



The Sheraton Letters

verified. However, the letters are unwavering in their truthfulness i other regard; all facts, names (and spellings of names), quotes, and were checked and rechecked and found to be accurate. Even the exist the mysterious Flower Girl was verified after a paint aking search. I can only hope that the individuals involved will someday step forward and make

Armand Rothenberg 4600 Lakeview Ave Buffalo, NY 14201

Dearest Armand:

Thank you for the roses! The concierge from the hotel met me in a limousine at the airport and gave them to me then. So lovely — and so thoughtful of you, as usual. We are only going to be apart for a week and already I

miss you.

My flight arrived here at about 1:30

smooth enough, but the final descent into the San Diego airport was, to put it mildly, exhilarating. I thought we were going to hit the tops of the houses! I know! I don! If ya smuch as you do, so perhaps my inexperience was show-ing, but the passengers around me all seemed to be rather anxious about it, too. But all!s well that ends well.

too. But all's well that ends well. The ride to the Sheraton took about sixty seconds - it's located on a place called Harbor Island, right next to the

By Gordon Smith

Is There A Dock On The House?

boater here in San Diego for weekend he takes his thirty-foot sloop from its slip at the San Diego Yacht Club and sails on day-long excursions around the bay and up the coastline And like many other the San Diego coast, he frequently docks for several hours at the various local marinas for brief forays ashore to eat lunch or just to take in the surrounding sights. In those fifteen years, says the forty-six-year-old gynecologist, he's never had to pay one cent at any of those marinas for

Quite Miffed.

Despite all the caterwauling over the mushrooming growth and impending doom of "the village." the La Jolla

ommunity still retains much of the insular charm of a very small town. Infighting is still carried on in public, and

disputes can get downright catty when rival voices

compete for eminence in that little gem by the sea. Pat

Dahlberg, publisher and editor of the La Jolia Report, did a

same thing happened again this year. By way of response to the refusal, Dahlberg admits to her

publication's estimated 3000

Really

mporary docking privileges. imagine his surprise when he and some visiting friends decided to stop at the new marina at the Hotel Inter Continental a few weeks ago and were informed by the dockmaster that they would have to pay a twenty-five dollar 'landing fee," even though they only wanted to stay there long enough for a quick wall redevelopment district

around the hotel grounds and the adjacent shops at Seaport Village. 'I told him we just wanted to stay for a few hours, and he told me if they let us do vacant slips down there, and it's always been my experience temporary visitors in the hopes that they'll fall in love with the

place and maybe buy a slip on a permanent basis." Indeed, a survey of more than two dozen San Diego marinas shows that with only two exceptions — the Glorietta Bay and Marina Village marinas, with respective landing fees of eight and ten

Jumps

that only forty-three percent of his 435 slips are occupied by permanent users, though the marina has been open since January But he defends the twenty-five-dollar landing fee by pointing out that on weekends the marina is generally filled to capacity with temporary users, despite the fee; if it were any lower, he says, the newness of the marina and its proximity to Seaport Village and the other downtown attractions would create a nautical traffic iam. We already have problems with boaters coming here and tying up in other peoples' tying up in other peoples slips, climbing over gates, and just disregarding the rules," Donlin says. "And besides, we just don't want that kind of traffic here. The Seaport Village shops don't own this marina, and we don't share in their revenue, so why should their revenue, so why should we provide free dock space to their customers?" According to Donlin, even customers of the Hotel Inter-Continental and its various restaurants are charged a ten-dollar landing fee.

the new hotel's marina, admit



it, they have to let everybody do it." Blank says indignantly "So I turned around and went home. But I think what they re doing is a very poor business decision - that dock is the only access boaters have to Seaport Village, the hotel, and the whole downtown

little claw sharpening in the May edition of her monthly news magazine in which the La Jolla Light weekly newspaper and its publisher. Phyllis Pfeiffer, served as the scratching post for refusing to run a paid ad for the Report for the second year in a row In her "From the Publisher column. Dahlberg stated that the Light had refused last year to advertise a special Report issue that catalogued the arious summer camps and chools available to La Jolla residents' children, and that the



favorite pastimes is taking little, fairly gentle jabs at La Jolla's other publication — yo know, the one with all the money. . . " She goes on to lambaste the Light and ends by lambaste the Light and ends by alluding to an embarrassing incident in which Pfeiffer relieved her husband of his position as a weekly columnist after he allegedly plagiarized an Ellen Goodman column from the Boston Globe: "Does to Light, carry only those the [Light] carry only those stories, those pictures, that are nonthreatening to advertisers, friends, or the publisher (with the notable exception of one story that was not screened

properly . . .) "
Dahlberg, a former La Jolla Light reporter, says that the tension between the two publications started after her special Report issue went out in mid-April of 1983. A week later the Light carried a similar summer section in which, she claims, fifty percent of Report writer Connie Mullin's copy appeared. Some of Mullin's appeared. Some of Mutins of Copy was lifted word for word, according to Dahlberg, and Leigh Engel, the reporter responsible for the Light piece, made mistakes in times, dates, prices, etcetera by trying to paraphrase some of Mullin's copy. Mullin says that as soon

which depicts an eagle soaring over alpine peaks with a small rabbit snagged in its talons, is one of the forty or so tableaux that Knievel has produced in his twelve-year career as an Painting Fountain At Caesar's Palace rtist.

Knievel has been painting For \$70,000 an art collector since he was a child, he say

dollars - all of them extend

dollars — all of them extend free temporary docking privileges on a space-available basis, no matter how high their

longer-term basis). Even overnight rates at most marinas average between ten dollars and fifteen dollars, whereas at

the Inter-Continental marina overnight docking costs one dollar per foot of boat length Bob Donlin, the manager of

percentage of "permanent" users (boaters who rent slip

space on a monthly or

could conceivably purchase a canvas done by Milton Avery but over the past decade or has practiced it as a form of or Claes Oldenburg, or a tiny work by Degas. Or, for the physical therapy and as a means to make a little money work by Degas. Of, for the same amount, a collector could buy The End of the Easter Bunny's Ass. a painting by stunt daredevil Evel Knievel. Art purists may very well on the side. He claims that his acrylic paintings of wildlife and Indian themes have done well, and that he's sold more squirm at the thought, but Dr. James DeYarman, a Mission Valley-based hair transplant than 20,000 limited edition prints of his originals for prices that range from \$300 to \$1500. surgeon, purchased the Easter These works have been Bunny canvas (now retitled promoted by the Legend's Corporation, a company that markets his and other Western Eagle and Prey) last month and will hang it on his office wall as soon as it returns from a artists' work. Recently both showing of Knievel's work in Knievel and the Legend's Corp relocated to La Costa, where cisco. The painting relocated to La Costa, where Knievel is busy completing a painting for the La Costa Resort Hotel. He describes the tones that represents everything the hotel is about — the fairways, the tennis, the swimming, the good life." Although painting still remains much of a hobby for

him, Knievel says that he plans to paint full time in the future. More than a hundred galleries across the country carry his prints, including the Eagle Art Gallery in La Jolla, so his future as a commercially successful artist seems almoguaranteed. A \$70,000 sale adds a touch of irony to his remembrance that few in his past felt he had talent. In fact, he remembers being expelled from his first art class at Butte High School in Montana for allegedly having traced a drawing that he submitted as an

City Lights

Baseball Nurse Can See The Stitches

of every baseball fan lies the hope of catching a foul ball. Between thirty and forty ball fly up into the stands each time the Padres play a game, and eatching people lunge and cramble after the errant pills can be as entertaining as what? happening on the diamond. But just as the field action can be much less than entertaining sometimes, so too the foul balls aren't always projectiles of delight.
Olga Parker knows that

Olga Parker knows that sometimes the balls bring unhappy consequences. Parker has been the duty nurse at San Diego Jack Murphy Stadium since August 20, 1967—opening day at the Mission Valley colliseum when the Chargers played an exhibition football game against the Detroit Llons. In that time, the sixty-three-year-old nurse has seen a lot of cases for the

Though she has treated only four people for foul ball injuries this young season, stadium records show that dozens came to her last year care. "It's strange," says Parker, sitting in the stadium infirmary near gate F. "The average 'ball-hit' is when then

stands. It's rare to have an injury from a foul ball when it's a near self out. I guess when the stands are mostly empty balls, and when it's crowded would I know? I've never seen seventeen years I've worked here "Parket, who is paid \$7.70 an hour by the Padres (and fifteen dollars an hour by the Chargers during football season), says most of the people beaned by balls are women, either because they're paying less attention to the action or because they try to

shield themselves, rather than

catch the ball. But plenty of men are hurt, too. "And the sad part is," she chuckles, "eighty-nine percent of the men who get hurt don't get the The injuries themselves

The injuries themselves range from slight bruises to the loss of an eye by a woman a few years back. Parker says there have been many broken noses and shattered teeth, and a three-year-old boy suffered major face and skull fractures once, but so far no deaths have occurred. (The last fan death attributable to a foul ball twelve-year-old boy was hit on the head. He was hospitalized briefly, and later that night diec



Olga Parker

at home.) The Padres carry an insurance policy that covers liability and medical expense of fans hurt by the foul balls. A check of the accident

records turns up a seating pattern to the injuries. On the field level, injuries seem to be concentrated in the first three sections outside the protective netting behind home plate. These sections generally extend from directly behind the dugouts to a point just past the bags at first and third base. Higher up in the plaza level th

sections 22 through 37, or from shallow left field all the way around behind home plate to shallow right field. Below is a brief list of "ball-hits" cul

from stadium injury reports: 4/23/84: A twenty-one-year-old Rancho Bernardo man was going for a ball in the field section during batting practi 'and these two real drunk guy pushed me down and I hurt m left leg and can hardly walk."

Achilles tendon area 9/29/83: A twenty-two old man was running to catch a ball in the loge level, near section 20, 'tripped, fell, and dislocated his right index

finger." 8/24/83: A thirty-one-yearold Fallbrook woman was in plaza section 35 when "a bal came into the stands and she brought both her arms up in front of her face for protection, and accidentally caught the ball between her two arms below

Even Oz Isn't Safe Anymore

Since the string of seven quick burglaries at the Perfect Pan in Mission Hills a year ago, criminals have been fairly quiescent in the neighborhood of chic funkiness where Washinaton Street crosses Washington Street crosses Goldfinch. But seven weeks ago the Ice Cream Kitchen. next to the Perfect Pan, was burglarized (losing all of seventy-five cents); in mid-April Oz's Bottle Shop across the street was hit fo across the street was int for cash and cigarettes; and over the Easter weekend the Clippery West in the same block on Washington Street

was broken into and relieved of one hundred dollars cash, a \$500 scissors set, a dryer, and a few other odds and ends. Then two weeks ago the Huddle restaurant, the health food store next door, the Chocolate Affair, Pasta La Vista, Gelato Arian, rasia La vista, Getato Italian ice cream shop, and the chiropractor around the corner were all burglarized. Mission Hills is suddenly no longer immune to the type of crime associated with the less swanky

sections of town.

Detections think the same person pulled most of the jobs, because the because the pry marks on the back doors or the roof- are similar. And they have a suspicion that the miscreant is a ient, because it looked as

though he'd slept for a while in a shed behind the building in which all the businesses are housed. This fresh rash of burglaries signifies a fairly new development for the police, according to Detective R.E. Davis. "With all the new construction downtown, the street people have been forced up into Hillcrest and Mission Hills, and we're seeing more of this type of crime in these areas," he says. The culori was obviously hungry — he took food from the Huddle — but he was no bon vivant; he didn't touch the pricey chocolates at the Chocolate Affair.



Europe On \$10,000 A Stay

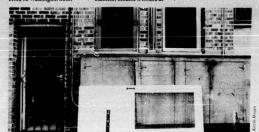
Reporter Bob Donley's week-long search for the "European connection" in the ongoing J. David Dominelli drama furned out to be a bust. Two weeks ago, the local media learned for the first time that Mark Yarry, who as president of J. David Banking was responsible for most of Dominelli's overseas

transactions, was now living in Nice, France. But local reporters were either unable to contact Yarry or to get him to say anything other than he had no clues as to the whereabouts of the missing J. David

Channel 10's Donley, too channel 10's Donley, too, was given a brush-off when he first called Yarry on Thursday, May 10, to request an interview at a number provided him by two local sources. "He told me two local sources. "He told me his attorney had told him not to talk to us, but he himself was

hesitant and didn't know what to do," Donley recalls. "So I told him that regardless of what his attorney said, in our viewpoint he was the next chapter in the story, being Dominelli's number-two man, and we were going to try to talk to him. I advised my news director of this - that he [Yarry] didn't say yes, but didn't say no either — and or the basis of that, we decided to go [to Nice].

Two days later, Donley and cameraman Mike Ineman flew to the French resort and again called Yarry, this time getting a firm 'no' when they asked him again for an interview. At that point, we had no other choice than to try to find him Donley says, and within a day they had done exactly that. knocking on doors and talking to anybody who would talk until they finally found his secluded villa on a



Back door at Gelato's ice cream parlor (after hurglaries)



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A VERIFIED

That Was No Professor, That Was My Wife

Randy Opincar's pic Mally symme speces.

pathward Cay Lights. May 17)

pathward Cay Lights. May 17)

commonly the Keep Symmetric Say 18

log and S o more than master's degrees. In another department, the wife of a dean was hired over other candidates who have more experience, more oducation, mor advanced degrees, and even publications. This wife's degree was not even in the discipline the department was hiring, while a number of the candidates had specific training in the very area under consideration. The most appalling instance I know of took place a few years ago when a

department strengthers of his promotion committee as he was being considered for advancement to full professor. These women had not taught in more than fifteen more than the most advanced degrees were pushed aside to accommendate these new teachers. The department chairman was promoted to full professor.

It is a full professor and the strengther when the strengther was the strengther when the strengther was a full professor. It is a full professor and the strengther was the strengther was the strengther with the strengther was the strengt of the wives of members of his

Picture Of Responsibility

Kesponisioning.

In response to the Right to Life ad and the negative responses from several readers from your May 10 tossice. It is the person, who, almost loss her land, after viewing the admit the Reader, I say, "You poor budy!" The children aborted and seen in the photon May 3 loss their lives in a painful say and soil the property of the prope

(Thanks to surfers!)

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her eyes and see that life is not all classiness, rock concerts, and beauty treatments! I'm glad tha the Reader accepted the Right to

responsibility toward life. I, too, was shocked by the photos, but the truth shocks us sometimes, hopefully into positive action

hospefully into positive action. He was a consistent and the second and the secon

when we are so alive and well? What has happened to our sense of

corrupt with our society when we allow the death of children (physically and emotionally) through abortion, child abuse.

No Solutions

For the preborns, the opportunity to live should be an inalienable right. The recent right-to-life ads and resultant tters have helped me to see the

right-o-the acts and resultant clients have helped in to see the letters have helped in to see the letters have helped in the see that the second of the second of the second of the second of the second picked of the second of the second the second of the abortions as a "time who cling to a nobe profession only to dishomer it false bettern, educated assessing, noded hereofs, second of the corrupt hears and blood stained hands, destroy what they cannot reinstate, the faircre fabric God has cerver created.

reinstate, the lattest ranne Good has ever created."

The Giver of Life, Himself, states "the life of the flesh is in the blood." (Lev 17:11), Each fetus child bash has its own blood.





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Straight from the Hip

Dear Matthew Alice:

to know (we think) is just what exactly the natural ingredients consist of I've heard numerous explanations, everything from prune juice to who knows what. Please set the record straight.

Jim Sanford
San Diego
I'm about as likely to pry the Dr. Pepper formula from the manufacturer's grasp as I am to lay a condor egg. The Dr. Pepper people are so secretive about the ingre-dients in their soft drink that the formula is divided into two parts and kept in separate bank vaults. Only a select few have access to both, and nobody will divulge what goes to both, and nobody will divulge what goes into the beverage. Spokesme will say, though, that neither prune juice nor cola is on the list of twenty-three ingredients and flavors. As for what is "natural" in Dr. Pepper, the company does not use the word in advertising their product. A spokesman told me that they use some natural ingredients, but the company finds. synthetic materials are often far superior to natural ones. "The never tasted the stuff suppose I'll have to go out and try it. I do hate prunes and anything prunish, though.
If this space is blank next week, you'll
know that I gave my all for my readers.
Cheers.

Dear Matthew Alice: The San Diego & Arizona Fastern Rail-road tracks pass between the Greenwood and Mt. Hope cemeteries in Southeast San Diego. Along the tracks, lying in a ditch, are dozens of tombstones, some dating back to the late 1800s, Most of these tombstones appear to be in perfect shape and the names of entire families are listed on some. Why are they there and what happened to the remains of the people



tery of the wandering tombstones mass exhumations, no shipment of bodies and grave markers out of town. In fact, it's not even a mystery. A little searching through the "Cemetery" file at the library will reveal ample documentation of how the gravestones came to be scattered in the ravine, far from the remains of those they were intended to commens of mose they were intended to commensate. We have to travel clear across town, to Mission Hills, and back more than a hundred years, for the answer to your question. Catholics will be Catholics, and Protes-

Catholics will be Catholics, and Protestants will be Protestants. They may not agree on all matters of religious doctrine, but one thing they share is a propensity for dying (not an exclusive trait, of course). Back in 1870 the city saw a need for a centerey in which to inter the remains of departed Catholics and Protestants, and so

"pioneer park." Further burials were pro ited, and most of the grave markers were removed in an effort to turn the area into what one official describes as a "passive, quiet place in which to sit and stroll.'
Heirs of the deceased were offered their
ancestors' tombstones, but many opted to ancestors' tombstones, but many opted to allow the city to retain them. The markers that were not claimed were sent to the city's Mt. Hope Cemetery. There they were stockpiled and eventually, it seems, foreotten Vandals and cutious teenagers and others continue to do their work, and many of the stones now add an unusual aspect to the view from the railroad tracks.

