackson Ensemble,  
jazz-blues fusion, Friday and  
Saturday evenings; Paul Reising,  
pianist, Sunday brunch, and  
Tuesday happy hour; Labochem:  
Irish Corriente, classical guitar,  
6:30 p.m., Tuesday through  
Sunday.

**Uptart Crow and Company**, 835  
West Harbor Drive, Seaport  
Village, 232-4855: Rick Saxton,  
folk and rock, Saturday evening  
and Sunday afternoon.


**Yukon**, 4278 University Avenue,  
East San Diego, 284-0710: Live  
music, Thursday through Saturday,  
call club for information.

**pant, the cult, dance?**

**CLUB I-D**

CLUB I-D MONDAYS & FRIDAYS  
at the studios,  
444 Sunset Ave.,  
Pacifica Beach

STARTING THIS TUESDAY  
and the last Tuesday of every  
month, Club I-D presents  
rock, soul, and funk with  
D.J. Larry



**BEACH CLUB**

**THE CRAYONS**

Thursday-Saturday  
Jan. 23, 24 & 25

1921 Ocean Street (Newport & Ocean)  
Ocean Beach • 222-0222



**Murray's** TICKETS

**SUPER BOWL**


TWISTED  
SISTER/  
DOCKEN  
2/18

RUSH  
2/3  
KISS  
2/10

KENNY  
ROGERS  
2/4  
SOCKERS  
DEPOSIT NOW:  
PAT BENATAR-NEED WARRIOR

SAN DIEGO • Lanes Inc., Shopping Co. • 3233 Rivercenter  
Boulevard • 5th Floor • 524-7947  
Box 444 • 401-0222

Great jazz & dancing  
with  
**The Denise Jeter  
and  
Bob Morss Quartet**



Tuesday through Saturday 9 pm to 1 am

**PORTHOLE  
Lounge**

**Holiday Inn**


San Diego Embarcadero  
1355 N. Harbor Drive

**REFLECTIONS**

present  
**"FOOD, GLORIOUS  
FOOD"**

Monday-Friday 5 pm to 7 pm

A wide array of complimentary Happy Hour hors d'oeuvres.  
Monday—Tapas (assorted Spanish hors d'oeuvres)  
Tuesday—Chinese  
Wednesday—Mexican  
Thursday—Italian  
Friday—Roast Beef



**SIERS  
BROS.**  
Tuesday-Saturday  
from 8:30 pm.

**DEVOCEAN**  
Coming February 4

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

**Trojan Horse**, 6179 University  
Avenue, East San Diego, 582-1070:  
The Rita Brothers, rock, Thursday  
through Saturday; Sargent  
Slaughter, rock, Wednesday.

**Tuba Man's**, 2551 University  
Avenue, North Park, 295-9426:  
Live music, Friday and Saturday;  
call club for information.

**Tuba Man's No. 2**, 749 El Cajon  
Boulevard, 698-6422: Live music,  
Saturdays, call club for information.

**Uptart Crow and Company**, 835  
West Harbor Drive, Seaport  
Village, 232-4855: Rick Saxton,  
folk and rock, Saturday evening  
and Sunday afternoon.

**Yukon**, 4278 University Avenue,  
East San Diego, 284-0710: Live  
music, Thursday through Saturday,  
call club for information.

**East County**  
**Antonio's Hacienda**, 700 North  
Johnson, El Cajon, 442-9827.

**Dusty Best**, contemporary, Friday  
and Saturday.

**Harvey Stone Too**, 7050 El  
Cajon Boulevard, College area,  
463-2263: Bill Craig, Irish and folk  
music, Wednesday through Sunday,  
and Tuesday.

**The Roundabout Restaurant**,  
8320 Parkway Drive, La Mesa,  
465-3600: Dale Pearson,  
contemporary music on the piano,  
Tuesday through Saturday; Jim  
Moore, piano variety, Sunday and  
Monday; Craig Jones, piano, 5 to 8  
p.m., Friday.

**Roll and Bear**, 690 North Second  
Street, El Cajon, 440-5757: Chain  
Reaction, contemporary,  
Wednesday through Saturday.

**Cafe Vld**, 7333 El Cajon  
Boulevard, La Mesa, 460-7353:  
Platinum, blues, rhythm and blues,  
and vintage rock, Wednesday.

**Carlos Murphy's Grousemont**  
Cassidy, 5500 Grousemont Center  
Drive, La Mesa, 698-9757:  
Bolton/Dallas, rock, Tuesday  
through Saturday.

**Cirilo D. Corral**, 1013 Broadway,  
El Cajon, 444-7443: Country,  
Casanova, country, Tuesday  
through Saturday; Coyote, country,  
Sunday; clapping lessons, Monday  
and Tuesday.

**Coo-Coo's Nest**, 12247 Woodside  
Avenue, Lakeside, 443-2300:  
Wayne Steele, piano variety,  
Thursday through Saturday.

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

**Don's East**, 13321 Business  
Highway Eight at Los Coches, El  
Cajon, 443-2444: The Belairs,  
vintage rock, Friday and Saturday.

**Don's West**, 5296 Hattinow  
Drive, La Mesa, 462-0532: The  
Classics, Fifties and Sixties rock,  
Tuesday through Saturday.

**Flora Springs Inn**, 15505  
Highway 80, El Cajon, 443-9568:

**Happy Days Car Hop**, 9664  
Campo Road, Spring Valley,  
463-4757: The Wanderers, vintage  
rock, Friday; the Ducktail Revue,  
vintage rock, Saturday.

**Horseshoe Tavern**, 7664  
Broadway, Lemon Grove,  
469-6344: Payroll, country and  
contemporary, Friday and  
Saturday.

**Lakeside Hotel**, 9940 River  
Street, Lakeside, 443-9591: Martin  
Eddy and Country Breeze, country,  
Friday and Saturday.

**Legends**, 2754 Alpine Boulevard,  
Alpine, 443-5543: Live music,  
Friday and Saturday, call club for  
information.

**Live Oak Springs**, 101 Highway  
80 Boulevard, Jacumba, 766-4268:  
The Blue Canyon Band, country,  
Friday and Saturday.

**Lorenzo's**, 596 Broadway, El  
Cajon, 442-9896: Alibi with Gerrie

Woo, contemporary, Tuesday  
through Saturday; Pro Brigham's  
Preservation Band, Ireland jazz,  
Sunday and Monday.

**Magnolia Highway's**, 8861  
Magnolia Avenue, Santee,  
448-8550: Rick's, rock, Friday and  
Saturday.

**Nile Owl East**, 667 North  
Mollison Avenue, El Cajon,  
447-3854: The Blue Stripes, Top  
40 dance music, Thursday through  
Saturday; Brag, contemporary,  
Sunday through Wednesday.