Calvary Pioneer Memorial Park is a quiet, peaceful place today, with little evidence of the nearly 2000 souls whose remains still lie beneath the rolling lawns and mains still be beneath the rolling lawns and tall eucalyptus. No plaque mentions its status as a city park; there is only a marker with the words "Dedicated to the memory of those interred within this park." above which are the names of the "pioneers" of San Diego. Over in a corner are a hundred or more of the best tombstones, grouped by the city as a reminder of the park's original purpose. James McCoy (1821-1895) has the largest marker, but Elizabeth Taylor's (1831-1916) is the most startling This corner is not without controversy.
When the city announced plans to retain these stones, one resident complained that the elderly of the neighborhood would find the markers "a constant reminder of the grim reaper." The monuments would be a "morbid attraction." he said, "to the sick, witcheraft- and spook-oriented element of

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

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dustriously filled up their plot - at leas

until Holy Cross Cemetery was opened in 1919. The cemetery in Mission Hills (known officially as Calvary Cemetery)

was thereafter little used and tell into dis-

was thereafter little used and tell into dis-repair. In 1939 the city and federal governments took over maintenance — por-tions of an adobe wall built by the WPA still stand — but vandalism and lack of funds contributed to what was universally described as an eyesore. Tombsunes were toppled, graves were day up by curous seenages (front La Messa, Jan), and who monoless hours of the night. When Rose Mallicost was laid to rest there in 1960. Calvary Cemerey had given up its last

Calvary Cemetery had given up its last



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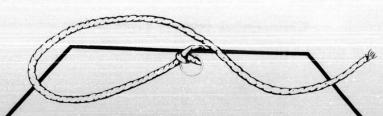
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THE INSIDE STORY

MORGAN CAN'T KEEP the Tribune healthy, who can? Tribune publisher Helen Copley must be wondering jus that as she reviews circulation figures showing the *Tribune* has lost 5000 readers, down to 122,700 last month from a January, 1983, high of 127,600. Morgan's folksy front-page notes, his brief fling with blaring (and sometimes exaggerated) news rack headlines, the recent emphasis on neighborhood news, and a graphic redesign have for three years helped keep the Trib out of the miasma that has debilitated many afternoon dailies. There's been a nominal budget to promote the paper on television, radio, and billboards, but Morgan's efforts were ironically undercut last year by a front-office decision to raise seven-day U-T subscription rates from \$6.00 to \$7.50 month!

Within six months of that Within six months of that January, 1983, rate hike, 6000 subscribers stopped buying the Tribune. The morning Union was decimated, too, as 8000 of its 222,000 weekday customers gave up their daily reading habit. The Union, however, has recovered most of its loss. has recovered most of its loss inching back through the year to 221,600 current subscribers The Trib's rebound has been more anemic; it has regained just 1000 of its lost readers.

Union-Tribune circulation director Walt Moredock says the evening paper is, in part, a victim of the county's unique demographics. As an example, Moredock claims that expensive housing and a high cost of living here have pushed more housewives to work, meaning less cooking at home and more restaurant dinners.

and more restaurant dinners.

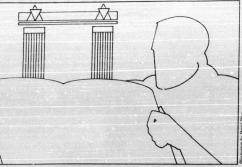
"Many couples don't even
return home before eating out,
and if you get home at eight
o'clock, there may not be much
interest in the afternoon
paper," Moredock explains.
The Los Angeles Times also
raised its prices, but not at the
expense of losing readers. The
price increase — from

for a Sunday Times, and more than ten dollars for a monthly subscription — caused circulation declines in Los Angeles County but not in San Diego County. Recent unaudited figures here show the weekday *Times* reaches 47,920 households, up 2400 from last year. The Times is strong in Rancho Santa Fe, Leucadia, Solana Beach, and Carlsbad

and delivers plenty of North

County news from three reporters who man bureaus in Oceanside and Escondido. Though the Union and Tribune have much larger staffs, they field only about the same number of reporters at their ratepayers' strategy North County bureaus. But U-T circulation experts have also turned their attention northward. After watching rescondido's afternoon
Times-Advocate grab 2000 new
readers with an edition
specially prepared for nearby
Vista, the Copley Press Vista, the Copley Press
executives began the first of a
series of "locus groups."
These panel discussions,
organized by the Copley's
research division, bring
together current and potential
subscribers to discuss why they scribers to discuss why they do or don't read a daily newspaper. For every five
"focus groups" held in North
County, only one is conducted
in other areas of the county.

No other community organization makes more of its "grassroots" foundation than the Utility Consumer Action Network (UCAN). Organized to "give ratepayers a voice" in decisions affecting rate increases by San Diego Gas and Electric, UCAN now counts 60,000 members, a newly elected board of directors, and a \$150,000 directors, and a \$150,000 budget to hire a staff and lobbyist. But at a meeting last month the directors wrote amendments to UCAN's charter that will exclude UCAN members themselves from formulating this



UCAN now has its own version of the Brown Act, a state law that was written to guarantee public access to the meetings of city councils and government agencies, but which is also frequently invoked to allow those same invoked to allow those same groups to meet in closed, "executive session." UCAN's new bylaws allow the directors to adjourn to private deliberations when discussing personnel matters (including the hiring of, and alary for, a new executive director). Illigation (usch as negotiations with a printer who allegedly never delivered on of the discussions about battle plans for attacking SIOGEE.

Robert Fe/Imuth, the publicatterest attorney who organized

interest attorney who organized UCAN, says the closed sessions are necessary because the directors are deliberating "very sensitive issues which, frankly, aren't wise to discuss in front of our adversaries." in front of our adversaries."
Fellmuth's reference is to
Walter Scott, an SDG&E
executive who series as the
utility's liaison with UCAN
and attends the group's public
meetings. "If our opponents
ISDG&E! go entirely public
if they open their
upper-level saff meetings and
their discussions of rate
proposals. hen we'd do the
same." Fellmuth says. Until
such an utilitied vesent occurs.

such an unlikely event occurs. UCAN members must be

actions taken by the board in closed session must be reintroduced any approved again at an open meeting, and that dissident members can sue the directors to void a closed-

session action.

Such radical actions seem Such radical actions seem unlikely, especially given the poor turnout for UCAN's first five public meetings. Only ten members attended the group's April 25 meeting, though the directors say increased publicity and more exciting agendas should attract bigger crowds in the future. ...

The current San Diego Grand Jury in a strong ally of local law enforcement, but Coronado Police Chief Jerry Boyd is nonetheless very angry with a recent Grand Jury report critical of his city. Boyd was visited in February by three grand jurors who asked why Coronado police didn't have a

police didn't have a representative on the local Narcotics Task Force and why Narcotics Task Force and why Coronado wasn't donating to the Sheriff's ASTREA helicopter fund. Chief Boyd says he immediately corrected the jurors' misconceptions: Coronado supported the Narcotics Task Force and had wasneted to assign as Narcotics Task Porce and had quaranteed to assign a representative to the NTF by this July, and the city had already pledged a contribution to the ASTREA project. But last month Chief Boyd saw a copy of the Grand Jury's

'Interim Report #11." which he says insinuates that the jurors should get credit for prompting Coronado's

Cooperation.

The angry Boyd sent a three-page letter to Presiding Superior Court Judge William Low and Grand Jury foreman Pascal Dilday complaining tha the jury report "is misleading and a disservice to the City of

"Frankly, I think they were being nosy." Boyd says now. Judge Low never responded to Boyd's concerns that the jurors weren't conducting official business and had unfairly singled out Coronado for criticism. Grand Jury foreman Dilday sent Boyd a terse, three-paragraph reply assuring the chief that the jurors' visit "was an official inquiry," and that Coronado could, of course, file a response to the Grand Jury's findings.

GERMANY 1944



The White Rose Society was formed in 1942 in Munich, Germany in resistance to the atrocities committed by the 3rd Reich. The White Rose printed and disseminated flyers on the horizon of the Jewish Rolocust and other persecutions committed by the 3rd Reich. In a Call for courage use of the White Rose Pyers of 1942 read; and of the distance of the shares that will befull us and our children when one day the veil has fallen from our ryes and then up to bornize crimes that infinitely outdistance every large than the share that the share of the shares that relief to the share of the shares that relief to the share that the share that will befull us and our children when one day the veil has fallen from our ryes and then up to bornize crimes that infinitely outdistance every large that the share that the share

AMERICA 1984



lion babies like this will be killed on th One and a half mi

Right to LHE Council was formed in 1973 in opposition to the ruling by the Supreme Court legalizing abortion on demand throughout the nine months of preparacy. The Right to LHE Council mentalises the White Rose Society of 1942 in the distribution of literature, telling of and picturing the destruction of the unborn Plaby to this country in hopes that the Protect American will be ashamed of the barbarram and will demand that the kinding stop of the substance of

The basic purpose of the Right to Life Council of Son Diego County is to pass a Human Life Ameridment which would protect all innecent human life from the moment of conception until natural death. POLITICIANS AGAINST A HUMAN LIFE AMENDMENT AND WHO ALSO FAVOR

would protect all nnecent human life from the moment of cor POLITICIANS AGAIRST A HUMAN LIFE AMER USING OUR TAX MONEY FOR ABORTIONS Senator Alan Cremston

man Bussy Mojamber, 75th Disnet nine Lasy Milles, 78th Disnet in Bussy Pasca, 80th Datrict or Resigned ANS AGAINST A HUMAN LIFE AMENDMENT BUT WHO OPPOSE NG OUR TAX MONEY FOR ABORTIONS

Pote Wilson yman Robert Frazos, 74th District yman Larry Stirling, 77th District OTERS AND PROFITEERS OF THE KILLING OF UNGORN BARIES

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Jon. RIGHT TO LIFE COUNCIL OF SAN DIEGO COUNTY P. O. Box 1012. Solana Beach, CA 92075

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enclose membership dues of \$10 🗆

i wish to make an additional donation to help defray experi ☐ \$5 ☐ \$10 ☐ \$25 ☐ \$50 ☐ Other Make checks payable to Right to Life Council San Diego County

Donations gratefully accepted to help defray cost of this ad The Right to Choose (Abortion) is the Right to Kill an Unborn Child

The Right to Life Council of San Diego County is an all volunteer, non-profit, non-partisan, non-sectarian civic antipatrial education organization. The Council

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but rather plain-looking high-rise. gether in a row. I wish I could say it's more than that, dear, but it isn't, you'll see in the snapshots I'm sending alone Linught of that description of the New York Sheraton in the well-known Gault/Millau guide book: "If you've seen one Sheraton, you've seen them all." However, the lobby has some character, with a counter made of Italian marble, and original paintings on the walls. And it was as busy as Grand Central Station Luckily, the concierge explained that I was booked into the Towers (a separate hotel within the hotel for VIP guests, on the upper three floors), so I could check in at a separate reception area on the thirteenth floor.

Got settled in my suite in no time and am now sitting on my balcony on the twelfth floor, overlooking a marina below — a lot of little white boats. There's fog in the distance and big gray Navy ships going by now and then in the harbor nearby. It's really quite a pretty view. The suite is huge, but since I'll be here for a while the space will be nice and I don't mind the \$400 a

I'm glad you saw fit to send me on Sheraton Harbor Island Hotel would be a big step for you and for the company, and I feel a big sense of respon-sibility. You won't be sorry you sent me to do some research on the hotel ted anything like this before, but te've discussed so many times, I'm on light 467 from Chicago. A limo business here! I know I've never at-tempted anything like this before, but



Mr. Rothenberg: Here is a picture of my room, which a I said is just fine even if it is not much compared to

the rest of my life sitting around just being Armand Rothenberg's wife. I'll give you the most accurate, thorough reports you've ever had in your life. After all, would Mr. Armand Rothenberg, hotel magnate and real-estate whiz, have married a dummy?

I haven't vet told the management the true purpose of my visit, but I've made an appointment to talk with the hotel's general manager, John Rob-erts, tomorrow afternoon. Then we'll see what's what!

Mr. Armand Rothenberg Rothenberg Enterprises 2257 Industrial Park Road, Suite B Buffalo, NY 14207

thirty-nine now and I refuse to spend met her there and she got in. I followed Sheraton at approximately 1:56 p.m. Mrs. R got on the elevator with a young woman from the hotel, who was riding in the limo with her, and I went to the front desk to check in. I had planned to check in quickly and then get back to watching Mrs. R, but un-fortunately a group of people was mill-ing around in the lobby, and it turns out they were all waiting to check in ahead of me. The desk clerk said they were here for a convention of the Institute of Petroleum Astrologers (I think that's what she said), and that delays like this happen sometimes when conventions are booked here, which is often. They

> Anyway, I had fifteen, maybe twenty minutes to kill, so I decided to wander around the lobby and the rest of the hotel, taking pictures with my Instamatic (I am sending these to you)

and keeping in mind what you told me about finding out what I could about the hotel, which I know you are interested in buying.
This place is big! And it's nice, too,

real nice. You can see your face on the floor, and they got enough plants in here to start a tropical island. I guess what impresses me the most, though, is that it's like a little city in here. They got a gift sirop, a health club, a beauty salon, a clothing store, two restau-rants, two cocktail lounges, a nightclub, a laundry, a sauna, pool, tennis courts, offices, an exhibit hall, and more meeting rooms than the Teamsters could fill. You could live here for years and never even go outside.

Anyway, as I was walking around I pushed open a door that said "Staff Only," which I knew I was not supposed to do, but I did it anyway, and pretty soon this woman walks up to me and asks what I'm doing. I guess she works here. So I tell her I'm lost, and we get to talking, and I tell her how impressed I am by what a big place this hotel is. And she says (and I got this on that candy-bar-size tape recorder you gave me), "It's like a mirror of life itself. People eat here, drink here, have sex here, conduct business here, and even die here. There are always people here. It's a twenty-four-hour-a-day business, and it's a glamorous business, and there's so much that goes glamour. That's what's interesting to

I tell her about the trouble I had checking in, and she says matter-of-factly, "We're a convention hotel, but we like to intimate that we're not. We like to intimate that we're a luxury hotel. When you charge \$95 for your cheapest room, you're saying that



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Nordic Village, 3545 Midway Drive 619/223-5530 250 E. Valley Parkway, Escondido 619/743-5058

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Mr. Armand Rothenberg Rothenberg Enterprises 2257 Industrial Park Road, Suite B Buffalo, NY 14207

Dear Mr. Rothenberg: Mrs. R arrived in San Diego at 1:35 on flight 467 from Chicago. A limo

and keeping in mind what you told me about finding out what I could about the hotel, which I know you are interested in buying.
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real nice. You can see your face on the floor, and they got enough plants in here to start a tropical island. I guess what impresses me the most, though, is that it's like a little city in here. They got a gift shop, a health club, a beauty salon, a clothing store, two restau-rants, two cocktail lounges, a nightclub, a laundry, a sauna, pool, tennis courts, offices, an exhibit hall, and more meeting rooms than the Teamsters could fill. You could live here for

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there's a certain standard you won't go below." And then she clams up and shows me how to get back to the lobby.