**Old Wagon Wheel**, 8646 Mission  
Gorge Road, Santee, 449-6240:  
The Gold Dust Band, country,  
Friday and Saturday.

**The Outpost**, 652 Grand Avenue,  
Spring Valley, 464-9007: Lard's  
country, Friday and Saturday.

**The Os Bow Inn**, 9816 Campo  
Road, Spring Valley, 469-1616:  
Dan and Terry, contemporary,  
Tuesday through Thursday; Alton  
and the Os Bow Country Lads,  
country, Friday and Saturday.

**LIVE  
POP &  
JAZZ**

Friday & Saturday  
January 24 & 25,  
8:00 pm  
Happy Hour  
5:00-7:00 pm  
Complimentary  
hors d'oeuvres

featuring  
**freetail**




**San Pan**

315 S. Hwy. 101, Solana Beach  
755-0112

**Swing  
Dance  
Classes**

Starts Thursday, February 6  
Beginning jitterbug 7:00-8:00 pm  
Beginning swing 8:00-9:00 pm  
Beginning ballroom 7:00-8:00 pm (Tues.)  
Learn to dance to rock, country,  
ballroom, 40s & 50s swing &  
rockabilly music  
for class & jitterbug club info, call  
281-0361



**Monday Nite at Lehi's**

**Europa**

2828 Camino Del Rio South  
299-2828



**Bacchanal**

8022 CLAIREMONT MESA BLVD. 560-8022

WEDNESDAY • THURSDAY • FRIDAY • SATURDAY

EVERY THURSDAY, FROM 5:00 PM-9:00 PM—NO COVER

**BOYLESQUE DANERS**

SUNDAY, JANUARY 26 WEST COAST PRODUCTIONS

**BOBBY BLUE BAND**  
2 SHOWS - 7:00 PM AND 10:30 PM

MONDAY, JANUARY 27 TUESDAY, JANUARY 28

**JOHN KAY &  
STEPPENWOLF**  
with special guest  
**THE GUESS WHO**

Tickets at Bacchanal and Telecast

**TOUCHY  
SUBJECTS**

SUNDAY, FEBRUARY 2  
**ROBIN TOWER**  
Tickets available at the Bacchanal and Telecast

TUESDAY, FEBRUARY 4  
**THE BEARS** featuring **ADRIAN BELEV**  
Tickets available at Ticketron

SUNDAY, FEBRUARY 9  
**SURGICAL STEEL** "From Phoenix"  
Tickets at the Bacchanal

**PARADISE BAY**  
Seafood Restaurant & Oyster Bar

Wednesday-Saturday  
January 22-25, January 29-February 1


**IPSO FACTO**

January 26

**SUPER BOWL SUNDAY  
& T.V.s**

Food specials • Full oyster bar  
\$1.00 Bloody Mary's and Screwdrivers  
Happy hour prices all day long

Every Friday  
**FASHION ODYSSEY**  
Drink specials nightly • Formerly the Windrose Restaurant





Marina Village • 1904 Quivira Rd.

## Fame Connection

Sunday, Monday & Tuesday 8:30 pm

Singing—Your are the show—comedy

## The Original Oldies Show

Each Wednesday 8 pm

This week: Beach Night  
Dress for the waves! Go back in time  
for the best party in town!  
Reduced drink prices!

## Fantasy Fashions

Tuesday & Thursday 7 pm

## Over 18 and no place to go? Join us at Leyla's— the disco place in Tijuana

We offer you the newest sound, videos and lighting  
effects. You can dance on any of our three dance  
floors. Our disc jockey, Hector, will have you  
spinning like a record.

Wednesdays — Soul Train Party  
Sundays — Euro Dance



Leyla's Paradise

Cocktail Bar & Disco  
1026 Revolution Avenue (between 6th & 7th)  
Open daily from 8:00 pm to 6:00 am  
Free mixed drink with this coupon

## AFTER DARK NIGHTCLUB

Voted the best young adult  
nightclub in all of San Diego,  
2 years in a row!

Wednesday—All ladies get in free  
This is San Diego's biggest Wednesday "Happening"  
Thursday—Guys get in free  
Every Friday & Saturday  
California's top rated D.J., Ty Alexander  
will drive you nuts with the best dance music in the country!  
Plus, receive a special coupon to get in Sunday for only \$1.00.  
It's a "Happening" so get here early!  
Come see why we were voted #1!!

Come Midway & E. Valley Parkway, Escondido  
(3 miles east of I-5)  
OPEN WEDNESDAY-SUNDAY 8:30 UNTIL 7 • 741-4055

Park Place, 1280 Fletcher  
Parkway, El Cajon, 448-1111  
Street Choir, rock, Tuesday  
through Saturday; The Beat Club,  
rock, Sunday and Monday; Dr.  
James Downe, hypnosis, Monday

Pelican Pub, 7828 Broadway,  
Lemon Grove, 464-9284; Rock jam  
session with Special Eagle,  
Thursday and Sunday; live music,  
Friday and Saturday; call club for  
information; Cow Jazz, country  
swing, jazz, and rock, Tuesdays

Pizza Plus, 764 Jamacha  
Boulevard, El Cajon, 444-3300;  
Three Speed, vintage rock, Friday;  
the He-Bears, Fifties and Sixties  
rock, Saturday

Rodeo Room, 8300 Broadway,  
Lemon Grove, 469-5137; Ron  
Morin, country, Friday and  
Saturday

TNT Lounge, 63231 Imperial  
Avenue, Encanto, 263-2903; Live  
music, Wednesday through  
Saturday; call club for information

Van Winkle's, 10655 Mission  
Gorge Road, Santer, 448-0908;  
Crosfire, contemporary and  
country rock, Friday and Saturday

Win Cody's Saloon, 240 West  
Main Street, El Cajon, 449-8247;  
Jam session, Thursday; musicians  
welcome; the Nomads, rock,  
Friday and Saturday

## South Bay

Bonita Casa Restaurant and  
Lounge, 4475 Bonita Road,  
Bonita, 267-7700; Live music,  
Thursday through Saturday; call  
club for information

China Five Restaurant, 569 H  
Street, Chula Vista, 426-5951;  
Juan Robles, contemporary,  
Tuesday through Thursday;  
Shooting Stars, contemporary,  
Friday and Saturday; East Coast,  
contemporary, Sunday and  
Monday

Country Bumpkin, 1862 Palm  
Avenue, Imperial Beach, 429-1161;  
Call Lee and Co for Bumpkin,  
country, Tuesday through Saturday;  
live country music, Sunday and  
Monday; call club for information

Dance Machine, 1862 Palm  
Avenue, Imperial Beach, 429-1161;  
Crystal, rock, Thursday through  
Saturday; Scarlet, rock, Sunday  
and Monday; Cridex, rock,  
Tuesday and Wednesday