I plan to find this lady again and talk

to her some more. In the meantime, I am putting up in room 246, on the second floor, and I have discovered that Mrs. R is in room 1238, on the twelfth floor. She doesn't suspect a thing, since she has never seen my face before, and I promise to follow her like a cat. I would like to say, Mr. Rothenberg, that I have not seen anything so far that would give you reason to sus-pect your wife's infidelity, and she seems like a very decent type woman, besides being very good looking. But I will continue to keep an eye on her, and in the meantime I will tell you everything I can about this hotel, as we

> Yours truly. Tom Borokowski

Armand Rothenberg

Well! I have only been here a little more than twenty-four hours, but I have already learned so much about the hotel business I can hardly believe the note obstress I can narrying important information, like Phidippides, and like him I'm dying to tell you about it. So without any delays, here it is: Since I couldn't meet with Mr. Rob-

spend the morning calling around to see what I could find out about the

hotel. It just so happens that there's an agency here called the Convention and Visitors Bureau that keeps lots of statistics on travel-related businesses in San Diego! (The agency usually shortens its name to ConVis, a dreadful abbreviation, don't you think?) Among other things, ConVis told me that tourists spent \$1.95 billion in San Diego in 1983, nearly \$450 million of it on hotels and motels. That makes tourism the city's third largest industry, behind manufacturing and the fed-eral government (the latter is mostly Navy). There are 20,000 hotel and motel rooms in the greater San Diego area, which sounded to me like quite a lot, but it turns out that in 1983 the occupancy rate for them was 75.7 percent, and so far in 1984 it's 75.1 percent. That's currently the second-highest occupancy rate of any city in the country! So it looks as if you've picked a winner of a market in which to buy a hotel. I should have known

hotel business from sources outside the

you'd be so smart. Now for the bad news: Someone at ConVis also told me that tourism is the most competitive business in the world. Worldwide, he said, more money is spent on travel than is spent on armaments! When I heard that I didn't know whether to cheer or to cry. At any rate, it turns out that you're not At any rate, it turns out that you re not the only person to take a keen interest in buying or building a San Diego hotel. There is a brand-new 681-room hotel on San Diego Harbor called the Inter-Continental that everyone seems to be talking about, and the developer who built it is supposed to build another 702-room hotel tower right next to it soon. There's talk of a 1000room Hyatt going in right across the highway from the Inter-Continental, and plans for another 450-room hotel

in a big downtown redevelopment project called Horton Plaza. The county government is considering whether it should allow construction of a 300room hotel on a parking lot it has on the harbor front. Santa Fe Industries is negotiating to build two hotels with a total of 1500 rooms next to the train depot at the foot of Broadway, and another group called Gaslamp Quarter Enterprises has plans for a 110-room Now as for my visit with John Rob. hotel, too. And those are just the hotels planned for downtown! There are also plans for major new or expanded hotels in Mission Valley, Coronado, La Jolla, and nearby in Kearny Mesa next to the Montgomery Field airport. If all these plans materialize, there will

But it's an interesting thing, Armie.
The hotel business in San Diego is going through a major transition right low. In the past this city has had lots of relatively low-cost rooms for travelers trying to get away from places like Los trying to get away from places like Los Angeles or Phoenix for the weekend. You can see the type of lodgings I'm talking about in Mission Vallev — it's packed with them. But the hotels being built now will have more facilities and more luxurious rooms, and they're designed to attract wealtheir travelers. It seems that people like you and me are recession-proof — at least, the hotel industry thinks we are. And currently there is only a handful of hotels in San Diego that caters to us, or to the large corporations that want to hold conventions in a first-class setting and can afford to pay for it: besides the Sheraton there are the Inter-Continental, the Hotel Del Coronado, the Westgate, and, to some extent, the Town and

be a total of 9000 new hotel rooms here

by 1987, and San Diego is going to

resemble a Monopoly board! The competition for guests here will be

fierce and I do mean fierce.

Country There will be a lot more bis conventions coming to town once the city's \$100 million convention center built (did I mention that to you?) So a hotel like the Sheraton will be in a good position to take advantage of the new business. What I'm trying to say, Armie, is that now is a good time to buy the Sheraton.

erts: he's a nice man, very polite and rather tall. He insisted that the Sheraton is not for sale, but as you know all businessmen always say that, and they always sell if the price is right. By the way, Mr. Roberts said he had heard very good things about you, and out of deference to your "reputation" agreed to answer some of my questions. He told me that the Sheraton East (where I'm staying) has a total of 750 rooms and that it generates gross revenues of \$35 million a year. Mr. Roberts also said that since the first of the year this hotel has had an occupancy rate of more than 90 percent — that means every night there are at least 950 people staying here! That's a lot of money, even though hotels that book does are notorious for discounting

their room rates for large groups.

I asked him about the image the Sheraton has and the kind of clientele it tries to attract, and he referred me to brother, did she talk fast! I had to take notes faster than I ever did in those literature classes at Vassar!): "We cater to anyone who can afford us. We go after every single market out there: vacationers, individual travelers, executive travelers, athletic groups. . . . But our two main margroups. . . . But our two main mar-kets are corporations and national as-



DO YOU BELIEVE IT IS MORALLY RIGHT TO CONTINUE **BUILDING A NUCLEAR ARSENAL?**

I ask the question because it is at the heart of our country's military policies. Every year we are asked to socrifice more and more of ourselves for national defense. Recently the Sec. of Defense insisted that Congress cut social programs so that the military budget would increase only 7%. I ask you, is it worally right to tell the aged that medical and social security benefits be cut in order to build more nuclear submarines? Is it worally correct to increase the tax burden on our wage earners so

Is it worally correct to increase the tax burden on our wage earners so that we can begin production of the nuclear LIX missiles?

Is it worally acceptable to know that over 30% of the nation's high school students believe they will not live out their lives due to a nuclear holocaust?

My opponent for Congress, Bill Lowery, believes," The United States must be able to affirm that it could both survive a nuclear exchange and respond..."

I ask you — do you believe this is morally right?



Personally I believe that the nuclear arms race the most immoral act that we as Americans could possibly commit. Now is the time to stop this madness and its threat to this beautiful planet Earth

1) aniel Hostetler

Dan Hostetter for Congress

2000 years ago, a leader of mine also spoke of how to deal with an enemy. He said, "Ye have heard that it hath

been said. Thou shalf love thy neighbor, and hate thine eveny. But I say unto you, Lore your enemies, bless them that curse you, do good to them that hate you, and pray for them which despitefully use you and persecute you.

ST. Matthew 5:43.44 These are the words of Christ while giving his sermon on the mountain. Though I am not as religious as perhaps I should be , these words need to be heard again. Either you believe in his wisdom and worality or not. It is as simple as that.



Armand: Here is a picture of Mr. Roberts, notel's manager. He's standing beside the marina with the Sheraton in the rear. -E.

Mr. Rothenberg: This is Dave Masells, the bell captain I told you shout who had the Scod stories. I don't know not too good.

It may be my camera which is -Borokowskii.



Sheraton Letters

sociations. Our mainstay is the group that will book 500 rooms at a time. Other groups are just filler. We want Fortune 500 companies like IBM and Chevrolet — they're the ones who can afford us and have large conventions. Joe and Bill's Printing does not have conventions.

"To sell our hotel we actually have to overcome the image of San Diego.
You'd think this city would sell itself,
but it doesn't. You're in competition with everybody — San Francisco, Scottsdale, Phoenix, Monterey, Hawaii, New York. . . . There aren't a lot of first-class convention hotels nere, so people tend to go elsewhere. In the winter it's sometimes even dif-ficult to sell San Diego's weather; convention planners tell us they can go to the desert and be certain of not being rained on. So we have to sell our service. It's the only thing that's going to set you apart. You can tell someone you'll deliver anything, but when you actually deliver it, that's when they re-book."
Well, there you have it, Armie. The

hotel business is a lot more competitive than I ever imagined. But it's get-ting late, and I feel like I've done enough for one day. I think I'll read for a while and then try to get some sleep. I'll update you again tomorrow: I've only just begun! I miss you constantly.

Estelle

Mr. Armand Rothenberg Rothenberg Enterprises 2257 Industrial Park Road, Suite B Buffalo, NY 14207

Dear Mr. Rothenberg:

By using the stairwells I've discovered I can get up to the twelfth floor, where Mrs. R is staying, without raising suspicion. I have set up a comraising suspicion. I have set up a com-mand post in a storage room that is filled up every day with sheets, towels, soap, and all the other things that the maids put into the rooms. Since this storage room is almost right across the hall from Mrs. R's room, I can keep a close eye on her. Of course the maids go through here a lot, but I made friends with a couple of them and I told them I was Mrs. R's bodyguard. They seem to have passed the word that

One of the maids told me a funny story: She always knocks before entering a room, so one day she knocks on this door and doesn't hear anything. So she opens the door, goes inside, and it's kind of dark. The first thing she always does is open the curtains and the window, because according to her, the rooms don't always smell so good.

Sometimes the odor will practically knock me down," she put it. Anyway. she goes over, opens the curtains and the window, but it's still kind of dark in the room. Next thing she does is whip the covers off the bed, and I'm telling you, this woman can whip covers off a bed like no one you've ever seen. So she whips them off, and there's a woman sleeping in the bed! This maid told me she put the covers back on, closed the curtains and the window. left the room, and the woman never even woke up. Can you beat that? If I could sleep that soundly, my troubles would be over.

Mrs. R was in her room all morning, but just before 1:00 p.m. she left and went down to the fourth floor and went into the hotel's general offices. I fig-ured she might be tied up for a while, so I used the time to return to her room and search it to see if I could get any clues as to her activities, planned or otherwise. Never mind how I got into the room; when you work for the NYPD like I did you learn things, and I guess that's why you hired me.
Unfortunately, I didn't find any

thing. But I can tell you, that's quite some room your wife has got. I thought mine was nice, with the TV and the balcony and the king bed and the two wicker chairs. But holy cow! Mrs. R's room has three bathrooms

with fresh flowers in all of them. There's a brass coat rack and a digital clock — the clock in my room is just a plain old clock - and besides kitchenette, there's a dining room with a glass-topped table in it with six arm-chairs. Not to mention the bottled water in the silver ice bucket, the sofa in the living room, and the plants taller than Kareem Abdul-Jabbar. There's even a robe in the closet that says "Sheraton" on it. I got no robe in my room

Anyway, as far as I can tell, most of

the guests here are men. A lot of them are balding and carry briefcases like are balding and carry briefcases like things were sprouting out of their fingers. They all look pretty important and like they have a lot of money, which I guess is the kind of people you of want here if you buy the place but tisten to this. I got to talking with one of the bell calazins here, a guy named Dave l'aspalias here, a guy named Dave l'aspalias here, a guy ammed Dave l'aspalias here, a guy ammed Dave l'aspalias here, a guy find the proposition of the bell carried to the safety and the safe and the ing for transportation to the stadium: Brooks Robinson, Hank Aaron, Jim Rice, Jim Palmer, Pete Rose. "All of a sudden," says Nasella. "the crowd parted like it was the Red Sea. And I'm thinking, 'Who could it be? All these guys are superstres. Who's going to get this kind of treatment?' It was Joltin Joe -- Joe DiMaggio."

This guy Nasella has been here for twelve years, and he's seen a lot. "The more people talk about the number of bags they have, the more I worry," he told me (and I'm writing this down straight from the tape I made. I've been keeping that recorder in my shirt pocket, and it seems to work great).
"If they say, 'This is a lot of bags, isn't it?' I always cringe a little bit. You know you're going to get only fifty cents or a dollar for all of them." Nasella says men almost always tip Naseila says men almost always tip more thair women, too. "A guy will give his wife four dollars to pay a tip, but the woman will often give you only half of it. I think there could be two reasons: women honestly don't think bellimen deserve that much money. One they just seed the money themselves. The property of th

men that are very successful are very sad. It's not that they're not proud. It's that maybe there's nothing left for them to achieve, or they're always away from their family because of business. A guy came up to me once, he was the head of a division of Chevrolet. He asked me if I like my job. I told him, well, I like it, but I don't know if I'll do it the rest of my life. And he tells me, 'Stick with it. Because otherwise you may end up like me. 1 m not happy. I'm fiftyseven. I've worked my rear end off all my life, what have I got? I can't stay at home more than three months a year

I've got no one to live with. . . . All

I've got no one to live with. All I've got is a lot of money.

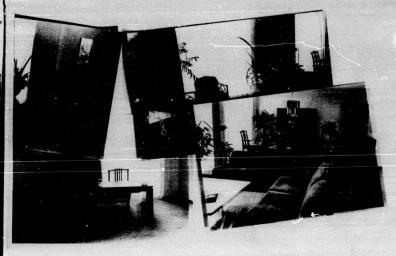
"When you bear that, in your mind you go. How can you complain? You've got the world by the gazum-bast. But I guess we're all in the same boat. All the money in the world can't buy away loneliness. This hotel, it's like a soap opera in front of you. You watch it every single day."

So anyway, Mr. Rothenberg, that's he kind of person who stays here, if it helps you to know. By the way, I'm also keeping an eye out for that woman I ran into the first day, the one who seemed to know so much about the

seemed to know so much about the hotel. So far no luck.

Mrs. R returned to her room at 4:20 p.m., and had a salad and tea sent up by room service at 6:45. She was in her room until 9:03, but then she left it and room until 9:03, but then she left it and wept down into the hotel nightclub on the ground floor. She drank one peach margarita, followed by .ne strawberry daiquiri. I observed her talking with an unknown male, medium height, very tan. approximately forty-five years old, for nearly a half-hour. Then she returned to her room alone. Who this guy is, I don't know — maybe he's someone from the hotel she was talking to today. But don't jump to conclusions, Mr. Rothenberg, and don't worry. I will find out everything about him.

Tom Borokowski



Armand Rothenberg 4600 Lakeview Ave Buffalo, NY 14201

Mr. Roberts kindly gave me permission to take a tour of the hotel, and with one of his employees as a guide. I got started first thing this morning. We began in the offices behind the front desk, and I was amazed at the extent to which computers are used to run the day-to-day operations. All the reservations and room assignments are comnuterized, of course; at the touch of a few keys the staff can find out which rooms have been vacated, which ones cleaned, who is staying in what room. and even who stayed in it the night before! The telephone system is also computerized; when a guest makes a call, the staff knows right away what the guest's name is. And the computer keeps track of which guests have requested wake-up calls, and then dials their rooms automatically in the morn-ing with a prerecorded voice telling them to wake up! It all seems so effort less, although of course there are times like the one when the computer glitched and wouldn't make the wake-up calls, and the assistant manager had to round up a group of staff people to make the calls personally.

Next we went back into the kitchen. or rather I should say kitchens. There are four of them altogether; one for banquets and catering, one for the hotel's restaurant, one for the hotel's



Armie: Bruno Mella at work. He's a fine che and a very nice man. I hope you keep him on if you decide to buy the hotel.

café, and a separate one, although it is not as elaborate as the other three, for room service. In all, Armie, they have 15,000 square feet of kitchen!

There were people in white hats and coats working everywhere, putting together salads and cheese plates, and slicing onions (you'll see some of this in the pictures I'm sending); one big cart had tray after tray of chicken breasts on it, waiting to be cooked. The executive chef, Bruno Mella, explained to me that chicken cordon bleu for a banquet of 700 people was being prepared. Mella also told me that the hotel has a saucier — a person who spends all day just making sauces — as well as a pastry chef and a fellow who does nothing all day but work in a side room polishing silver. There are an awful lot of employees, dear; as a matter of fact. I've learned there are about 600 in the hotel altogether, and that payroll is the Sheraton's single largest

expense — about \$11 million a year. You and I may have to do something about that once we take over, and thank go'l this isn't a union hotel (most of the hotels in San Diego are non-union, I've learned, but many of the large ones are unionized, including the Del Coronado, the Hilton, Vacation Village, the Hyatt, the Holiday Inn at the Embarcadero, La Costa, the Kona Kai, and so on). But at any rate, the tremendously profitable; one convention of 600 people can spend \$80,000 a day on food and beverages, if the con-ventioneers eat all three meals 'in

house."

Mr. Mella told me that every week this hotel by itself uses 15,000 eggs. 2000 chicken breasts, and 500 pounds of coffee. Last year the Sheraton East spent about \$2.4 million on food, and beverages came to about \$650,000 more. But what I found particularly

interesting is that the hotel takes pains to keep up its image through the food that it serves. For instance, if a convenion of bowlers comes to town and they request a dinner of chicken à la king and succotash (can you imagine?), the hotel staff will steer them instead toward something like creamed chicken served in a puff pastry shell, with sautéed cherry tomatoes on the side.
I'm toid that this attention to the

hotel's image comes directly from Mr. Roberts himself. For instance, he is the one responsible for having original paintings hung in the lobby and in the Towers' halls and rooms, and it is his decision to spend \$250,000 a year on fresh flowers and plants. I asked him about it, and he confirmed that "we think it's important to pay close attention to your image. Not everybody is that way. We are, because we have a high profile in the community. If you talk to a few hotel operators in Mission Valley, I think you'll find they're not concerned about how the public perceives them because their hotels are more convenient stops for people. But with all the functions that are held here with all the functions that are need need in the fifty or sixty a day, sometimes — that's exposure. That's high profile."

One thing I've noticed, dear, is that when Mr. Roberts talks he has a pecu-

when Mr. Roberts talks he has a pecu-liar way of sounding as if he is making notes rather than carrying on a con-versation. You sense that his mind is moving a lot faster than he has the capacity to express. But what I think he means is this: the Sheraton hosts a lot of press conferences and banquets for local (and often influential) groups. and this is what drives Mr. Roberts and his staff to pay such close attention to image. And believe me, they pay close attention to the Sheraton's image in the media. And believe me, they pay close attention to the Sheraton's image in the media, too I think this reflects again

what a competitive business it is. The hotel spends more than \$20,000 flying 100-200 travel writers from all over the country out here every year, putting them up for free and entertaining them night after night, all in the hopes that the writers will then mention the Sher-aton favorably in their next article about San Diego. Apparently it pays off, too. For instance, a local television personality here, Jerry G. Bishop, recently got a free night's stay in the same \$400 suite J'm in, and a complimentary dinner at the hotel's exclusive restaurant. The very next day the chef of the restaurant appeared on Bishop's morning TV show to demonstrate cooking a ham, and Bishop introduced her as the chef for "Sheppard's, the incredibly elegant restaurant at the Sheraton Harbor Is-land Hotel." Need I say more? Well, Armie, I hope you'll find all this information useful. I'm finding it

very interesting, but very tiring; at the end of each day I barely have enough strength to take a long luxurious bath and drag myself to bed! But never fear, tomorrow I will charge out and learn even more, because I know how important it is for you to know every detail before making an offer to the Sheraton people.

Mr. Armand Rothenberg Rothenberg Enterprises 2257 Industrial Park Road, Suite B Buffalo, NY 14207

Dear Mr. Rothenberg: Okay, I know who the tan guy is. I described him to one of the doormen at the hotel, and he knew who the guy is right away. Then I called around and got some info on my own. His name is MacDonald, he's president of a big

223-3111



Remember the story about Jerry G. Bishop, the local TV personality? This is where he ate, at Sheppard's. (Sorry about the plant obscuring things-I am not Ansel Adams.)

--E.

that I think lead back into the kitchen I

didn't want to follow them in there.

being afraid that if someone unfriendly

noticed me they might toss me out and

cause a stink, so I waited outside the

door. At 10:05 who walks out this door

but the same woman I've been trying to find since I first talked to her when I

arrived here! She said she had a few

minutes to talk. Since I figured Mrs. R

must be taking a tour of the kitchen or

must be taking a tour of the kitchen or something. I decided to meet with this woman around back of the hotel where no one would bother us. This woman has a name. like everyone does, I guess, but I should probably not the even you what I is just in case these letters fall into the wrong hands. So I'II call her the Flower Girl. Anyway, I told the Flower Girl I was working for a very imperature may alway wared to

a very important man who wanted to find out everything about this hotel,

and I asked her what she meant about

development company, and I understand they've been trying to build a hotel on Harbor Island, near the Sheraton, on a piece of ground that is cur-rently just a dirt parking lot. So far they haven't gotten the green light from the authorities, but MacDonald is supposed to have a lot of bucks, and he is the type of guy who can make a lot of waves and get his way somehow. He is five years younger than you are

Mrs. R left her room at 9:25 this morning and went down to the hotel offices on the fourth floor again. A few minutes later she came out accompanied by a young woman wearing the same gold badge that all the hotel employees wear, so I guess she works here. I followed them down to the lobby, and they went into some offices behind the front desk for a while, then they came out and headed across the lobby to a couple of swinging doors

all this stuff going on behind the scenes to make it click. Then I just turned on my tape recorder and let her chitchat Tonight I wrote it all down just like she There are public groups and hidden groups working here," she tells me. "The typical guest usually just sees the doorman, the desk clerk, the bellman, and maybe the people who work in the restaurant. But in fact there

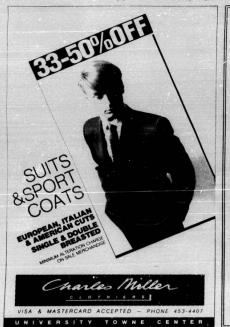
are housekeepers, engineers, line cooks, bartenders, banquet staff, convention service people, account ants. . . . The public groups are fairly well spoken, and always speak Eng-lish. But the hidden groups often do

"We're very image-conscious. We don't want guests to know if a mistake is being made. And most of the time we pull it off. If we don't pull it off, we we were wrong, no matter what. We're in the business of being positive and gracious World-of-mouth selling

is so important."

I ask her what the big deal about image is — everybody knows no-body's perfect, even a hotel. And she says. "We're image-conscious be-cause the groups we deal with are image-conscious. There are a lot of fundraisers and banquets here — Pete Wilson has had a birthday party here. and the Committee, a group of well-connected, monied socialites, had a fundraiser at our restaurant. There are just a lot of La Jolla and Rancho Bernardo people who, if they like us, will bring us business. So we're very conscious of our image in the press, because they are, too.

"Mr Roberts John M Roberts the general manager of the hotel, is wellconnected in San Diego, and he likes to impress. He doesn't like problems,



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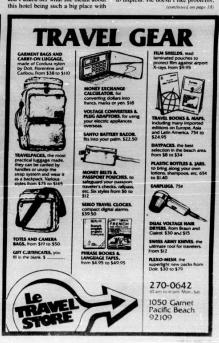
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(continued from page 17)

and he doesn't like to be interrupted. Most of the employees are in fear of him. He's very concerned about the freshness of the food, for instance, and how it looks on the plate. He gets very upset if everything isn't perfect. If he's eating dinner at a function here, the salads for the other people are prepared in advance, but Mr. Roberts's salad is made right before it goes out to the table. Every julienne of carrot is in its ortoner place.

proper place."
Well, Mr. Rothenberg, that's all I got from the Flower Girl this time, because she had to go back to work. But we made plans to meet again. I really think she's got the inside dope on this place.

on this place.

Mrs. R went back to her room at 2:20 p.m. She stayed there until 3-48 p.m., and then came out again. She was dressed in a robe and seemed to have a bathing suit on underneath. I followed her down to the lobby, out the back of the lobby, and down to one of the hotel's two swimming pools. She lay down on a plastic lounge for twenty minutes or so, and then went swimming in the pool. When she got out, this guy MacDonald was waiting for her and handed her a towel. They talked for a high flower or so.

talked for a half-hour of so.

Mrs. R went back to her room at
5:15 and was there until at least 7:45,
when I decided to get a quick bite to
eat. I was in he line for the salad bar in
the cafe, getting the dressing, when I
started talking to a nice guy with blond
hair who seemed kind of young. It
turns out he's the hotel's night man-



Mr. Rothenberg: Photo of Jeph Carside, the night manager. I promised him I would send him a copy so please save this for when I return to NY. Thank you. --Borokowski

ager, Jeph Garside. When Mr. Garside found out I was a guest in the hotel he seemed kind of interested. We ate dinner, and when he found out I was a former cop he seemed real interested. After we finished eating Garside tells me he has to make his susual rounds of the hotel. I tell him I'd like to go along

too, and he says sure.

First place we go is back past the meeting rooms where people have special dimers and stuff. As we're talking Garside tells me he meets a lot of people who stay at the hotel, and some of them are pretty strange. Like this one guy he tells me about, who was really in a hurry to check out one veening. "I could just feel a ense of urgency from him." Garside says. "He was in a big hurry, but he couldn't find the keys to his safe deposit box. "(This is a safe deposit box he go at the hote!) Anyway, Garside says, the guy is practically frantic, so the engineers

come up, but the only way they can get into the box is to drill into it through solid steel. So the guy asks how long that will take, and Garside asys, you know, hopefully it won't take too long, but it's solid steel. "I was going to suggest we could drill it open and send whatever it was to him, but he was obviously not going to leave without whatever was in that box." 'Carside tells me. It turns out it took just a few minutes to drill into the box, and the guy scoops up whatever's inside it and checks out right away. Immediately the guy heads for the airport, and Garside rides with him in a hotel van. On the way the guy finally says that what he had in the box was a half-million dollars of uncut opals, and he's got to fly to Australia to make a deal for them, and if he misses the flight the deal is off. So no wonder he was in a

Next Garside and me head down-

stairs, where they got a laundry and the engineering offices. Everything is pretty quiet down here, until suddenly a siren goes off on one of those little -talkies that Garside has on his belt. It's a code two, he says, which means someone smells smoke, and it's on the eleventh floor in the Towers. We get on an elevator right away to head up to the eleventh floor, and all the way Garside is telling me that it's probably nothing, just someone smell ing the laundry machines as they go on or something. We get off on the eleventh floor, and we're walking down the hallway real fast when all of a sudden we round a corner and we see smoke. "Jesus," says Garside, "it re ally is something," and he breaks into a run. At the end of the hall there's a curtain with hig black holes burned in it, and the hallway smells real bad. like burned plastic. Soon there's firemen and hotel engineers and every-body all over the place, and there's a woman staying at the hotel who says she was in her room when she smelled smoke, on account of her nose is real sensitive since she quit smoking. She says her husband finally smelled it, too, so he took a look outside their room, and the curtains at the end of the hallway were on fire. There was some guy in a white suit standing there. So this woman and her husband called the desk and said there's a fire. By the time Garside and me got on the scene, this guy in the white suit had run away, but on the wall of the stairwell nearby on the wall of the stairwell nearby there was a big smeared ashy hand-print, as if the guy had tried to wipe his hand on the wall as he ran down the stairs. Whether it was someone who was standing there smoking and accidentally set the curtains on fire, or tried to set the curtains on fire, no one

ever knew. But after the firemen and everybody had come, the woman who reported the fire is still standing there with her husband in the hallway, and she's saying. "Is it safe to stay here tonight? How am J going to skeep?" And her husband is saying. "There are a lot of wackes in the world." Garside told me later that the Sheraton East has never had anything you would really call a fire, and that the burned curtains were the worst fire problem he's seen in his three years here. "But ever since the big hotel fire in Las Vegas a few years ago, it's always in the back of your mind." he told me.

After things had quieted down I

After things had queted down 1 went back down to the lobby, and by calling Mrs. R's room on the house telephone I found out she was still in it d just hung up without saying anythings. At this point it was about \$5.0 p.m. I went up to the twelfth floor to keep aneye on Mrs. R's room from my post in the storage room, but I was only both the storage which wise. I think in the 9.20 p.m. this guy MacDonald comes up and sits down with her. They chet for a few minutes, then get up, and I follow then out onto the dock behind the hotel. They stood there for nearly an hour, talking, but I couldn't get close enough to hear anything they and the storage with the st

like because it's so romantic.

Anyway, MacDonald went with Mrs. R back to her room, but he didwings. R back to her room, but he didwings on I. I know this because I took the clevator up to the twelfth floor, and when the doors opened this guy MacDonald was standing right in front of me, waiting to take the elevator down, and he was humming.

My next letter will be tomorrow.

My next letter will be tomorrow. Yours faithfully. Tom Borokowski

Armand Rothenberg 4600 Lakeview Ave. Buffalo, NY 14201

Armand

What a rotten, rotten day I've had! For one thing, I've never made so many phone calls in my life! I'm growing tired of playing investigative reporter, I don't think I'm cut out for it. Begins it seems that all I got today was bad news.

I thought I'd better contact some more people outside the Sheraton to get as much information on the hotel get as much information on the hotel some people outside the sheraton to morning I get out the people of the sheraton to the sheraton to the sheraton in the sheraton to the sheraton to the sheraton the sheraton that the sheraton the she

The Inter-Continental was built mainly to cater to wealthy travelers and corporations who will be making use of the city's new \$100-million convention center, when that gets built in a few years. But even though the convention center is expected to bene-

fit nearly all the local hotels, people in the hotel industry didn't support it as strongly as they might have, because they were arried that the Inter-Continental would benefit more than anyone else. In other words, apparently the other hotels were jealous. I alked to the treasurer of the proconvention center campaign (the mater was put to a vote here), and she told me that while the San Diego County Hotel-Motel Association contributed \$15,000. TraveLodge and Atlas hotels contributed only \$1000 each; Great American and Home Federal (a couple of banks) contributed \$10,000 each; Ermest Hahn, the developer of that redevelopment project called Horton Plaza, contributed \$20,000 personally, and his company contributed \$15,000 more. Meanwhile, the Sheraton contributed \$10,001 in th

I asked Mr. Roberts why his hotel had contributed so little and he said,
"We at the Sheraton are the largest
contributor to ConVis, we re the seccontributor to the strict
and we spend well
over one million dollars annually in
soliciting conventions directly. From a
inancial standpoint I felt that was
enough; it was time for other hotels to
contribute their fair share."

complete the difference of the complete the

complementing our business. I mean that sincerely. It's a nice hotel.

"But I'll take my hotel any day. Why? Because I know what it takes to make my bottom line. And I know what it's going to take them to make

their bottom line. It's expensive to build hotels. The old rule of thumb was that you charge a dollar for every thousand you spend on each room. So if you spent \$60,000 for a room, you charge sixty dollars a night for it.

Let's finink about that a little bit. The Inter-Continental, how much do they charge for a room? One hundred twenty dollars? So it cost them twenty dollars? So it cost they can treally make it at \$120, it's really more like \$130, because they ve got financing charges, a management contract, Doug Manchester, the hotel's developer, picks up half of the parking revenue. — And how many times do you stay at a hotel for \$130 a night?

"I'm not really too concerned about the Inter-Continental, because I think there's a market for that hotel. But I'd be concerned, if I were holding the mortgages, for the sen to fifteen other hotels that are planned. We could get into an overbuilt situation. Overbuilt, It could happen here in San Diego. Big concern."

Now, all this is bad enough, Armie.

Annu. All the hotel people seem to think that the only way to avoid having too many hotels and too few guests is foc carry out an aggressive marketing campaign. really self San Diego all over the country as a place to visit. Normally the ConVis people do a lot of this, but recently there's been a squabble between the Hotel-Motel Association and ConVis about whether ConVis spends enough money on marketing and is aggressive enough in trying to oblain conventions for local hotels. One powerful hotel chain. Adlas, actually withdrew from ConVis in protest.



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Mr. Jack Giacomini, senior vice president of Atlas, told me that earlier this year the Hotel-Motel Association board actually recommended to its members that they all withdraw from ConVis in protest, but that when Atlas became the first to actually do so, ConVis suddenly changed some per sonnel and became more responsive, making it rather unnecessary for other hotels to withdraw. "Although San Diego's occupancy rate is currently the second highest in the nation, that will not be the case when all these new hotel rooms come on line." Mr. Giacomini said. "Let's face it — business has been good, and ConVis had become stodgy and comfortable in its ways. But now it's a whole new ball game. The competitive nature of the business is going to become even more competitive. I'd like to see ConVis spend \$5 million annually on adver-tising and promotion; for an aggressive marketing campaign in Los Angeles alone ConVis should probably be

spending a million dollars.

Mr. Al Reese, a spokesman for
ConVis, told me that ConVis will indeed have to spend more money in the future if all the hotel rooms that are planned here are to be filled with pay-ing guests. He added that in the future he hopes his organization will be able to get more income from the Transient Occupancy Tax, a tax on all hotel and motel rooms. But he also said, "Our primary job is to get people to San Diego. It's the job of our members restaurants, hotels, or whatever - to



This is the view from my room, and it is don't you agree? Armand, I must confess don't you agree? Armand, I must confess that ; find the setting exceptionally romantic. It's putting me in a mood ...

get the people to their

spent on promoting his hotel, and then compare it to the national average." (I did ask Mr. Glacomini this, but he

declined to reveal any figures, saying it was proprietary information.)

At any rate, Armie, I still think the Sheraton is in an exellent position with regard to the future. But that's the worst news of all! Mr. Roberts told me Mr. Roberts, who is on the ConVis board of directors, agreed with Mr. Reese, "I think they're doing a good job, ConVis," Mr. Roberts told me. in no uncertain terms that he refuses to even consider selling his hotel, and They're spending about three, four that he knows Sheraton's national million a year in budget (only about \$1.1 million of this is for advertising headquarters in Boston will back him up! And he insisted that he wouldn't listen any more to you than he has to me! So it appears the whole idea is and promotion); that's probably better than most cities in North America. How about some of the hotel operators spending a little bit more than they do, instead of waiting for ConVis to do it? Still, we shouldn't give up hope entirely. I've made some excellent con-tacts with hotel industry people here, and we might have a chance to get in ConVis's job isn't to get the hotels in Mission Valley running at 100 percent occupancy — that's the operator's job to do it. That's bullshit. It's a lot of on the ground floor of another hotel deal. But what that means, Armie, is that I'm going to have to stay out here a little longer than we originally planned. I should be able to get all the information we need in three or four more weeks. I know that means I'm scapegoating. Go to the guy who's bitching, ask him how much he's

going to miss our big anniversary party, but think how important this is in

omparison! There'd be no sense in dropping everything now when there are some very strong possibilities for the future. We've got to strike while the iron is hot! I'll let you know more as soon as I can.

Mr. Armand Rothenberg Rothenberg Enterprises 2257 Industrial Park Road, Suite B Buffalo, NY 14207

Dear Mr. Rothenberg:

Mrs. R spent all day in her room today, and I know this because I was in my post across the hall all day, and it got pretty soring. The maids kept com-ing in to get sheets and towels and so forth, and one time one of them dropped a handful of those little soap bars and they scattered across the floor. That was the biggest thing that

happened all day.

At around noon I called up the Flower Girl (I got her office number now), and we made plans to meet across the street from the hotel at a place where there's some grass and trees and picnic tables. I was afraid the tape recorder might not pick up her voice as good outside, but it did fine. She says there's a big new hotel in town called the Inter-Continental and that it's kind of the first one of a wave of new hotels, and that it's already starting to change things around the Sheraton. "We're doing a bit of a sales blitz," she said. "Some of the departments are calling out for business, but we're all novices at it. We're trying to keep it low-key. We question our clients a little more closely, find out where else they're looking. Overall we're standing up a little straighter. The word is that we must be conscientiously aware of what is happening in town.

We talked a little more, but then the Flower Girl had to get back to the hotel, so I went back too and went up to my post across the hall from Mrs. R's room. That was around 1:00 p.m. and as I said, not much happened the rest of the day. At 6:35 a room service waiter knocked on Mrs. R's door and delivered some sort of sandwich, some tomato juice, and some tea. I had a snack I had brought with me and remained on duty until 11:30, when my eyes could hardly stay open and I went to my room and wrote out this letter.

Will continue my work tomorrow Tom Borokowski

Mr. Armand Rothenberg Rothenberg Enterprises 2257 Industrial Park Road, Suite B Buffalo, NY 14207

Dear Mr. Rothenberg:

I don't know why I woke up two hours after going to bed. Normally I sleep like an old dog, and almost never do I wake up in the middle of the night. But I did, and I couldn't get back to sleep. I had a bourbon on the rocks and then finally decided the hell with it. I'll take a walk and maybe try to wear

myself out so I can get some shuteye.