De Vine's, 626 E Street, Chula  
Vista, 427-8880; Tito and  
Agustine, contemporary, Monday  
through Saturday

Deck's Cocktails, 317 Third  
Avenue, Chula Vista, 422-1566;  
Live music, Tuesday through  
Thursday; call club for information;  
Wayne Giv, country, oldies,  
and contemporary, Friday and  
Saturday

Hungry Hunter/Imperial Beach,  
1344 Palm Avenue, Imperial  
Beach, 423-0953; Dave Smith,  
contemporary, Friday and  
Saturday

Hutch's, 1463 Palm Avenue,  
Imperial Beach, 423-3479; Grand  
Central Station, country, Friday  
and Saturday; free country dance  
lessons, 7 p.m., Saturdays

Joey's, 415 Broadway, Chula Vista,  
420-4828; Louie and Loose  
Change, contemporary and oldies,  
Wednesday through Saturday;  
City Lights, contemporary and oldies,  
Monday and Tuesday

La Naze, 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; Four Star Country,  
country, Friday and Saturday

The Lantern, 1322 Third Avenue,  
Chula Vista, 427-4200; The Red  
Hot Astronauts, contemporary,  
Thursday through Saturday

Little Las Vegas, 1776 Palm  
Avenue, Imperial Beach, 424-3754

## TJUANA NIGHTLIFE

15 YEARS & GROWING  
TO BE THE BEST DANCE  
NEVER A COVER CHARGE



Reception & Ball Room • 2nd & 3rd floor  
Open 7 days from 7 pm to 4 am

Sunday dance for men's under 18

SAVING SOUL • Beachside • 775 • 4th St  
REGIO • Beachside • 4th & 5th St  
RAMBL • Beachside • 4th & 5th St  
LES GIRLS • Beachside • 4th & 5th St



## BUY SELL TRADE

WE'RE OPEN 7 DAYS  
ACROSS FROM THE  
CAMPUS PLAZA MALL

## NEW RELEASES!!!

CHESTERFIELD DRUGS — 50¢  
SANDY DENNY — New Set  
SON CLUB — Live  
SUNSHINE — Mouth Apart  
THRASHER COMP. #3 — LP & cassette  
TUNG DRAGON — Live  
U2 — Interview pt. 2  
VIRGIN — Live LP  
EVELYN SEYMOUR — Import vinyl  
TODD REAGAN — New LP  
ALAN — New LP  
MARC ALMOND — New LP  
DE DEBRETTE — New Set  
BUBBLE PUPPY — Hot Smoke &  
Singles  
ATLANTIC R&B SERIES — 7 volume  
SHOCK DRAGON — Live  
CONWAY TWITTY — New Set  
BANG GREEN — New LP

## LASER VIDEO DISCS

GREAT SELECTION—OVER 100 TITLES!  
GREAT PRICES—FROM 7.99 TO 19.99!  
TAKE ADVANTAGE OF THESE UNBELIEVABLE PRICES  
WHILE SUPPLIES LAST!  
CASH PAID FOR ALBUMS & CASSETTES

## Now in Ocean Beach

## TUBAMAN'S AT THE BEACH SUPER BOWL GRAND OPENING WEEKEND

7 ft. big screen TV  
Friday D.J. Jim  
Saturday Free tacos  
Sunday Free brunch before game

2 for the price of 1  
juicy hamburgers  
1 coupon per customer



Pizza • Burgers • Ice cold beer  
5049 Newport  
222-6686/96

or 424-3755; Live and recorded  
hallroom dance music on San  
Diego's largest dance floor, Friday  
through Sunday; call club for  
information

Marisol, 1680 Broadway (at Main  
Street), Chula Vista, 429-8045;  
Los Lapes, Mexican cowboy music  
on weekends, Thursday; Collina,  
Latin music, Friday and Saturday;  
Mosaico, salsa and Cumbia music,  
Sunday evening, with Los Lapes,  
early evening Sunday

Oasis Bar, 1121 Third Street,  
Chula Vista, 426-2977; Bustin'  
Loose, country, nightly

Old Bonita Store Restaurant,  
4014 Bonita Road, Bonita,  
429-3537; The Cadillac, vintage  
rock, Wednesday and Thursday;  
the Twosomes, rock, Friday and  
Saturday

Zorilla's, 603 Palomar Street,  
Chula Vista, 425-1626; La Rapala,  
Latin music, Thursday through  
Sunday

## PERFORMERS

Performers listings are compiled by  
Ron Jennings. If you wish to be  
included, please call 263-0382  
Thursday afternoon or Friday  
before 5:00 p.m. The listings are  
free

## Rock & Roll

The Agents: Red Couch Inn  
Automatics: Money Money's, Jose  
Murphy's

The Rain Band: Spirit  
The Beat Club: Club Chalet, Park  
Place

The Blair Boys: Henry's, the  
Alison Inn/Sun Marcos

The Blue Brothers: Tijuana Horse  
Bologna/Dallas: Carlos

Murphy's/Mission Center  
The Catallines: Old Bonita Store  
Restaurant

Cleaves Dance Machine: Money  
Money's

The Classics: Don's West  
The Clue: Bahia Hotel  
The Robert Cray Band: Belly Up  
Tavern

The Crayons: Beach Club  
Crystal: Dance Machine

Dark Feller: Spirit  
Dr. Slim Peru and the North  
County All-Stars: Barrell's  
Back Room

The Ducktail Revue: Happy  
Days Car Hop

Ertha: Spirit  
Flywell: Beachchapel

The Force: Mulaney/Escondido  
Four Eyes: Hollywood

Freewill: The Normandy  
The Guess Who: Beachchapel

Headbush: The Love/Hate Music  
The Heaters: Whiskey Flats, Old  
Del Mar Cafe

The Heretics: Lele's Greenhouse  
In Colour: Money Money's

Impulse: Spirit  
The Jettas: Paradise Bay

The Jettas: Catamaran Hotel  
John Kay and Steppenwolf:  
Beachchapel

Kicker: Narciso Inn, Magnolia

Mulaney's  
Laser Eyes: Vista Entertainment  
Center

The Mar Dela: Belly Up Tavern  
Martyr: Spirit

Messengers: Whiskey Flats  
The Modest Club Chalet

Nimbus: Old Del Mar  
Notice to Appear: Old Pacific  
Beach Cafe, Hollywood, Old Del  
Mar Cafe