I went down to the lobby first, and it I went down to the lobby first, and it was pretty quiet, even though all the lights were on. I went out the front door and started walking around the side of the hotel. It was warm again. I saw an open door and went inside it, and I was in the same hallway that I'd walked with Garside, where all the warged with Garside, where all the meeting rooms are. Of course there wasn't anybody around now, so I just kept walking. After a while I heard a funny kind of a noise from behind a

MAKING WAVES...

LOOKIN' GOOD...

row of wooden doors, and I thought I'd. better check it out

Those doors led into the biggest som I've ever seen in my life. You'd have to pole vault just to get up to the ceiling. The hotel calls it the Champagne Ballroom, and something like 1200 people can eat dinner in it sitting down at tables at the same time, but right now it was totally empty and you could have fit a jumbo jet in it no problem. Well, Mr. Rothenberg, I didn't hear nothing further and I'm just getting ready to leave when I hear this little noise coming from way down at the other end of the room. It sounds like, I don't know, like maybe a cat is in the room and knocked something off a chair. So I start down there, and about halfway across the room I hear another noise, and it's a moaning sound. So I start thinking, uh-oh, maybe it's a security guard and he's been knocked out. So I start running. but when I get to the far corner of the room, Mr. Rothenberg, what do I see there but Mrs. R and the tan guy, MacDonald, and what they're doing you can't describe in a family

I left them there and went back to my room and wrote you this letter right away. I guess your worst suspicions have now come true, and I guess it's also a good thing that you hired me to also a good thing that you hired me to keep an eye on your wife. Anyway, Mr. Rothenberg, I have all the evi-dence you need, but I will continue to keep an eye on Mrs. R as long as I am here. If I don't hear from you for a couple of days, I'll grab a plane to Buffalo and I'll talk to you then. I'm sorry, Mr. Rothenberg, that I have to give you this news, but I know this is my job.

Truthfully Yours.

MOROCCAN MADRAS

INTERNATIONAL MALE.

Truthfully Yours. Tom Borokowski



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The Elementary Education of Lalo Aceves



hink back: how many principals floated around the fringes of your school days? And how many of them seemed more than mere shadows, bland men (aarely women) who, if they were attempting to do anything were trying not to rock the proverbial boat? The bad news is that, according to many working

teachers, principals are still mostly shadow men (and women). The good new is that a few outstanding principals are energetic passionate educators deeply committed to one of the most important endeavors in life: shaping children. One such principal works in an elementary school near L Street in the South Bay, on the poor side of the trolley tracks. It's a recent Friday morning and the time is.



10:40 A.M.
Lalo Aceves, principal of
Harborside Elementary School in
Chula Vista, is in his office
conferring with the school district's
psychological examiner. Bob
Fitzpatrick, ''The child is like a little
flower,' 'Fitzpatrick is saying
rionically, ''It blossoms only with

proper cate."

Aceves, who is wearing white denim jeans and a blue sweater, and no its, drops from his chair to his knees. "Please!" he pleads to Fitzpatrick. "You're not going to use a big word on me, are you?"

Both men laugh and return to the work at hand, inspection of a list of children who are in special programs because of various learning disabilities. "This girl's mother had a lead syndrome," explains Fitzpatrick, who is big, beefy, and obviously enjoying himself. "Thad an uncle who had a lead syndrome," deadpans Aceves. "It settled in his ass." Both men chuckle again, and are interrupted by a teacher with a

are interrupted by a teacher with a serious face.

The teacher. Andrea Glasser, asks Integrates, it he's had a chance to examine Melanie. He has. Fitzpatrick, it he's had a chance to examine Melanie. He has. Fitzpatrick marvels hat the little girl is only in the fourth grade but has attended else no schools. 'She hasn't done a fing in two weeks, 's says Glasser, restoration to long in her suggests a "contract" with Melanie sparents, wherein they will ensure that the girl does her school work. 'But I send her home almost every day!' says Glasser. Fitzpatrick looks up the girl's test scores and observes that Melanie is a bright helid. Without congenital

learning problems. "But she doesn't know punctuation, parts of speech. capitalization. The psychologist and the teacher discuss Melanie's problem while Lalo Acceves taiks with the school custodian, who has stepped into the office to work out details of the afternoon's student talent shows when the custodian leaves, Classer says. I would like to suggest the support of the fifth grade without these stills.

While Aceves listens to the teacher, he picks up the phone and speaks in Spanish to a parent who has sent a little gift to excort her sick brother home from school. When he hangs up, the girl alpears in his doorway. He speaks briefly to her in Spanish, giving her a message from her mother, and sends her on her way. But even if we hold her way. But even if we hold her back she's probably just going to move again with her mother, and sends her on the right grade at her new school. Glasser continues. She doesn't have a father.

"She doesn't have a father.
Another teacher rushes into the
principal's office with a fittle boy,
who is holding his head and
grimacing in pain. All eyes turn to
the boy as the eacher says. "There's
something wrong with Miguel."
Aceves looks at the boy, greets him,
and comments that this is no put-on,
the asks Miguel if he are bready in the
says the boy never eats, and the
school nurse is called in to take him
the first may and look him ower.
Aceves says he's going to call the
boy's mother.

Before he grabs the phone, the principal asks the psychologist what he thinks about retention for Melanie. "There's no stability at home." says Fitzpatrick. "but she's got the ability. She just needs an



extra year here." The decision is made. As Andrea Glasser and the psychologist look on. Aceves finds the pione number in a card file and the pione number in a card file and gets Melanie's mother. "Mrs. —? H. this is Mr. Aceves, your friendly principed." Pleasuntries are quickly exchanged and the business is brought to hand. He tells Melanie's mother he needs to meet with her and the teacher, Mrs. Glasseer,

regarding Melanic's problems.

"She's got a lot of ability, we've tested her, but she's just not working. Here's what If all like to do: We're really considering retention for her, to give her a chance." He changes his tone from friendly to conspiratorial, and his face shifts into mock seriousness that covers his into mock seriousness that covers his into mock seriousness. "Now just between me and you. Mrs. _____you are considering staying in town awhile? Good. Good. Now retaining her does not mean she's not smart or anything. ..." He sets up the appointment for next week.

appointment for next week.

Andrea Glasser, still standing near
the open door to Aceves's office,
says she's also come in to talk about
says she's also come in to talk about
says she's also come in to talk
disease. She explains that she's been
trying to go easy on the boy, even to
the point of not pressing her own and
the principal's suspicions that he
recently stole fifty dollars from the
classrsoom. "But we still have to get
classrsoom." But we still have to get
than to do something in school. He
hasn't done anything in six months."

Lalo Aceves looks up in his card
file the disciplinary history of
flusted the still have to get
the still be the still have to
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his notes. "I've ripped his ass up one side and down the other. How

many times have I taken him home?

The counselor has worked with him

too." He's stumped. There is a silence in the room for the first time all morning. "Left stalk to the parents." he finally says, green, "he finally says, and the subject back to Migued, the kid the subject back to Migued, the kid with the subject back to Migued, the kid with the subject back to Migued, the kid with the subject back to Migued the subject back to Migued the subject back to Migued subject back to Migued subject back to Migued subject back to the su

number and dials it, then speaks to the boy's mother in Spanish. The school nurse steps in to say there's no fever, and Aceves explains to Miguel's mother that the boy's eating problems are affecting his schoolwork. When he finishes he bangs the phone down in anger and blurts, "She's worried about paying the twelve dollars for the goddam SHARE program! I can't believe this!" Another little boy, Nicholas has stepped into the office, and he hands Aceves a note explaining that he's been sent to the office for talking back to his teacher. "But it was Jason, not me," insists Nicholas. Aceves sends him into the secretary's office to wait until he's finished with Mr. Fitzpatrick. "I asked Miguel's mother if there was any food in the house, and she said there was a little. I just told the superintendent this morning. You guys don't understand what's going on here. You gotta feel what we feel. They expect the same test scores for these hungry kids as they get in Sunnyside with the rich kids! Andrea Glasser leaves, and Aceves and Fitzpatrick resume their review of the list of problem learners. Nicholas steps back in. "Should I go

"Nicholas!" yells the principal, acting angry. "When I tell you to stand on your head and stack greased

By Neal Matthews

BBs, you'll do it, but I'm telling you now to get out there and warr oil I' done with Mr. Fitzpatrick!''
Nichelas slinks out past the intrac-

who is coming to say. Another miraculous cure. Miguel are his lunch and he feels better." Aceves grabs. Miguel by his narrow shoulders and fells hun not to go without eating, then sends hun off.

When I first got here, "says Lalo Access," just a few days after I arrived, a feacher walked up to me and says he saked why she said that to me, and sheed why she said that to me, and sheed to tell an administrator that." He laughs, "I said, "Well, you still haven total one."

Aceves doesn't consider minsell, an administrator he's more a player coach. "There's two types of skills for principals," of the principals, of principals, of principals, of principals, of him, his teachers, and his soldies surrounded by hundreds of photographs of him, his teachers, and his sites and the sites of photographs of him, his teachers, and his sites with the principal administrators, delegates with the principal administrators have been come, and that his disks, is bettween to mine, so that his disks, is bettween to mine, so that his disks, is bettween to mine. So that his disks, is bettween the mine. So tabling to and himself. Administrators were like himself. Admin

trouble, and that was it. I guess I'm a little unorth.

A little, A, evex doesn't own a sait, and he never wears a tie. Last stit, and he never wears a tie. Last Halloween, as to sustomary for him and the teachers at Harborside, he accompanied a costumed band of roving educators and, dressed in a gorilla suit, he danced on the desks of administrators in the Chula Vista Education Center. And his weekly

suits, a gray tie, and they were white. "He laughs heartily. "You

never saw too much of them; only in assemblies and when you were in aff bulletins, written wholly by ceves, are legendary. For example

STATE INFORMATION BULLLETIN

AND DITY SALUES "HISPANIC WISE AND DITY SALUES "HISPANIC WISE WISE AND THE WISE AND

week will be highlighted by placing a weath of used spars playes on the tomb of the unknown Checy 11 Duffer (Ormerly Duffer) Claim to Hispanic heritage: Her great under attempted to sail to the Coronado Islands from San Diego and admost made att (Infortunately he made his beat out of adobe?)

Shaw (formerly Chaw)
Claim to Hispanic heritage, Hisgrandfather invented beans, and was
also an avid protester, "arring" hisviews to all who would listen — and
sometimes to some who wouldn'?"

Glasser (formerly — Vadriera) sam to Hispanic heritage. Her aunt evented the first Kosher raco. She was also a vegetarian and therefore developed the first soybean carnitas.¹¹

Christian (formerly — Cristiana) Claim to Hispanic heritage. Her ancestors turned to religion (Catholocism) late in the when they realized that Athiests don't celebrate any holidays?!

Strickland (formerly — Estriquelen). Claim to Hispanic heritage. His relatives came from Cholo Az.— they helped to invost the venetian blinds for automobiles, and later started a fad of wearing white Tshirts with suspenders—because they were '90 cheap to splend money on shirts and befs!'!

STAFF MEETING TO BE HELD THIS OMING WEEK. After the last neeting with our superintendent. Leonard Servitude, it will be necessary to have a "follow-up" meeting, to figure out what it was be said!"! To



Aceves

who will, for easier understanding, have his mouth full of mush during his dissertation.

And so on. "We feel that people can walk to a different drummer and still be effective." says district superintendent Len Servetter.
"Lalo's a breath of fresh air His teachers fall in love with him, and the students more than like him they love him." Teachers who work for Aceves almost universally vouch for the superintendent's assessment "I've had five principals and Lalo is by far the best," says Lee Stark. who teaches fifth and sixth grades at Harborside. "The biggest difference is in discipline. You know that if you send a problem to him, he'll take care of it immediately. He makes you a better teacher that way, by backing you up. And the kids here are much better mannered because of him; they have respect for the school, and for authority figures They react positively to his firmness He's made a tremendous difference in my teaching career."

To see Aceves at work is to see a man in full use of his capabilities. "I kind of work by the seat of my pants," he explains. "Oh. I'm organized. I know the paperwork's got to be done, but that's incidental

I like the human part of it. No, that attitude won't get me anywhere, but I'm not even sure I'm looking for advancement. I don't think I want to get farther than principal in the education business. Because the further removed I am away from kids. I would lose the reason I came here in the first place. . . . I've never been sorry. I've never sought any wealth, or obviously I wouldn't have gone into this business, and I'm excited about coming to work every day. I feel that I really can affect people's lives. It's a selfish thing really; I want to feel good, and this

There are 600 students at Harborside, and Aceves says he knows 550 of them by name. He studies their pictures and tries to learn about their families. When a destitute kid enters the school, which isn't uncommon, he organizes clothing and food drives among his staff and donates all the goods to the kid's family. This is his last year at borside; he asked to be moved. a I will take over at another school that is mostly Hispanic, mostly poor in Chula Vista. 'I wouldn't want to go to a school like Sunnyside in Bonita, where all the rich kids go. It's too nice." he laughs.

J1:21 A.M. Aceves looks at a note that s been handed to him. "Juanita, get in

here." he calls through his doorway.
"What are you doing, Juanita? What

are you doing to Miss Clark' Juanita, dark, impassively defiant. inst stares at him in silence. "Is you mother home or at work or where? Aceyes calls a hospital where Juanita's mother works, but the woman can't be located. His phone manner is humorous, informal. breezy. But when he hangs up and turns back to the little girl, he's stern. 'I'm going to find your mother and tell her to come pick you up. Now go back to class and behave yourself until she comes."

As Juanita leaves, a teenager and two small girls enter and sit down in the blond wood chairs beside the principal's desk. They all speak in turn, in Spanish. Aceves has spoken to them before, when the two girls. Consuelo and Maria, were making obscene phone calls to each other The teenager is Consuelo's babysitter, and she wants Aceves to help resolve a problem without the girl's nother finding out about it. It seems that a nasty note has been passed from Maria to Consuelo, but Maria denies it. Aceves determines that the evidence is on Maria's side, and he gives them both another of what he calls his fatherly talks. They exit satisfied, and Aceves remarks. "Sometimes they think I'm King Solomon; 'We'll cut the baby in half, you get this part, you get this part, and they all go away happy.'

He laughs.
Then he bounds out of his office and into the infirmary next door.

CIMEN

where he grabs a boy around the back of the neck and strides with him utside toward the boy's classroom They pass a kid and Aceves says. Que pasa, Julio," and an instant later he looks over at another boy bouncing a ball in the hallway and yells, "Mark, cut the bouncing!" Mark looks up, stunned, and stops dribbling. Aceves reaches room dribbling. Aceves reaches room eleven, opens the door, and calls to the teacher. Lee Stark, and an aide. "What's with Carlos here?" he asks as the two step outside the room.

Stark explains that Carlos's strength is math, but that out of twenty-one assignments, he's left strongest subject." says Stark in a kindly tone. "I could understand not getting his writing done, but not his math." Aceves turns to Carlos and asks, "What's up?" Carlos just shrugs and mumbles something in Spanish, "Okay," says the principal, "here's what I'm going to do. I'm going to tell your parents about this. There's no excuse. Then if you don't catch up. I'm going to have your mother take you home and you'll do it there, okay?" He gently squeezes Carlos's face in his palms and offers encouragement in Spanish, and for a moment their eyes lock. Then he sends him into the classroom. The principal follows him in, and twenty-five heads turn toward the door. He's been asked to call the office on the classroom's intercom. The school secretary says

through the silver box beside the chalkboard that Nicholas, who has been waiting to see Mr. Aceves. wants to go to lunch. "Lunch!" the principal yells in mock rage. The kids at their desks are transfixed.

'He's gonna be on bread and water for twenty years when I get done with him!" Then he turns and heads out the door, trying to mask his mirth with a look of anger. Some of the kids giggle quietly.

On the way to the office he stops

Russell, the boy terminally ill, and asks him what the problem is. Russell mumbles incoherently Aceves tells him he's going to call his mother, and that he's just going to have to get to work. Russell takes it all in, but doesn't seem to put much stock in anything. In the office the principal springs

Nicholas for lunch, and jokes a few moments with the secretary and urse. Then some boys rush in to tell the principal, in Spanish, that some other boys are break dancing in the bathroom. He runs, laughing, to the lavatory, and when he opens the door five kids are spinning and flailing on the smooth floor. He puts a quick halt to the dancing and makes the boys line up along a wall. Three of them have garish bandannas tied above their hightops and they're panting. They profess to be practicing their act for the talent show. Aceves explains, addressing each by name, "There's no reason,

than thirty seconds at a time, and even that other reason shouldn't take you more than a minute. Now get out of here and don't let me catch you again." They frolic through the Lalo Aceves was born in the

Imperial Valley forty-three years ago. His folks were from Sonora. Mexico. His first language was Spanish, but when he set foot in the classroom in Calexico, he was required to speak only English. Now he spends almost half his time speaking Spanish to children and parents. "This school's got about eighty-seven percent Hispanic-background children." he explains. "I've noticed that since I came here five years ago their parents have come out of the bushes. They feel they can come and complain, because they can go directly to me. they don't have to talk to a secretary. Plus, I can relate to the kids, because of what I was going through at their age. And when I'm in their homes, I have the knowledge of the culture that [Anglo] administrators don't have. No, it's not by design of the district, and that's one of my complaints. Twenty-nine principals in Chula Vista, and only two or three

when Aceves was in elementary school, bilingualism wasn't even a word yet. Teachers changed his name from Lalo, which is short for Eduardo, to Edward. Friends were

from Juan to John. He drew strong lessons from such nonchalant being more sensitive to these kids speaking Spanish who come into an English classroom," he says. "Bilingualism doesn't guarantee sensitivity to any race, but it's sure a

start. You can't communicate feelings and compassion if you don't do it in a verbal manner. Communicating feelings and compassion was one reason Aceves chose to work in education. After graduating from San Diego State in mid-Sixties, he started teaching for the San Diego city schools. He worked mainly in the Logan Heights area, at heavily Hispanic schools such as Lowell. Sherman, Logan, and Brooklyn. He wanted to become a principal in the area, "but this was just at the start of the Chicano revolution, and I got involved quite a bit with it. I'd go to the school board and raise all kinds of hell and tell them I was president of the Chicano Association of Educators. the handwriting was on the wall. I wasn't going to go anywhere flame thrower. There weren't too many of us educated at that time, so are Hispanic."