The NYX: The Normandy  
Oxy: Spirit

Pagan Arts: Spirit  
The Paladins: Belly Up Tavern

Paris: Red Couch Inn  
Platinum: Cafe Vid

Private Domain: Jose Murphy's  
The Procrastinators: Narciso Inn

Prowler: Spirit  
P.S. Your Cat Is Dead: Spirit

The Reflectors: Jose Murphy's,  
Fresno Lounge

Relay: Spirit  
Relayer: McP's

Riggs-McCormack Rock Review:  
Beachchapel

Th: Road Runners: Mary's by the  
Seaside

Pier  
Reckless: The Rusty Pelican  
Sado New: Spirit

Scarlett: Friends Lounge, Lele's  
Greenhouse, Dance Machine

Sage: Spirit  
The Siers Brothers: Sheraton  
Harbor Island

Silver Tears: Spirit  
Preston Smith and the  
Crescendos: Belly Up Tavern

Spad Spades: Hotel Del  
Comodoro

SRO: Vista Entertainment Center  
Al Stewart: Belly Up Tavern

Street Choir: Park Place  
Season Alloy: Spirit

Trazer: Spirit  
Three Speed: Pizza Plus

Touche Subjects: Beachchapel,  
Spirit

The Two Tones: Old Bonita Store  
Restaurant

The Wanderers: Happy Days Car  
Hop

The Ricky Wells Band: Old Del  
Mar Cafe, Barbary's

Mick Woods and the Rocket  
88's: Belly Up Tavern

## Bahia

RESORT HOTEL  
996 W. Mission Bay Dr. 488-0551

## TUESDAY THROUGH SATURDAY

## ROCK BY THE BAY

9:00 pm-1:30 am  
No cover, no minimum  
Appearing through February 1

## THE CLUE

91 Drink Specials  
8:00 pm-closing  
Tuesday: Ice Tea Shooters  
Wednesday: Heineken & Coronas  
Thursday: Margaritas

## HAPPY HOURS:

Monday-Saturday, 4:00 pm-8:00 pm  
Sunday 4:00 pm-6:00 pm, Best burrito bar in town

## SUNDAY

## SUNDAY BUFFET BRUNCH

10:00 am-2:00 pm • All you can eat  
Includes a complimentary cocktail \$10.95

## JAZZ JAM

featuring  
CHEATHAM'S JAZZ QUARTET  
6:00 pm-10:30 pm • No cover, no minimum

## BAHIA BELLE MOONLIGHT CRUISE

Sailing every Friday & Saturday night  
7:30 pm & every hour on the 1/2 hour until 12:30 am  
COCKTAILS • DANCING  
LIVE MUSIC BY "MAIN STREET"  
Passage: \$5 • Board dockside at the Bahia Hotel Mission Bay

## Catamaran

RESORT HOTEL  
3999 Mission Blvd. 488-1081

## EVERY WEDNESDAY

## KIFM 98.1 Live Out JAZZ

with Art Good of KIFM 98.1  
Wednesday, January 29  
ELLA RUTH POGGEE  
Complimentary hors d'oeuvres 6:00 pm-8:00 pm  
Jazz begins at 8:00 pm. Trivia Contest—with a FREE album.  
First 98 people receive a FREE Bahia Belle pass.  
No cover, no minimum.

## EVERY THURSDAY

## JAZZ DANCE NIGHT

with Mark Walton of KIFM 98.1 & Channel 10  
Thursday, January 23  
MARK MEADOWS with the PACIFIC HIGHWAY  
Complimentary hors d'oeuvres 6:00 pm-8:00 pm  
Gentle Fashions presents their  
Fashion Auction starting at 6:30 pm  
First 300 people qualify for monthly drawing.  
Dancing begins at 8:00 pm. No cover, no minimum.

## FRIDAY THROUGH TUESDAY

Dance to live entertainment 9:00 pm-1:30 am  
No cover, no minimum  
Appearing through March 31



Featuring Kenny Morris

## EVERY SUNDAY

## SUNDAY BRUNCH

Can not patio overlooking the bay  
10:00 am-2:00 pm • All you can eat \$8.95

## Contemporary/ Top 40

Alibi with Gerrie Woo: Lorenzo's  
Dawn Atkinson: Mexican Village  
Baja Stringer: Nite Owl Bar  
Barker and Orr: Anthony's  
Harborside  
Dusty Beth: Antonio's Hacienda,  
The Leo's Mission Gorge  
B Street Bands: the "Invader"  
Bundy Beecher: Mexican Village  
Bones: Hotel Escondido  
Brag: Nite Owl Bar  
Jerry Burchard: Dock's Landing  
Callahan and Callahan, Best of  
Friends: Blue Bogus Lounge  
Tony Caruso: El Comal  
Chain Reaction: Bull and Bear

Norman Clifford and Frankie  
Fertin: Victor's  
Roy and Laila Correa with Bert  
Miller: The Wellhouse  
Donna Coten: Tom Ham's  
Lighthouse  
Carol Crawford: Dock's Landing  
Daryl Daniels and Nitteline:  
Islands Lounge  
Deveaux: Monk's  
Frank Dexter: Barnacle Bill's  
Judy Dopke and Deborah  
Bryler: Imperial House  
Double Take: Rosie O'Grady's  
Double Trouble: Hotel Escondido  
The Duo: Show's Restaurant  
Dusty and Melissa: Tom Ham's  
Lighthouse  
East Coast La Maza: China Five  
Restaurant

Gina Eckstine and Jinx: Rancho  
Bernardo Inn  
Ed Ellis and Tapestry: Sundtrap  
Lounge  
Escove: McP's, Smuggler's Inn  
Gil and Linda: Gallego's Cocktail  
Lounge  
Fortune: Ruben E. Lee's  
Forward Motion: Sheraton  
Harbor Island  
Floyd Gaines: Salmon House,  
Harney Stone Pub  
Wayne Giv: Dock's Cocktails  
Eddie Gold: Escape Lounge  
Kevin Green: El Comal  
Heart and Soul: Holiday  
Inn/Mission Valley  
Dusty and Melissa: Tom Ham's  
Lighthouse  
East Coast La Maza: China Five  
Restaurant

John Ingram: Hungry  
Hunter/Oceanic  
Rick and Diane: McP's  
Peter Jay: The Wellhouse  
The Jeds: Monterey Whaling  
Company  
Karen and Collin: Hungry  
Hunter/Rancho Bernardo  
Louie and Lorie: Changer's  
Main Street "Ruber Ball"  
Bruce McElathen: Jackson's,  
Humbury's  
Gloria Michaels and Spring  
Fever: Atlantis  
Midnight Delight: Horrell's  
Rick Room  
Jim Moore: Smuggler's Inn,  
Boonocks Restaurant  
Larry Moore: Japanese  
Restaurant Yae