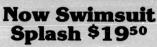
When Aceves was in elementary I figured I had to say something about bilingual education, hiring more Spanish-speaking people, all

> He was hired as an assistant principal in Chula Vista in 1972 by

circumstances of his hiring were auspicious; since he was not a cacher in the Chula Vista schools, he was not a principal who owed his job to any district politicking, and he th ...fore owes no political favors to anyone in the Chula Vista school administration. "A lot of principals are in their positions because they didn't rock the boat." says Frank Luzzaro, a teacher who has worked under Aceves. "But Lalo didn't brown-nose his way to the top, so his allegiances are in his school, not in the Ed. Center. He's able to stick his neck out for teachers because he doesn't have anything to lose.

Luzzaro teaches at Montgomery Elementary in Otay, where Aceves was principal for four years before moving on to Harborside. Luzzaro says that when Aceyes left, there was a drastic change of atmosphere within the school. "Lalo is a morale builder," he explains. "He makes it enjoyable to come to work. Teaching is a stressful job and he understands that, and he knows how to relieve that stress. He's noted for putting schools on the map. Even today, five years after he left Montgomery, kids still come back

and ask where Mr. Aceves is. Aceves seems to engender this respect by being "one of the boys" doubts about who's in charge. "I and there was a group of six kids





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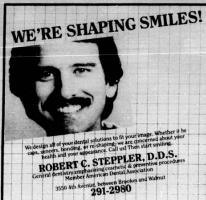
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Aceves

to be tough, because they came from their neighborhood and nobody 'd ever set the law down. The school couldn't communicate with the parents, first of all - or maybe the health clerk could because he spoke Spanish, but that's not the same thing. You have to have the guy that's in charge lay down the law, in their language. I told one of [the kids], in Spanish, 'I can see it coming, I used to do the same thing. His nickname was Charlie at that time, good-looking kid, sixth grader, tough kid, the leader of the pack. I said, 'I'm Mr. Aceves, your principal for a long time. If you guys

want to get by, hey great, we can fool around, play basketball, have a good time, but you gotta do what I tell you.' About two or three days later, and this was the last time it happened. Charlie searched out somebody and pow, hit him. I brought him in and suspended him. Called his mother. She's working as a seamstress at a sweatshop over here, you call these places and they vell. 'We can't let her come to the phone. I gotta take a message!" But her son's dead. 'That's all right, she'll have to deal with it during her break!' So she can't come to the phone? Okay, Charlie, get in the car, we're going to her. That's all it took. I walked in and she's — shshshshshshs running her machine, she looked up at us and almost sewed her hands together. I

talked to her in Spanish, said he's out, bring him back in three days. Three days later she comes in and starts yelling. My son has never been in trouble until you came to this school. He's never ever fought, he's never ever this and that!' The kid's looking at her saying, 'Mom, Mom And she says, 'And this and that!'
'Mom, I used to fight all the time. but nobody ever cared.' It was beautiful, man, all the blood drained from her face, and you could have knocked me over with a feather. From that time on he was my biggest ally. He's in the eleventh grade now, big, good-looking kid, he comes back to visit now and then. .

12:10 P.M.
A mother and daughter sit in the principal's office, and the mother

explains, in Spanish, that maybe there's too much pressure on the girl in a special class she's taking. The girl is having trouble learning the alphabet, the mother earnestly explains, and Aceves listens quietly, his full attention turned to the raven haired woman and her pretty daughter with pink plastic shoes and a white barrette. But the session is interrupted by news of a pencil stabbing.
Aceves rushes into the infirmary.

where the nurse is digging pencil lead out of a boy's back. The attacker stands close by and watches attacker stands crose by and wacnes apprehensively. "Tommy, you know what this is going to mean, don't you?" Aceves asks gravely. "How can i allow you to get away with this? You don't think I'll call your mom and dad, or take you off the

david antin

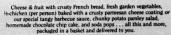
Speaking at the Bookworks Wed., May 30, 7:00 pm. David Anton will discuss his new book Tuning Tuning is a book of eight thematically related performances. The ideas that appear here, the characters that come to mind, seem again and characters that come to mind, seem again and again to be involved with problems arising from a misconceived notion of "understanding" that ignores the crucial, human question of how we arrive at a "common knowing."

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talent show?" The boy tries to offer excuses. "Oh, Tommy." the principal finally says, truly disappointed, "and you were doing so well. Bring your lunch in and eat

Aceves returns to his office to finish the parent conference. The mother says that her girl does well in school, but she no longer wants to go because of the pressure in this special class. Aceves explains that the class is necessary, but that he'll talk to the teacher and try to work out the problem. While he's talking, a red-headed, freckled boy walks

into the office and interrupts with an urgent message. Aceves stops him, tells him to wait, and finishes with the mother and daughter. Then he says, ''Okay, Terry, what's up?' 'Steven lied when he came and

told you I was —"
"I don't know what you're talking about, Terry. Steven hasn't been in

"Go," Aceves grabs his shoulders and turns him toward the door, "and sin no more!"

A call comes in from a local junior

information on a former student at Harborside. Aceves gets on the phone and gives a quick rundown off the top of his head, about the boy. He digs out a record book and starts thumbing through it for some information. "We thought he was bordering on the mentally retarded range . . . "he's saying, when a spindly boy walks into the office What's up, Danny?" the principal asks, interrupting his phone conversation. "You gonna play basketball

today?"
"Yeah, I'll be out in a minute."

Danny leaves and Aceves keeps thumbing through the record book not finding what he wants. But he gives a complete history of the boy in question, his parents, his brothers and sisters, his home environment The boy left Harborside four years ago. A few minutes later Aceves has changed into a sweat shirt, sweat pants, and tennis shoes and is on the pants, and tennis snoes and is on the playground, playing a fast-paced, high-scoring game of basketball with some other teachers and a group of fifth and sixth graders. At the last bell ending the game the score is tied: teachers 32, students 32.



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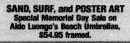
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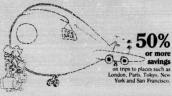
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QUARTER NOTES

PURCELL STRING QUARTET

University Events Office presented a concert by Canada's Purcell String Quartet. The quartet by itself performed only one work, Haydn's Quartet in C. Op. 54, No. 2. For the rest of the program, the four musicians were joined by two additional string players for performa of the two Brahms Sextets. program therefore consisted of two lengthy Brahms Sextets with a relatively brief Haydn
Quartet sandwiched in between
— a peculiar but stimulating

piece of programming.
The Brahms works are grand in all respects. The additional viola and cello enabled the composer to achieve almos symphonic sonorities, with a predominance of that warm, dark, sensual, melancholy tone so characteristic of the composer. The architecture of the movements is thoroughly classical, making full use of the classical, making full use of the dramatic power inherent in classical key relations, but at the same time shaping the material in a manner unmistakably Brahmsian. The pacing is leisurely, the scope is broad, and the passions are gracefully moderated: not existly but screenly, not grief but notatiga. In both Sextess, but not the control of the contr



two grand structures like a perky, willful, bright-eyed poodle sniffing around the Parthenon. I mean by this not of the gypsy camp, the wine tavern, or the dance hall, while in fact being quite far from popular or folk art in both form and feeling. The First Sextet Parthenon. I mean by this not that the spirit of this work is consistently cheerful (chat 's by no means the case), but rather that Haydn's imagination cannot be contained within 'classical' bounds. This creator of the classical style was in fact the arch-breaker of offers, in its andante, one of the noblest melodies ever penned by Brahms or anyone, great, soaring, heroic song, followed by a series of magnificent variations sustained by the underlying echo or memory of that peerless theme. Everywhere in was in fact the arch-breaker of all its rules, and what impresses itself about Haydn's musical world is not its orderliness but its unpredictability. After a cheerful first movement, Haydn writes an adagio of overwhelming emotional these works there is a sense of these works there is a sense of majestic (though not oppressive) order, of a mind controlling a rich variety of experiences, giving them all their exact due, and putting each of them in just the place it was destined for by its inherent violin in which a skein of rococo arabesques winds around an infinitely pained lamentation like a trellis of

flowering vines over a gravestone. The trio of the eraceful menuetto unexpectedly turns out to be an impassioned, dramatic, almost tragic episode in the minor key. And the finale consists of an adagio, followed by the expected presto, and then concluded by a repetition of the slow section. This Quartet provides another bit of evidence for the familiar proposition that in Haydn you never know what is coming I regret to say that the

programming was the most positive thing about this concert by the Purcell Quartet or Sextet. Only in the Haydn did the group approach a performance that was anything more than adequate, and even there there was a lack of sufficient dramatic fire entiment, and wit. These were performances without bite, in which not only the dramatic moments but also the
"ordinary" arched phrases
were consistently underplayed;
contrasts were dim; melodic outlines were indeciaive; and instead of each change of harmony or structural joint being realized with its own, unique life, the music tended to flow along homogeneously, smoothing out or covering over any potentials source of emotional or formal source of the control of the erpieces they in fact are

And the musical deficiencies were accompanied with some awful intonation problems in the lower strings, mainly when the full sextet was playing. Both Brahms and Haydn deserved better.

KING DAVID

Arthur Honegger's oratorio. King David, was performed last Sunday evening by chorus and soloists of the La Jolla Presbyterian Church, supplemented by an orchestra drawn from the community and from the San Diego Symphony. It was a thrilling musical experience. L. Robert Slusser conducted with a magisterial command of Honegger's score emphasizing its drama and sensuality, and bringing into high relief those effects through which the compose conveys the intensity of his

religious vision.

This sort of approach is absolutely essential, because much of King David is basically illustrative or decorative, rather than truly dramatic. The score was originally composed as incidental music to a Biblical drama by René Morax, and much of it consists of settings of texts from the psalms, which served as interludes or punctuations at the main points of the action. The concert version substitutes a perserver. version substitutes a narrator for the staged action, reading a condensed version of the narrative in the Books of Samuel, so that much more weight is thrown on the music

was destined for by its inherent Not so the Haydn Quartet, which appeared between these particular, there is a plethora of those lilting themes that PERSONAL INJURY **ATTORNEYS** Free consultation No legal fee

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action but in the lyrical evocation of the chief emotional moments of the story. For much of this oratorio, Honegger's inventiveness (particularly in the colorful orchestration), his lyrical gifts (the writing for the and idiomatic), and his mastery and idiomatic), and his master of dramatic-musical effects succeed in taking the place of staged action and in giving the impression of true dramatic movement. He excels in pastoral scenes, in triumpha marches, in massed lamentation, in painting a cam of sleeping soldiers or a band of brooding prophets or the jubilation of maidens dancing in praise of God. He makes effective use of "oriental" effective use of "oriental" motifs to evoke the atmosphere of the Biblical story (there are reminiscences, in attitude if not in style, of Saint-Saëns' Samson and Delitah). His choir

has turned into a musical work

of angels chanting "Alleluia" seems to float in a luminous empyrean, and this ecstatic music attains its height of beauty and power when it is combined with the solid cantus firmus of what sounds like a
L. theran chorale. In the scene
of the witch of Endor, which is real music-drama rather than illustration or lyrical interlude, Honegger pulls out all the stops, and if there is something stops, and if there is something a bit gaudy and Cecil B. Demillish about those screams and howls and storms and percussion explosions, the whole thing is carried off with such bold stylishness that the listener's only impulse is to wallow and enjoy.

listener's only impulse is to wallow and enjoy.

This scene was, in fact, overtly dramatized at La Jolla Presbyterian, with suddenly extinguished house lights and puffs of yellow "smoke" around Jane Westbrook's wild-eyed witch. The dancing maidant to settually. maidens, too, actually appeared, in the person of three young dancers carrying garlands and floating in and out through the church aisles (Pat Holmquist did the delicate and charming choreography). But charming choreography). But King David is chiefly a drama of sound, not of sight, and

fortunately the groups of musicians producing the sounds under Mr. Slusser's direction were of the highes quality. That the orchestra played so well was no surprise considering its completely professional membership. There was lovely singing from the soloists, soprano Mary-Esther Nicola-Peck ose voice has some of th lender plangency of Beverly Sills's), contralto Diane Houghton (a rich, dark voice smooth as velvet), and tenor David Bates (who produced a limpid, caressing vocal line in a tone as clear, pure, and shining as that of a cornet). But the glory of the evening was La folla Presbyterian's Chancel Choir, a large, brilliantly trained chorus with a vibrant resonant tone, a vital responsiveness to the conductor, and technique idequate to all the demands of egger's score. Whether in the brassy grandeur of the invocations to God or the purling lilt of the "Alleluia," this chorus had the same ring of

this chorus had the same ring of authoritative professionalism that characterized the orchestral musicians.

In the most touching line of the orastorio's text, the aged and dying David says, in the English translation used at this performance. "O how good it was to live! I thank thee God, was to live! I thank thee God thou, who gavest me life." (The original French is even better: 'Oh, cette vie était si belle! Je te bénis, toi qui me l'as donnée.'') This wonderful expression of gratitude for a precious gift might be echoed

(though admittedly at not quite so exalted a level) by the audience at last week's performance of King David

AND SYMPHONY



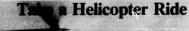
The main event at last week's San Diego Sympho concerts was a performance of Arthur Bliss's piano concerto with Philip Fowke as soloist and the orchestra's music director, David Atherton. conducting. I have deep respect for Maestro Atherton's taste, but he must find things to admire in this work that I am deaf to. It is a late-Romanti concerto in the manner of Tchaikovsky or Rachman with the same kind of structure, the same sweeping themes, the same rhetorical gestures, the same relationship between solo and orchestra, the same devices even the same texture of orchestration. There is nothing wrong with any of that, for the Tchaikovsky and Rachmaninov

concertos are great works of their kind. But what is authentic in them, a direct expression of the distinct musical personality of their creators, seems weak, imitative, untrue, in the Bliss work. It is all very skillfully done: the themes are strongly outlined, the climaxes are rea blasts, and the piano writing exploits the sonorities of the rument quite expertly. But there is something threadbare and second-rate about the material itself, so that for all the lovely or exciting moment the Concerto has to offer (and there are many of them) method in it is truly memorable. What is grandeur in Tchaikovsky becomes mere bombast in Bliss, and Rachmaninov's heartfelt, insinuating melodies are transformed into wisps of lyricism that never really catch one's imagination.
As a showpiece, however,

the Bliss Concerto cannot be faulted, and both orchestra and faulted, and hoth orchestra and soloist displayed themselves to good advantage in their performance of it. Mr. Fowke has the grand manner; one would like to hear him playing the real thing. The orchestra, in this work and in the Tchaikovsky Second Symphony that followed the intermission, gave further evidence of how fine an ensemble it has become under Maestro Atherton's direction. And if I did not like the Blis Concerto very much, I am nevertheless grateful for the opportunity to have heard it in so good a performance.









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Give Us a Brecht



Bertolt Brecht wrote The Caucasian Chalk Circle while in exile from Germany during the Second World War, and the play shows the freedom of the wanderer to inhas a singer/narrator from the Japanese No tradition, its poetic language comes from the Bible and the slang of the streets, its stories wear an ancient Chinese fable into postwar Russian Georgia, and its scenes

unfold in a style that borrows from the films of Charlie Chaplin and the Marx Brothers. But if the play's elements, which range from the ideology of Karl Marx to the comedy of Groucho Marx, demonstrated the comedy of Groucho Marx, demonstrated the comedy of the comedy strate the advantage of an exile unbounded by one single tradition, many of its central concerns focus on the causes of banish-ment from one's native country and on the

desire to return to a home where these injustices have been rectified.