Charlie Morse: Hamburguesas  
Rita Moss: Hotel La Jolla  
Passage: Moonlight  
Passion: Pavilion Lounge  
People Movers: Hilton Hotel  
Pier Group: Sternbecker  
Shoreboat  
P.M.: Patrick's II  
Power Play: Jolly Roger/Saloma  
Roval  
Prima Volta: McP's  
The Red Hot Astronauts: The  
Lantero, Monk's  
Christie Rickert: Escape Lounge  
Bruce Robbins: Cafe La Maza  
Juan Robles: China Five  
Restaurant  
The Rondeaux Brothers:  
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Tony Soraci and Company:  
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Gail Lee and Go for Broke:  
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Lone Star Country: Country Side  
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Ron Martin: Rader Room, Woodson  
Nite  
North Forty: Oakview Lodge  
Outlaw Country: Country Side  
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Jackie Kennedy: Hotel La Jolla  
La Rapalla: Zorilla's  
La Rotonde: Soriente's Old Time  
Cafe

Latin Five: Le Saint Maxime  
Latin Soul: La Tapette  
Los Luperos: Marisol  
Los Ruff: Lucky Lady Club  
Louie and Loose Change: Joey's  
Sean McVicker: Iceland's Oven  
Paul Montezano: Old Pacific  
Beach Cafe  
Mason: Marisol  
The Paradise Street Band:  
Iceland's Oven, Drowsy  
Maggie's  
The Perfect Cure: Drowsy  
Maggie's  
Ranch Party: San Luis Rey  
Downtown Golf Course Country  
Club  
Rick Saxton: Upstart Crew and  
Company/Sagaport Village  
Rick Saxton and Rex Wilson:  
Drowsy Maggie's  
Peggy Shannon: Coffee by the  
Sea, Old Time Cafe  
Slight: Lucky Lady Club  
Maggie Wright and Pam Cannon:  
Old Time Cafe

Tom "Cal" Courtney: Ritas  
Ed Ellis and Tapestry: Sandtrap  
Lounge  
Robin Henrich: Absie O'Grady's  
King Riscuit Blues: Old Pacific  
Beach Cafe  
Dr. Silas Peru and the North  
County All-Stars: Riscuit's  
Backroom  
Ella Ruth Higgins: Humphrey's,  
Catanaman Hotel, Old Pacific  
Beach Cafe  
Platinums: Cafe Vid  
Preston Smith and the  
Crocodiles: Belly Up Tavern  
Talk Back: Belly Up Tavern  
Jo Watson: Belly Up Tavern

Moss Quartet: Holiday  
Imbucoracion  
Mark Meadows: Mandolin Wind,  
Catanaman Hotel  
Mark Meadows: Ritas  
Paul Montezano: Old Pacific  
Beach Cafe  
New Shoon: Old Del Mar Cafe,  
Old Pacific Beach Cafe  
Ella Ruth Higgins: Old Pacific  
Beach Cafe, Catanaman Hotel,  
Humphrey's  
Raggle Taggle: Hungry  
Hunter/Rancho Bernardo  
Six Shames: Abbey Restaurant  
The Bill Shreve: Quietest: Fat  
City/Chin Camp  
Southwind: Hunt Island Hotel  
Sugar Trio: La Jolla Bunker's  
Cajon House  
Third Floor: Cafe Antiqua  
Tobacco Road: Belly Up Tavern  
The Jaime Valle Quartet: Our  
Place  
Zeah: Chuck's Steak House

Everything Else  
Johanna Eli: accordion music: sing-  
along, Cafe Vienna  
Barber and Orr: north and  
music, Anthony's Harbor-side  
Bill Broadbent: comedy and music:  
La Hacienda Cantina  
Dan Connors: variety music and  
originals, Silver Fox Lounge  
Ray and Laine Corra: with Bert  
Miller: swing, pop, nostalgic,  
and contemporary dance  
music, the Hillhouse  
Diego Corrales: classical guitar,  
Top of the Park  
Bob Corrales: pop classics on the  
piano, Top of the Cove  
The Bad Credit Band: oldies,  
Rancho Bernardo Inn  
The Crossroads: big band dance  
music, San Luis Rey Downs  
Golf Course Country Club  
Cathy Curtis: singer-songwriter,  
Drowsy Maggie's  
Ed Ellis and Tapestry: jazz,  
nostalgic blues, and  
contemporary, Sandtrap  
Lounge  
Fame Connection: audience  
participation recorded music

sing-along presentation, Carlos  
Murphy/Quivera Basin  
Forecasts: jazz and rhythm and  
blues, Rusty Pelican  
Eric Foster: classical guitar: Cafe  
in the Valley Restaurant  
The Four of Us: swing and group  
vocals, Sandtrap Hotel  
Patti Glenn: piano bar Dookies  
Paul Gregg: piano bar Dookies  
Guy and Jackie with Gil  
Warner: variety, pop to opera,  
Mona Lisa Restaurant  
Mel Hallam: classical guitar,  
Upstart Crew and Co/Solana  
Beach  
Bob Hart: classical piano, Cafe  
Angelesque

Eileen Hay: hosting a talent show  
and boot night and performing  
everything from country to folk  
and contemporary, Joe's  
Hickory Wood Barbecue  
Roland Klotz: other music: Cafe  
Vienna  
Kathy Lloyd: contemporary harp,  
Parillon Lounge, Viscount  
Hotel  
The Dick Lopez Trio: swing,  
contemporary, and vocals,  
Sandtrap Hotel  
Bob MacLeod: piano and vocal  
variety, Bahia Hotel, La  
Valencia Hotel  
Bruce McKelthen: contemporary,  
Top 40, and variety piano with  
vocals, Judson's, Humphrey's  
Vicki McMaster: standards and  
pop from the Thirties to the  
Eighties on the harp, Sheraton  
Harbor Island  
Jerry Melnick: standards, music:  
jazz, originals,  
contemporary, and jazz music:  
on the piano, Steamer's  
Melissa Morgan: harp music: Old  
Time Cafe  
Mossico: salsa and cumbia music:  
Marisol  
Joel Nash: piano show times,  
Mille Fleurs  
Norel: harpist, Abbey Restaurant  
Orb: bridge: comedy and music,  
Jolly Roger/Sagaport Village

Paradise (Greg Glover and Karol  
Kippi): keyboards and vocals  
performing everything from  
standards to contemporary,  
Papagayo/Sagaport Village,  
Deck Masters  
Dale Pearson: piano variety,  
Beachside Restaurant  
Raggle Taggle: variety:  
nostalgia to jazz, Hungry  
Hunter/Rancho Bernardo  
Peter Rehbein: pianist, Mr. A's  
Restaurant  
David and Francesca Savage:  
classical music on bassoon,  
viola, and flute, Cafe Angelesque  
Paco Sevilla and Bob-Lige: con-art  
flamenco guitar in solo and

duets, Drowsy Maggie's  
Sharon: singing with piano  
accompaniment, Gourmet  
Lounge  
Richard Slater: classical guitar:  
Cafe on the Bay, Book and  
Candle  
The Spud Brothers: comedy and  
music: Hotel Del Coronado  
Star Party: recorded music:  
audience participation show:  
Carlos Murphy/Jolly  
Phil Stamp: comedy and music:  
La Hacienda Cantina  
Jo Treanor: piano bar, Springfield  
Wagon Works, the Wellhouse  
Mike Zommaras: classical guitar:  
Cafe in the Valley Restaurant

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originals, Silver Fox Lounge  
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music, the Hillhouse  
Diego Corrales: classical guitar,  
Top of the Park  
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piano, Top of the Cove  
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music, San Luis Rey Downs  
Golf Course Country Club  
Cathy Curtis: singer-songwriter,  
Drowsy Maggie's  
Ed Ellis and Tapestry: jazz,  
nostalgic blues, and  
contemporary, Sandtrap  
Lounge  
Fame Connection: audience  
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**Super Bowl Extravaganza**  
Sunday, January 26  
at the  
**Catanaman**  
Resort Hotel  
3999 Mission Blvd., 488-1081  
**KIFM 98.1 Party**  
with  
**Art Good**  
In the Catanaman Ballroom  
• Pre-game party begins at 12 noon  
• 10' big screen TV with monitors throughout  
• 75¢ draft beers, \$2.50 pitchers  
• \$1.00 shooters & drink specials  
• FREE popcorn, nibblers, chips & salsa  
• Super raffle at half-time  
• \$5.00 cover, includes 2 complimentary well drinks  
After game dancing to  
**The Jets**  
50's rock and roll

**Super Bowl Extravaganza**  
Sunday, January 26  
at the  
**Bahia**  
Resort Hotel  
3999 Mission Blvd., 488-1081  
**Bears & Patriots**  
**Fan Party**  
in the Mercedes Lounge  
• 12 noon till game ends  
• 2 big screen TVs & monitors  
• Win FREE team hats, T-shirts, NFL footballs & more  
• Shooters & draft beers \$1.00  
• Free munchies  
• First 100 fans receive Bahia Belle pass  
Immediately following the game, Jazz Jam  
with the  
**Cheatham's Jazz Quartet**

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Peavey EQ-27 list \$399.50  
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FRIES & ALL  
THE TRIMMINGS  
NEVER  
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COVER!  
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EAT  
HIM  
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THE "BASIC  
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ALL YOU CAN EAT &  
ALL THE CHAMPAGNE YOU CAN DRINK  
9 AM-3 PM \$5.75  
Roast Beef • Baked Ham • Cornma (fish)  
Steak Chicken • Chiles Rellenos • Nachos & eggs  
Chorizo & Eggs • Hash Browns • Fresh Fruit • Green Salad  
Tortillas, Rice and Beans  
Come soak up the sun, suds and enjoy the game  
on our wide screen and 4 TVs from our outdoor deck.  
**FRIDAYS DOLLAR DAZE**  
Any drink in the house, \$1.00 6-8  
And Tacos, Chips, and Salsa also a buck.  
Regular menu also served.

**Super Bowl**  
Watch Party  
Sunday, January 26  
Wide screen T.V.  
\$1.00 draft beer  
Complimentary Deli Buffet, Ham, turkey, bologna, salami, cheese, and breads.  
Fresh vegetable trays, chips & dips.  
Or join us earlier for  
Crystal's Sunday Brunch—featuring  
the chocolate desert bar.  
Crystal T's  
Super Bowl Sunday  
Party kickoff 1 pm.  
**Crystal T's Emporium**  
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## JANUARY 23, 1956 3

least until a swivel chair eventually hurls a body into view (charred flesh, bulging eyes—eek). Even more interesting is the brief period when the boss is getting used to the camera, the stress and making the best of it (taking a seat, a brief residence, going 'shopping'; and so on), although the means by which he asserts his newfound sovereignty—by addressing an audience of life-sized black-and-white portraits of Adolf Hitler, Alfred Hitchcock, Richard Nixon, Queen Elizabeth, or the bawling statue of the crucified Christ—seem staged more for our benefit than his own. As the movie gets progressively less interesting with the staccato arrivals of two other survivors, a subtle redemptive, and a little more of a right warning. But in the end, character is king, and the boss was a traditional left-of-right sort. Bruno Lawrence, Alison Rodgarte, Peter Smith, directed by Geoff

**Ran** — The happy coincidence of an actual old man (Akira Kurosawa, age seventy-five) electing to do a treatment of KING LEAR opens a play of room to read things into it, and thereby to overrule it. The familiar story, freely altered to fit into the samurai genre, even down to a sex change in the three contentious offspring, retains all of its universal potency, and perhaps even picks up some extra, from the traditional Japanese perspective, in the characterization of the shockingly violent and emasculating warrior's wife, soon his widow, sooner again his brother's wife. (Great deal her taking time out from sham weaving to crush a wayward moth, and

without misting a sob). But the movie is a bit surprisingly slow and static to have come from one of the past trailblazers of the kinetic. Its stunted showpiece is the battle scene that precipitates the madcap, jugged mosaic of the horrors of war, with startlingly beautiful effects from a pretty-pink fusillade of gunpowder fumes or a shower of flaming arrows, carried on for at least half its length with no sound effects at all; only a thick bluck of Brucknerian music. The scene alone, beyond such a standard war-movie element as being worth the Price Of Admission, proves conclusively that Kurosawa has not lost so many faculties as to make him fair competition for the mob of modern directors. He may use one certainly ought to be careful not to identify the director too closely with his central character: Tatsuya Nakadai, 1985.

**Re-animator** — Sick and sickening horror show, said to be derived from an H.R. Lovecraft tale, but thoroughly contemporary in its devotion to ghastly special effects. Humor brightens the scene momentarily when the mad doctor (or mere mad intern) injects some of his reanimating serum — a sort of phosphorescent limeade — into a severed head and solicits data from it: "What are you thinking? How do you feel?" (This is soon topped by the sight-gag of the decapitated body, also inoculated with the reanimating fluid, carrying around its own head in a metal tray. But the humor buried beneath deadpan exposition before then, drains in gore soon afterward.

**W**ith Bruce Abbott and Barbara Crampton, directed by Stuart Gordon. 1985.  
(LA Glasshouse 6: 1/24 and 25 midnight)

**Rappo Man** — "A different" movie comedy, with a real feel for life at the fringe (a public bus is bound for someplace called Edge City), where everybody subsists on only generic breakfast cereals labeled "Fudge" and a pop-top labeled "Drink" and says "Fudge you" a lot. An automobile repositioning outfit seems a likely enough launchpad for such a comedy, but when the crew, Chevy Chase, Maibu, with some deadpan comic extraterrestrials in the trunk, seems an unlikely enough plot complication. The movie has no real center, though it does seem to have a few, and it weaves its way along, and if there is a cult-reveling quality about it, the polished photography of Robby Muller keeps it from sinking too far.