At the same time, Chalk Circle is the last of Brecht's plays to exercise its own form of banishment. Like Mother Cour-

use. The Good Person of Setzuan, and his other major works. Chalk Circle consis-tently attempts to defamiliarize audiences accustomed to the conventional expecta-tions of theater. The enemies for Brecht are illusion and the siumber of subjectivity. Traditional theater lures its observers into an imitated reality, one that encourages an imitated reatity, one that encourages emotional participation in the illusory spectacle, Identification occurs and feelings are aroused, but the action of the play, according to Brecht, is neglected in favor the interded between propriets feelings. of the interplay between vicarious feeling and the mirage on stage. Such theater, Brecht says, denies the objective distance necessary for reflection on the action itself. In subjective theater, audiences usu ally take away only what they have shared in common with the story. This type of theater confirms rather than shakes up be-

theater continus rather than shakes up or-lifes. Brecht's 'repic theater' aims to es-trange people from this subjective attach-ment; it invites them to see differences from a distance and social problems un-biased by the comfort of long-held values. Brecht wrote Chalt Circle; just down the road a piece from Hollywood, in Santa Monica. After baying Beft the placeaut of Monica. After having fled the holocaust of Nazi Germany, his first glimpse of Tinsel-town must have been a bizarre experience. Brecht's "epic theater" attempts to banish this surface sheen of Hollywood (and traditional theater) from contemporary drama. It also creates the same perspective of alienation, of exiled uprootedness, that

alienation of exiled uprotechess, that Brech must have felt the day he stepped off the boat in San Pedro, saw oil derricks, palm trees, sunglasses, and the glitzy fast set winking at each other and saying "it" II all work out, baby, trust me."

Like a series of concentric cheles, the prologue, two groups of Russian peasants goad breeders and fruit growers, have returned to their home in the Caucaus Mountains after the Second World War. They quarrel, peacefully, about the prooper use of the goad breeders' land, Grass doesn't grow there, it is said, but the fruit growers have devised a new system of irrigation that will utilize the area effectively. Although the goat breeders have a

prior claim to the land, they abandon it in favor of the more productive uses to which it will be put. To celebrate the pact between the two communes—the fruit growers stage a play — actually two related plays — about incidents that took place on the same piece of land in feudal times, and that have a direct bearing on what they have recently

convention. Though treated realistically, the prologue is set in 1945—the future, in other words, and a harmonious one at that. It is a bucolic world where "what there is shall go to those who are good for it," and where tasks are given to those best able to accomplish them. Acts one and two of the play itself, set a thousand years earlier. demonstrate the possible origin of these

bloody civil war has resulted in the execu-tion of the governor. The governor's wife, who must flee the city, is unable to decide between taking her child or her fine clothing. In her panic, she leaves the child be-hind. Grusha discovers the infant, cares for it, and takes it on a painful journey toward safety. In act two, the child's tru

for it, and takes it on a paintiv journey toward safety. In act two, the child's true identity is discovered. The governor's wife, now returned to the town, wants the child back; so both women go before. The judge is Azdak, a combination of the pulge is a consistent of the takes bribes, appreciates a cocktail or eight while deliberating a cases, and favors the poor, though whether this preference comes from generosity or guilt at difficult to determine. It is probably a mixture of the two, since Brecht spreads irony all over the stage with this character. After much deliberation and a few swigs from the botte. Azdak rules in favor of Grusha, and ironic inversions abound. Like the fruit growers in the prologue given the land because their 'deas suit is best, Azdak suggests that Grusha will provide better care for the child than its natural models. It his too emoment, an unlikely mother. In this one moment, an unlikely Solomon rules in favor of proper use rather than prior possession. And Azdak, in the

tale within the tale, becomes the prototype for a new justice Brecht envisions in the future. In a final irony, Brecht has the character disappear at the end of the play Azdak confesses he isn't cut out for the role of hero, and yet the singer/narrator looks back on Azdak's period of judging as brief golden age, almost an age

classic of the theater. Its intricate construction resembles a network of trap doors, with each opening into new, unexpected inversions and levels of resonance. More than in his other works, the playwright often achieves his desired "epic" distanc-ing in Chalk Circle by meshing slapstick visual effects into serious situations. The result is a rich tapestry that first draws the audience into its interweavings and then thrusts it back to regard the overall design objectively. At the San Diego Public Theatre's opening night performance of the play last week, however, little of Chalk

Circle's complexity was revealed. With few exceptions, the production was largely a walk-through of the play, a dress re-hearsal rather than a show. It tacked the crispness and the dramatic extremes

crispness and the dramatic extremes necessary to enable Brecht's coy maneuverings to come to life. The first act, in particular, was an innet, minute sleepwalk. The production does have some pluses. Peter Ward's musical compositions, which range from Gregorian chantings to modern-day intonutions, are interesting though often performed indifferently. Cosmed designer Koger Costello has created used to the control of the control of the cost of the c said he liked his productions to have the humble look of "the used and the worn," and Costello's designs are right on the mark.

Another plus is much of the second act

approximate the texture Brecht intended for his play. This change is due in large measure to the performance of actor J.S. Pearson in the role of Azdak. Pearson ef-Pearson in the role of Azdak. Pearson ef-fectively captures the parameters of the character, his unpromising ethical rec-titude and personal hedonism, in a vivid portrayal. Although essentially a comic figure, Pearson's Azdak also includes darker and deeper shadings, moments of insight and awareness that give the charac-ter an intimation of stature, albeit transi-tory. And Pearson's presence on stage enlivens the actors around him. The work of Richard Gilman, William Davis, and Raul Ramos improves considerably in act two. But in spite of Pearson's contribution,

most of the acting in the Public Theatre's production is hes tant and tentative, with the few good performances surrounded by many uninspired ones. Actress Robyn Hunt's Grusha is subject to this in the first

siderably if the ensemble players around her were more sharp and stark, more Brechtian. Hunt gives a nicely controlled performance (at one point she convinces us completely that as Grusha crosses a precarious bridge the stage below her mincing feet is actually a 2,000-foot chasm). But instead of creating a chaotic universe through which the good Grusha must navigate with the stolen child, the ensemble gate with the stolen child, the ensemble players are timid in their acting choices and in their depiction of an appropriately bizarre environment. So Grusha's painful, practically mute odyssey takes place across a flat, lifetess, and equally mute landscape with Hunt's admirable efforts suffering as a result. One of the play's suffering as a result. One of the play's major themes is that in a time of crisis major themes is that in a time of crisis.

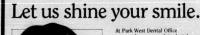
"terrible is the seducitive power of good ness." At the San Diego Public Theatre, the "goodness" of Grusha is certainly there (as are the consequences of Azdak's one good deed). It's the terror that's missing.



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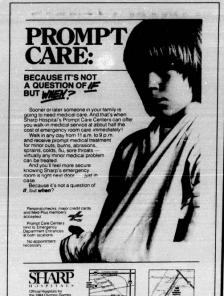


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Still Tops and Temps



JOHN D'AGOSTINO

In August of 1964, with their debut Motown single, "Baby I Need Your Loving," on its way to becoming the first of many million-selling hits for the Four Month of the County of the Month o

patriots, the Temptations, for a concert last week in Golden Hall. One can safely conclude from the size and enthusi

clude from the size and enthusiasm of Thurtady's audience that many of those "friends and fans" are still around. More importantly, the co-headiners — but especially the Tops — proved that they are much more than doddering father figures to be trotted out for nostalgic re-enactments of an old ritual. Live performance can be a heartless and categorically blunt judge for singers who continue to be most closely associated with a prime that was reached and passed long ago. A large part of the magic of re-cordings lies in their being ministrate time machines; like insects in amber, artists are forever preserved on vinyl, so that each

time we play a record we are reopening a door to the past, "seeing," and hearing the arists as they were when they did the original recording seasions. But concerts splash a much harsher, scrutinizing light on pop stars, one that intensifies as the years accrue. For that reason, performances by artists whose best years are behind them are often disappointing affairs, occasionally even pathetic. Whether it's imagined or real, pop stars tend to age less gracefully than their fans, who are seldom subject to the kinds of pressures, anxieties, and abuses that can turn a viral performer into a sagging, budging, graying heap of into a sagging, bulging, graying heap of nerves by the time he's reached his mid-thirties. Singers, especially, have a tough time retaining the suppleness of their voic-

as they approach middle age unless Whitman-sampler readings of the groups greatest hits in medley form, plus vigorous greatest hits in medley form, plus vigorous but unconvincing attempts to update their reperioires and reputations with more con-temporary songs and arrangements. After all, the Tops/Temps show at the Fox Theatre last October provided exactly that. Instead, what I saw and heard at Golden

Hall last week were two vocal groups who obviously relished their return to the spot-light, and who are determined to make the most of an opportunity to re-establish themselves as major concert draws in an increasingly competitive market. The Tops, in particular, sang and danced with a pizzazz at least equal to that exhibited in heir shows fifteen years ago. With lead singer Stubbs acting as the evening's unof-ficial master of ceremonies — teasing, cajoling, and otherwise enciting the audi-ence into caser narticination — the Tops. cajoling, and observise eneiting the sud-cajoling, and observise eneiting the sud-performed zesty renderings of such endur-ing favorites as the aforementioned "Baby I Need Your Loving," "I Can't Help My-self," "it's the Same Old Song," "Stand-ing in the Shadows of Love," "Ber-andette," and "Seven Rooms of Gloom" (on which they were joined by the Temps), and mixed in anore recent offerings that included the 19st comback hit, "When She Was by Girl," and the ballad, "Jau bam, Back Where I Belong, With a couple of exceptions (for example, the cursory wave at "Walk Away Renee"), the Tops offered longer versions of their classies than they did the last time around, rarely

they work continuously to exercise and safeguard their vocal cords. So I was understandably apprehensive about the Tops/Temps show, which would feature two vocal groups whose most memorable work was committed to wax at the height of Motown's golden era, from 1964 through 1968. The Tops and Temps have been only sporadically productive since the early Seventies, and despite their spir-ited performances on Motown Records' twenty-fifth anniversary television special last year, there was no reason to believe that this show would offer more than rote.

likeliest candidate for vocal burnout after all this time, since his voice has the gritty consistency of rock salt and his phrasing on even the gentlest ballads is more a re-lentless attack on the lyrics than it is a delivery. But aside from a conservative execution of the lead vocal to "Baby I Need Your Loving" — which, coming early in the show, momentarily justified my initial skepticism about the quality of the performances — Stubbs proved to be in excellent voice throughout the evening. He actually seemed to be getting stronger as the concert progressed. Stubbs's singing was an important factor in the success of this show for the same reasons that it has long been credited as a major factor in the success of the Tops themselves. In addition to its distinctive character, one that makes it immediately recognizable and has al-ways been perfectly suited to the dramatic themes and assertive rhythms of the Tops' songs, Stubbs's voice has also provided the group a musical constant in a career that has weathered several stylistic changes.
Such continuity is lacking in the Temps

lapsing into a mechanical treatment of

tunes they've sung a thousand times over

the years.

Stubbs would have gotten my vote as the

ocuvre, due to numerous personnel changes over the years that have brought as many as seven different singers to stand at the lead microphone. Of the five vocalists

who took the stage Thursday night, only baritone Otis Williams and bass Melvin Franklin were members of the original Temptations, who recorded their first album for Motown in 1963. Although only albain for Motown in 1963. Atthough only one of the three remaining Temps is a new-comer (Ollic Woodson replaced Dennis Edwards a few months ago, Richard Street joined in 1971, Glenn Carl Leonard in 1975, the fact that they weren't around when the group produced the majority of its classics accounted, I believe, for their relative lack of emotion in the performance of such songs as "The Way 700 to the Things You Do." "If Known! The Losing You Do." "If Known! The Dorout to Beg." Songs that were recorded after those early his fared much better, and included "Cloud Nine." "I Wish It Would Rain." "Just My Imagination." "Papa Was a Rolling Stone." and the current hit. "Sail Away." from the Back to Basics album. The only clunker of the entire set relative lack of emotion in the performance

album. The only clunker of the entire set was "Standing on the Top," is afst, funly, and monotonous tune from the Rick James-produced 1982 album, Reusion, a record that was most noteworthy for the participation of former Temps' front men David Ruffin and Eddie Kendricks.

If I found the Temps' vocal work on their "greatest hits" slightly less involving than that of the Tops, the group's energetic presentation more than compensated for that shortcoming. Perhaps more than any other Motown group, the Temps have

always represented the ultimate coalesaways represented the utilinate coates-cence of the principles of professionalism that the company's founder/president, Berry Gordy, Jr., encouraged in his acts. In the early Sixties, whenever a Motown artist would get the first taste of recording success, Gordy would truck them off to work such glitzy meccas of show-business respectability as the Copa, the Latin Casino, or the Las Vegas strip, where they would refine an image-heavy performing act that emphasized stylish attire, seamless ocal harmonies, and precise choreogra-phy. Even after all the personnel trans-plants, the Temps remain the legacy of that carly emphasis on style, and their flawless stepping last week was challenged only by the vocal acrobatics of Street and Wood-son, easily the most versatile of the eve-

While the Golden Hall concert was neat-tly divided into Tops and Temps segments, the two groups opened and closed the show together and joined for a fitting and obvi-ously heartfelt tribute to Teddy Pender-grass, Oils Redding, and Sam Cooke that served as a smooth transition between the Tops, and Temps halves. A fourth tribute Tops and Temps halves. A fourth tribute, which was alluded to midway through the show and which many in attendance prob-ably assumed would honor the late Marvin Gaye, was instead directed to the late Jack-ie Wilson, and his "Higher and Higher" was sung ensemble to close the show. My only criticisms of the Tops/Temps

While the Golden Hall concert was neat-

concert pertain to pacing and sound. The Tops made the avoidable - and for vete ans inexcusable — mistake of grouping too many ballads into the first few minutes of their performance. Stubbs's soulful emoting notwithstanding, the ballad se-quence slowed the concert's pace to a crawl and briefly threatened to sabotage both the show's momentum and the audiboth the snow's moniential and the audi-ence's excitement. The sound problems were perhaps less avoidable, but neverthe-less were annoying (though pop fans have grown accustomed to poor sound quality in concerts). Backing the Tops and Temps was a sixteen-piece orchestra that included two keyboardists, a conga player, a rhythm section, and nine horns, all conducted by a middle-age man who looked as though he'd have been more at home teaching a junior high school Latin class. If one hadn't been privy to visual evidence of the hadn't been privy to visual evidence of the orchestra's presence, however, one would have thought that a much smaller outfit was making the music. The drums, espe-cially, were barely sudible, a sacrilege considering that in the trademark "Motown sound" the drums are promi-ment. And the horns rarely provided the nent. And the norms rarely provided the punch one would expect from a section of that size. Thankfully, the vocals were mixed high and, since they accounted for most of the evening's thrills, overshadowed any technical considerations that would have proved disastrous in performances by lesser artists.





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Truth Decay



JONATHAN SAVILLE

Most plays are quite precise in identify-ing the area of reality in which their characters act. Hamlet shows us the royal court of Denmark, with its familial crimes and political intrigues; Ghosts places us in Norway, in the middle class, in a family governed by suppression and guilt; Of Mice and Men is about itinerant agricultural workers in California. Sam Shepard's. The Toath of Crime, currently at San Diego Repertory Theater, seems to be about rock singers: the competition be-tween an aging rock star and a younger rival. But the world Hoss and Crow live in is not clear, contained, delimited, the way

the worlds of those other plays are. In The Tooth of Crime, the social ambiance and the level of reality are continually shifting — or, rather, multiple realities coexist. with now one and now another drifting into

Hoss and Crow are singers, developing a style, making a career, concerned with disc-jockey charts of popularity, aiming at disc-jockey charts of popularity, aiming at record sales. At the same time, often in the same sentence or gesture, they are bigtime gangsters, controlling herritory, taking vengence for incursions on their turf, killing their opponents with guns or knives. Looming through this world of Mafalilke warfare we can sometimes hear and see the shadows of Western movies: sheriffs cowboys outlaws shoot-outs

ritual Frazer described in The Contach Bough, the death of the old king at the hands of his young rival, and behind that the vegetation cycle that kills the old year to give birth to the new. This is a play which, continually moving from its appar ently parochial, contemporary subject (the fickle fame of rock music superstardom) to the universal, timeless bedrock of myth ("The king is dead, long live the king!"), hurls theater back to its ritual origins while at the same time exploiting in detail the folkways of a particular narrow segment of contemporary life.