**Revolution** — Or How America Gained its Independence Even Though Tom Dobb of New York Looked Out Only for Himself: "Airt my fight!" It becomes his, however, after his son has the soles of his feet lashed to the bone. But even then — even when the son gets his musket sights on the very man who lashed him — there is no real emotional rush (Nor even any unintended fun: both Al Pacino and Nastassja Kinski speak so near to whispers that they effectively disguise whatever their accents are supposed to be.) This is

an historical re-creation of merciless reality, this Russian film brings like dreary color, understated crowd scenes, and an uneasy camera to give a feel of "immediacy" as well as things like unanesthetized surgery, a hapless stand-up to a marist sex organs, and a head facial mole the diameter of a nickel. With Donald Sutherland, directed by Hugh Hudson: 1985.

(College; Fashion Valley; Coorsville 6; Sports Arena 8; UA Church & Dwight Plaza 7; University Towne Centre; Vineyard Town)

**Rocky IV** — The third sequel to ROCKY has gotten into politics, but there is no need for the critic to follow. Sufficient grounds for dismissal will be found, once again, in sample pugilistics. With his trademark determined grin (see Part III) somehow mistaid, Rocky is again cast as the underdog against the amateur Soviet champion, Ivan

261 pounds of him. "It's a true case of David and Goliath," observes the rhapsodic announcer, thus scotchng any notion of these two fighters as proper allegorical representatives of two global superpowers, and giving us our answer to that intriguing lyric from one of numerous thumping rock songs on the soundtrack: "Is East versus West or man against man?" The blond crew cut and granite face of the statuesque Soviet point us distinctly in the direction of Hitler's *Übermensch*, and it would be a short leap from there to Schmeling vs. Louis. But it would seem to be an even shorter leap to the actual longest-reigning amateur heavyweight, Teofilo Stevenson (never mind skin color, who, with his

piston-least and tranquilizing right-  
 cruelly teased American boxing  
 promoters with the thought of turning  
 professional, and who left it to foolish  
 fight fans to mull over the question of  
 how he would have fared against,  
 say, Muhammad Ali. It was an  
 intriguing idea, and Sylvester  
 Stallone has transformed it into an  
 ignorant little movie. The proper  
 cinematic reference point here would  
 be Marlon Brando's *THE FIGHTER*.  
*THE FALL* (as in "the bigger they  
 come..."), which dealt directly with  
 the glibility of an American  
 populace on whom an unknown  
 Argentine giant, a.k.a. The Bull of the  
 Pampas, was about to come off, on the  
 basis of age alone, as invincible. Tatti-  
 Shire, Burt Young, Carl Weathers,  
 written and directed by Stallone  
 1981

• (Carnio Cinema 4; Carousel  
 Cinema 6; Cinema 21; Plaza Bonita;  
 Rancho Bernardo 6; Santos Village  
 8; University Towne Center

**Runaway Train** - Do you ever feel as if life were an express train and there was no one at the throttle and the brake shoes had burned off? And as if you had just spent three years in solitary confinement and had slopped through a sewer in order to escape, and it was thirty degrees below zero outside, and the train was your last hope for freedom? If you do, then this may be just your cup of allegory. The big line - not that "Whatever doesn't kill me makes me stronger" and "Whatever happens happens" are little lines - is set up by the accusation, "You, an animal!" "No," responds Manny Mannheim (or, in short, Mann), "worse! Human!" Poole? With Jon Voight and Eric Roberts, based on a screenplay by

Akira Kurosawa, directed by Andrei Konchalovsky. 1985.

- (Carousell Cinema 6; Cinema La Villa; Village Odeon 6; Plaza Bonita, South Bay Drive 6; Plaza Vista 6; UA Glasshouse 6; UA Horton Plaza 7; Wiegand Plaza 6)

**Seven Samurai** — Kurosawa's inspiring action film — inspiring particularly to John Sturges's *THE MAGNIFICENT SEVEN* — is about a loose-knit team of free-spirited, unemployed samurai who are hired for pittance to defend a farming village against the local bandits. The movie itself could be called loose-knit, but because the action scenes, like the characters, are wonderfully varied and energetic. It's one of the least tedious three-and-a-half-hour movies in existence. Takashi Shimizu. *Toshio Mifune*. 1954.

— Ken. 1/27

**Spies Like Us** The opening, with tank-slanking music by Elmer Bernstein, is a rather over-the-top introduction of a straight espionage drama. The rest is an unremitting festivity of Bob Hope spoofing the actual career appearance by Sir Noël Coward in going logs, can act) Director John Landis (can't act) a deadpan surface (and additional cameos by "antics like Ray Charles, Harrison Ford, and Bob Swan can hunt, but the compulsive flow of gags doesn't down, trickles and gushes through. And Chew Chase and Dan Aykroyd are far too smug and too funny under their minicompos personae. With Bob Hope, you never see so true. 1985.

(\*) Carousell Cinema 6, Oaksden Rd. Parkway, Plaza Bonaventure, 10th Fl. In. South Bay Drive In. Sports Arena 6, University Town Centre.

**Subway** The ideal offering of the 1980s, all New Wave and pop opera. Christopher Lambert, with J.J.

photography, in musical accompaniment, in goniness, etc. In that respect, the supposed centerpieces of the film—the marathon car chase to top the one **FRIEDRICH'S FRENCH CONNECTION**—is really its shtroke. And as the action is exaggerated, so is the thought behind it. Friedricks' portrayals of crime-fighters, though it plays to a different and more select segment of the audience than that solicited by a car chasing down the freeway against the traffic flow (is occupants helpfully yelling "Get out of the way!"). It is not less a product of fashion, it is simply a product of fashion ten or twelve years past its peak. And amid its acquiescent timidity, it looks almost like bravery. With William L. Petersen, Willem Dafoe, and John Fawcett. 1985.  
(Sweetwater: 6)

**Twice in a Lifetime** (Columbia, PG-13) is a movie that has been shifted from "industrial Britain" to Seattle, Wash., and with only minor signs of strain, it (like *Wilde*) not only makes the same mistake about the local British scene, but it also makes about the American, too. (Native Seashaws tan as Gene Hackman's crabs crawl up to be, would identify Curly Howard as a "black" man, and a "black" number 28 elsewhere, some strange comes out.) Otherwise, certainly the workaday life of the working class is a little more like the life of the working man in Britain, and this may contribute to the palpable lack of comfort. The actors, for the most part, seem to feel it would be "realistic" to be in a crowd and direct (just as the scriptwriter seems to feel if his writing is too focused and probing), and the general effect is of a very "realistic" but uncommunicating sincerity. Amy Madigan, as the married daughter of a man in middle class, makes a somewhat convincing actress, but her uncommunicated anger and Ellen

direction and has had time to regret it. So often we have heard about, so seldom actually been shown, the specter of the Siberian mines dangling in front of repressed Soviet artists. But here we have it (and a lot more), naked, in other words, so that we can resist the standard clichés and stereotypes, the slightly drooping, melting-point face of Mikhail Baryshnikov speaks better for Russian soul than does the already familiar image of the "White Nights" Negro soul. But Hines does better on what was presumed to be that special Russian province: gloom. Then again, Baryshnikov, in the scene of the two men, is pushed back and shouldered into the action as insistently and improbably as in any old Gene Kelly musical, leaps across barriers and makes deeper inroads into tap territory than Hines is ever

them are in a sense outside, however, by Roger Skollenski, a serious enough director, his own right who doesn't seem to mind how low he stoops in another matter, as a KGB with Jig with a gun in place in a (wondered) momentary, to renal actual eyeballs on his titillated enunciation of "tiger" and a lip that has the much needed "tiger" editions a "tiger." With Helen Mirren and Isabella Rossellini. 1985

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**Young Sherlock Holmes** As with any mythical hero, it is hard to make a good Holmes having been young. His first squeaky attempts on the violin would seem a acceptable place to start. His first interest in the world is in the world of a healthy adolescent interest in girls - good God and in crime everyone knows - as every

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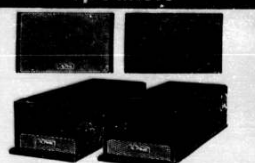
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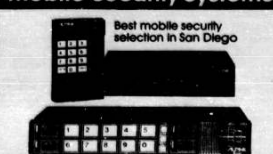
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
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<p><b>1 FREE DINNER</b>          Purchase any dinner for \$10.00 or more &amp; a          dinner of spaghetti, rigatoni, shells, ravioli or half a loaf  <b>FREE.</b> Offer valid with coupon through 2/28/85.          Present coupon upon ordering. No substitutions allowed.</p> <p><b>At Two-Can-Get Lunch Special \$4.95</b>          (11:30 am-3:00 pm, Mon-Fri. No coupon necessary.)</p>  <p><b>ITALIAN RESTAURANT</b>          1014 Grand Avenue • Pacific Beach • 272-1661  <b>FRUIT DE LA MER</b>          Coupon includes to-go orders, deliveries, other          promos or coupons. Visit <i>MasterCard</i></p>	<p>2 for 1 coupon</p> <p><b>FREE DINNER</b></p> <p>When you buy one combination dinner, get          one of equal or lesser value free</p>  <p>2253 Sunset Cliffs Blvd. 222-0533          142 University Ave. 298-0613          Special good through 1/30/86.          Excluding Fridays. Not valid on food to go.</p>	<p><b>Japanese Special</b></p> <p><b>2 for 1 DINNER</b>          Buy one dinner or equal or lesser value          second of equal or lesser value <b>FREE.</b></p>  <p><b>Happy Hour</b>          2-4 pm (Mon-Fri) (Excludes Sat)  <b>ALL YOU CAN GET \$9.95 (per person)</b></p> <p>Lunch 11:30 am-2:30 pm Monday-Friday          Dinner 5:00 pm-10:00 pm Monday-Sunday          Special good through 1/30/86 with ad.</p> <p><b>HANA SUSHI</b>  <b>Japanese Restaurant</b>          Independence Square Shopping Center          7315 Clairemont Hana Blvd.          (Next to the Soup Exchange)          277-2898</p>
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We bake bagels all day long at the BALTIMORE BAGEL CO. So one of our 20 varieties is always hot, including all-time favorites like onion, sesame, whole wheat and our own originals like chocolate chip and apple cinnamon.

And our bagels are very nutritious, there's no fat, no preservatives, and Baltimore Bagels are lower in salt and have fewer calories than your usual morning favorites.

**YOU'VE NEVER TASTED A REAL BAGEL UNTIL  
YOU'VE TRIED A BALTIMORE BAGEL.**

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CHICKEN LOVERS**

Served in our Special Sauce  
(mild • medium • hot • x-hot)  
With celery stick and homemade  
blue cheese dressing.

### SUPER BOWL SPECIAL

### 50-PC. PARTY PAC

### \$10.99

One coupon per customer Expires 2/6/86.

Now serving you at two locations:

6717 El Cajon Blvd.  
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(Pacific Beach)  
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**Call ahead for take out**  
Sun-Thurs. 11 am-9 pm • Fri. & Sat. 11 am-10 pm

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ON VALLEY &  
AVALA PKE

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**ARMENIAN  
RESTAURANT**  
Specializing in kebabs, stuffed grape leaves,  
pastries and much more.  
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**SHISH KABOB DINNER \$5.45**  
includes rice, pita, grilled tomato & pepper  
green beans & onions, and pita bread  
more options from L.A.B.I.S.  
Food to go available  
Open daily from 11:00 am to 9:00 pm  
Friday & Saturday to 10:00 pm  
Closed Mondays  
4755 Valley • Ocean Beach  
2nd floor.

# CATCH OUR FRESH NEW TASTE.



Our new menu offers a taste so fresh, our seafood entrees change each day. According to what the fleet brings in each day.

Make plans now to catch it for lunch. For dinner. For Sunday Brunch.

At The Atlantis, on Mission Bay, next to Sea World. Call 226-5888 for reservations.

**The Atlantis™**  
2505 Ingraham  
On Mission Bay next to Sea World





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**SALE**

**Close-outs & overstock specials**

**All wet suits** reg \$250 from **\$125**  
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**AL.80 cu./ft. tanks** reg \$160 **\$99.95\***  
\*With purchase of P.C. and regulator

**Sea systems B.C.** reg \$250 **\$160**  
**Pro sub regulators** reg \$190 **\$120**  
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**Gages • Dive lights • Scuba classes  
and much more.**

**Sales ends January 31**  
Limited to stock on hand—so hurry

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**LOCATION: PACIFIC** active from beginning to  
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Audio. Radio Pro.  
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**NEW YEAR'S  
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No restrictions on  
instruction. At San Diego  
sports conditioning gym.  
Extensive free weight  
equipment, etc. No charge.

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**TWO LOCATIONS**  
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First time customers only.

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 \$29 or 3 MONTH UNLIMITED \$99.  
 Save safely without the sun on our  
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Offer  
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**1 FREE  
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**COED AEROBICS CLASSES**  
 IN MOUNTAIN VALLEY  
 Free form fitness levels  
 Beginner, intermediate and  
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**GRAND OPENING**


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hours. Includes personal  
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you for men and women.  
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For men, women & children

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• Shoes - Unique gifts - Accessories  
• All ladies' dresses 20% off  
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