"So here's another sleepwalkin' dream/

A livin' talkin' show of the way things seem. . ./ So here's another fantasy/ About the way things seem to be to me." This phantasmagorical play, with its ex-pressionistic and surrealistic techniques, is sustained by the immense, archetypal power of its plot (Crow challenges Hoss on Hoss's own territory, they fight, Hoss loses and dies, Crow takes over), and by the supreme inventiveness of its language. Just as Harvey Fierstein (in his Torchsong Trilagy which I reviewed last week) turns Trilog, which I reviewed last week) turns the bitchy repartee of his drag-queen hero into a special kind of poetry, so Sam Shepard explores the various jargons of demotic American speech and transforms them into a bizarre, kaleidoscopic expressive medium - "a sort of talking opera." as the playwright calls it — that at certain moments actually breaks into song. It is the manner of *Huckleberry Finn* driven to an extreme, the common lingo stretched and distorted by parody, exaggeration, obscure suggestiveness, outrageous neologisms, and an immense variety of artful

his shocking images and bold, associative leaps: "Got the molar chomps. Eyes

ritual Frazer described in The Golden stitched. You can vision what's sittin' Very razor to cop z's sussin' me to be on the far end of the spectrum." In response to Hos's offer of a drink, Crow delivers the Goldowing little surrealistic poers. "Lush in sun time gotta smell of leituse or turn of the century, Sue Leathers, squeeze on the grapevine one time." Hoss himself ranges through style after style, a virtuses of the American word. "Vestern coop oke come, in the voice of his father, a Henning-way-like poet of the trural junk heap." All right. Hoss, this is me talkin, 'Evrold Dad. Very razor to cop z's sussin' me to be on way-like poet of the rural junk heap: "All right, Hoss, this is metalkin." Yer old Dad. Yer old fishin' buddy. We used to catch eels side by tide down by the dump. The full moon lit up the stream and the junk. The rusty chrome flashin' across the marsh. The freflies dancin' like a faraway city. They'd swallow the hook all the way down. You remember that?" It is hadd to You remember that?" It is hard to think of another American play with such a wide linguistic range, or with such a capacity for creating high poetic styles out of the flotsam and jetsam of contemporary

forsam and jetsam of contemporary speech. It used to be that San Diego (like most other provincial cities) was regularly snowed under with productions of Barefoot in the Park. This season, curiously chough, we have been inundated with The Tooth of Crime, and in seeing the Rep's reducting loud and table his summers. production I could not help but compare it with the earlier staging by students at UCSD. Opinions as to the relative merits of the two productions seem to differ radically among playgoers who have seen them both, but while it is only to evaluate the Rep production on its own merits, one

can understand the qualities of this produc tion better if one notices how different it is from its local predecessor. At the Rep. Sam Woodhouse and his collaborators undoubted) make a strong case for the play of the control of the play of the control of the play of the control o doubtedly make a strong case for the play's that light up. Frederick Edmund's Hoss is a compelling realistic portrayal: we see and hear the aging tough gone to seed, no longer able to hold his own with pro-ponents of newer musical styles. Thom Murray, as Crow, has the punk manner down pat; clothed in the extravagant Alice-Cooperish costume Mary Gibson has designed for him, he makes extraordinary use of his lanky, flexible body to give us a convincing impression of a young singer working his way ruthlessly upward in his profession by creating for himself an in his profession by creating for himself an artificial, grotesquely unmatural character ("I believe in my mask — The man I made up is me"). And Steve Peterson's sensitive and ingenious lighting design, at those moments when its colored lenses are garishly backing up the rock numbers and

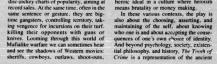
fully evokes the atmosphere of a real rock oncert. Director Woodhouse has driven the show along with relentless energy, en phasizing the reality of its situations and characters, and creating a dramatic excitement comparable to that evoked by rock music itself.

Jon Dichter's production at UCSD, in

contrast, was less convincing in conveying the tawdry, hectic, desperate atmosphere of the real rock musician's world. Where it excelled, however, was in bringing out the existential and mythical aspects of Shepard's script. Jeff Sugarman, the Hoss at UCSD, was too young and fit to seem authentically over the hill, and his command of Hoss's singing style was less pro-fessional than that of the Rep's Frederick Edmund. But he brought an inwardness to the role, a depth not so much of feeling as of self-absorbed speculation on the my of self-absorbed speculation on the mys-teries of identity, heroism, and destiny, that the Rep actor, more concerned with psychological and social realism, tends to ignore. Similarly, Michael Barnhard, as Crow in the UCSD production, had far less psychological realist than Thom Murray at the Rep. Murray lets us intermittently feel the human being behind the mask, the uncertainties, sympathies, and normal human reactions that Crow's choice of identity must constantly seek to cover up. Barnhart was nothing but the mask, a crea-ture thoroughly denatured into a flawless artifact of coldness, meanness, and emo-tional distance. There was never a moment's wavering in his bloodcurdling manner of using his voice, so that no word

but every sound expressed the superority and indifference of a machine, or a demon a god. Euripides' Dionysus in the guise of a punk rocker. Barnhart was consis-tently less real, less human than Murray is at the Rep: but as a result his Crow seemed at the Kep; but as a result instruction and alienation as metaphysical experiences rather than as syschological traits. Even Uta Fink's design of Hoss's throne on the UCSD stage was more abstract and universal than the one at the Rep; a simple, coldly modernistic peculiarly menacing black armchair, with no explicit attachment to the world of Maseratis. The Rep production succeeds especially well in creating the sense of here and now, of real people and real events; at UCSD. The Tooth of Crime had more of the resonances of tragedy, ritual, and

Two such readings, each carried out with skill and passion (though the skills and passions tend to be of different sorts in the two productions), bear witness to the fecundity of Shepard's script. A complete experience of this extraordinary play's possibilities would require one to have seen the UCSD production, the Rep production, and numerous other stagings both past and future, that might emphasize and thus illuminate still other elements in its complicated structure, texture, and meaning. At the moment, we have what the Rep is offering us, and though its vi-sion of the play is limited, this production is sufficiently intense to reveal at least some significant aspects of the play-wright's astonishing achievement.



ambition, rivalry, triumph, and defeat build up a harrowing picture of American life in general, with its values derived from

corrupted forms of the frontier mentality

and the competitiveness of capitalism: the obsession with cars, the dependence on drugs, the desperate desire to evoke a heroic ideal in a culture where heroism

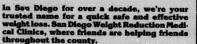
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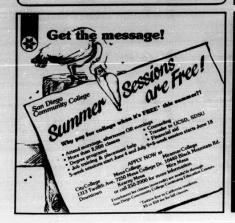
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ELEANOR WIDMER

The Restaurant: The Abbey The Restaurant: The Abbey
The Location: 2825 Fifth Avenue,
downtown San Diego (291-4779)
Type of Food: Continental
Price Range: All tiems à la carte. Dinner
entries. 311-75 to \$17.95
Hours: Open daily. Lunch. Monday
through Friday. 1,12.00 a.m. to
3.00 p.m.; Dinner nightly, 5.00 p.m.
to 1,100 m.m.

On occasion, life entitles us to make an

expensive, frivolous purchase, one with little redeeming value that leaves us with a momentary high and no guilt. A few months ago, when John Hogan's

clothing store was going out of business, I went in to brow e — just to look around, nothing more. Then I saw this red dress with an extravagant, white satin collar. I thought, wouldn't that be perfect to wear to the opera Carmen? Before I could reconsider, I was out the door with this purchase. I did wear it to Carmen, and at the risk of sounding like a Philistine, I enjoyed the dress more than the opera. But to tell you the truth. I don't have the lifestyle that

you the truth. I don't have the lifestyle that calls for such a dress too offeen and it hangs in my closet, elegant testament to my momentary folly.

In the same way, if you want to enjoy the Abbey restaurant you have to think of it as a throwaway luxury, an attraction that you want to experience once and then maybe forget. The much-publicized reno-

vated church at Fifth and Olive (revamped at the cost of two million dollars) is like nothing you've seen in San Diego before. nothing you've seen in San Diego before, nor possibly will again. It has two stories, stained-glass windows, domed ceilings, and baronial tables and chairs. More than 400 people can be sated. Waiters and waitersses walk around in hooded monks' robes and while dinner is served, a harpist plays discreetly on the balcony. This sin't just kitch, it's high camp; so outrageous, it's almost come.

it's almost good.

The least expensive way to experience the Abbey is to attend the happy hours Monday through Friday nights. Between 5:00 p.m. and 7:00 p.m. complimentary buffers are served in a fully equipped bar-located below the restaurant, that seats allocated below the restaurant, that seats almost a hundred. On Monday night shere's a complete fish and seafood buffet, free with your drinks. The Friday night was with your drinks. The Friday night was with your drinks. The Friday night was the properties of cheeses, and an entire baron of beet. Promptly at 7:00 p.m. the food is whisked away, so be sure to get there early. The Abbey restaurant seems to have cornered the market on crayfish, crustaceans which are used to decorate all their fish dishes and

which were piled up in an impressive mound for the free buffet. mound for the free buffet.

Don't miss taking a peek at the restaurant's kitchen at the same level as the bar.
You'll marvel at the gleaming cauldrons
and the superbequipment. One steel drum
fascinated me; I thought it might be some
kind of dishwasher. It turned out to be a
vast kettle just for making stock for soup
and eravies.

From the look of the gleaming pans, the

efrigerators and stoves, the jars of fresh herbs, the many kitchen hands, you would have every right to expect the mightiest meal in town. Alas, your expectations won't be realized. Money can buy equip-ment, personnel, even fine ingredients. But it can't buy know-how, it can't produce art. And haute cuisine is an art.

Yet the truth is that you get mixed re-sults at the Abbey. Some courses succeed, if not eminently, at least with celf-respect. The first night I visited, my friends and I began our dinners with marinated duck with green pistachios (\$4.50). Appetizers. soups, and salads are all a la carte and simple salads range in price from \$2.50 for romaine with honey mustard dressing to \$3.95 for fresh spinach salad. Appetizers cost \$3.95 for melon filled with seasonal fruit to \$6.25 for smoked salmon. Three of us shared one marinated duck. The marinade wasn't piquant, but the duck was tender, the raspherries were a good touch, and the dish did honor to the house. The apricot soup (cream of apricots topped with sour cream and lemon, \$2.95) was with sour cream and lemon, \$2.99) was unusual, but you must be in a special mood to order a sweet soup before the entrée— it's like having sorbet before the main dish. The spinach salad with pine nuts and sprouted fresh peas was fine except for the size of the spinach leaves. These were so large that they had to be cut with knife and large that they had to be cut with knife and fork (\$3.95).

fork (3.5.95).

The major problems were with the entrées. The sauces are like muddy waters hat flow over the perfectly fresh ingredients. My friend had pork kin with charrelles and grapes (\$11.75). The dish was slightly sweet, the sauce brown, and unjeasing in appearance and itself. It was hard to know that the dish was pork.—It could have been creat meat of any kind. I fishy (\$14.95). It is to the credit of the house that when I said [couldn'] reat it. I. fishy (\$14.95). It is to the credit of the house that when I said I couldn't eat it. I was immediately brought an excellent piece of salmon (\$13.75). One of my friends had chicken filled with spinach and cheese (\$11.75), prepared in a narrow load and sliced thin. I' was the best of the three centries.

A. word must be said about the vegeta bles: they are served al dente, or lightly cooked. The potatoes were beautifully cut with ridges so that they appeared like the spokes in a wheel. But the fork could barely penetrate the potato. We can eat carrots and snow peas that are almost raw, carrots and snow peas that are almost raw, but I wouldn't say that half-raw potatoes are high on anyone's gournet list. Still, my friends were not dissastrated with their meals. They liked the surroundings, they noted the way my fishy fish had been re-noted with the strength of the still that the total dining expect, and they felt that the beat of the still that the still that the beat of the still that the still that the still dining expect, and they felt that the ball. Dinner for three, two commonplace desserts (supplied by Columbo Bakery). and wine came to \$84 without tip

The friends who accompanied me on my next visit were on a budget, so we decided to order entrées only. We made the mis take of not eating lunch and since the por tions at the Abbey restaurant are not at all hearty, we had to compensate for our skimpy meals by consuming three baskets of the very good bread, baked daily on the premises. If you order at least one course beside the entrée, you might not experi-ence the hunger pangs we did when we got through with our meals.

We began with a wine sorbet which is ordinarily served between courses, but in this instance was offered first. Our entrees were roast leg of lamb (\$13.95), dover sole filled with shrimp (\$17.95), and yeal with mushrooms (\$17.95). This is how the entrées stacked up: the roast leg of lamb consisted of thick, not-too-tender slices of lamb with brown sauce; the dover sole was a bland treatment of a bland fish; the yeal consisted of two tough, small rounds with rown sauce.

The vegetables were softer this time: a

baby carrot cut like a flower, a baby zu chini in wafer-thin slices, two rosettes of potatoes. Although one friend and I paid almost eighteen dollars for our entrées we were ravenous, so I broke down and or-dered the spinach salad which I divided into three. We had a perfect "monkess" of into three. We had a perfect 'monkess' of a waitress: silent and nonjudgmental during all of these shenanigans. Our bill came to \$72 without tip, but with wine. My friends were not amused. We had, in effect, paid a cover charge for the stained-glass windows, the harpist, the monks' robes, the impressive kitchen — and the smack.

snack.
Nevertheless, I recommend it for the spectacle. Try the free buffet downstairs or the least expensive items on the 'linner menu; we fared no better at \$17.95 than we did at \$11.75 (for the chicken). Above all, you have to think of it as money spent devil-may-care. The Abbey restaurant is devil-may-care. The Abbey restaurant is not a thrift shop, not a spot for bargain eaters, not for those who save their pennies for a special evening out. It's a purchase very much like my red dress with one dif-ference: I may actually chance that red dress again for the Verdi festival.

Repcat performance: My friend and I had really good fish dinners at Su Casa Restaurante (783 ka Jolla Boulevard, La Jolla) for only \$5.95. My friend had fresh sea base and I had swordfish, rice and beans, plus salad bar. The fish was praced on mesujite. These fish dinners are served Monday through Thursday nights only, and are fresh, tasty, and inexpensive. The only catch is that you have to have a newspaper coupon to get the din-

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City Lights

Miffed

as the Light article appeared she wrote a letter to Engel asking for an apology, but never received a response. Engel says that she doesn't remember the letter, but admit that Pfeiffer did give her a copy of Mullin's article and asked that she come up with something similar. Every word in her article was her own. Engel says, but she admits that there were similarities which were inevitable because much of the information the two articles in question contained was culled from brochures from the various schools and camps they detailed.

Pfeiffer maintains an

unflappable calm when qu stioned about the sur imer-issue affair. She says that she doesn't remember anything about it, but says that there's probably nothing to the Report's allegations. "They're just upser because we didn't print their ad this year and last.

any business that we consider to be competition. We don't even mention the names of other publications unless we quote from them directly.

Baseball

the elbows. Bruises 7/29/83: In field-level section 27 a twenty-eight-yearold woman was "hit by a line drive in right cheek under eye. Cheek and nose swollen, nose bleeding, taken to Balboa Navy Hospital in husband's

7/10/83; In plaza section 31 a twenty-three-year-old woman was hurt when "a ball came into stands and a patron fell on her trying to get the ball, causing injury to her right upper trapezius muscle and back of neck

5/28/83: An eleven-year-old girl from Spring Valley who was in plaza section 24 "states as does father, that he, the father, was going for a ball that came into the stands and he tripped over one daughter and fell on the other daughter.

CARAVELLE

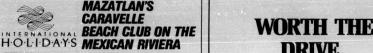
knocking her to the cement Large hematoma on back of

Europe

mountainside overlooking the Mediterranean Sea. They wer to the front door and knocked but no one came to the door (although Donley maintains he saw figures "silhouetted inside"). And for the next few days - until Wednesday. May 16 - the two newsmer returned to the villa every few hours, never getting any sort of response. Late Wednesday they finally conceded defeat and flew to London, where Donley hoped to find some answers from J. David's massive banking operation there. But again he came away empty-handed, securing only a brief interview with a Scotland Yard official who told him that then was no investigation of J. David nor were there any signs of wrongdoing that might launch one in the future. And on Friday, Donley and Inema boarded a jet and returned home to San Diego. All this was reported to San

yielded the station: that Mark series of broadcasts on Channel 10, which began Monday night. May 14, because there Yarry was inside, but refused to talk to him. Bad luck? Perhaps, but that's was a two-day delay in getting the tapes from Nice to the not the way Yarry's attorney. station's studios here. The first broadcast consisted of a phone report by Donley, saying he Michael Pancer, sees it. Pancer

maintains both he and Yarry made it clear to Donley before had arrived and hoped to he left San Diego that there uncover pieces to the J. David puzzle through investigating would be no interview, and he claims Donley's week-long the fugitive financier's ittempt to speak with the ex "European connection," which he felt centered around Yarry. As he spoke, a montage of still shots of Yarry. David lieutenant was marked by 'a type of journalism even by 'a type of journalism even worse than that practiced by the National Enquirer. Mark [Yarry] called me shortly after Dominelli, and various other principals in the case served as a backdrop on the TV screen. Donley called him May 10 and was very upset." Pancer recalls. "He told me that when spoke of what he hoped to find; this time he was shown in front he informed Donley he would not give him the interview, Donley threatened to fly to Nice and follow him and his this time he was shown in fron of scenic panoramas of Nice and the surrounding countryside. Wednesday and Thursday night, Channel 10's newscast showed Donley standing before the villa in which Yaray was reportedly. family around with cameras and just make life miserable for them. He also threatened to contact officials in Nice, the which Yarry was reportedly implication being he would say which fairly was reportedly holed up: Friday night, the same scene was followed by the brief interview with the Scotland Yard official. And negative things to them about Yarry. I thought Mark might be exaggerating, because I couldn't believe a newsman this past Monday, still more views of the Yarry villa were used as a backdrop for would do that, so I called Donley myself and he actually repeated those same things to Donley's summation of what me. The conversation ended his \$10,000-expedition had



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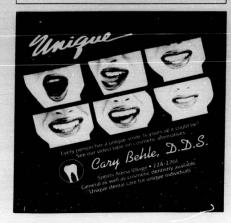
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City Lights

firm in our decision not to give him an interview and that despite his threats. I couldn't selieve his station would send to talk to him, and he said.
You're probably right. The next thing I knew. Mark call. me back on Saturday an

After viewing several of the

Channel 10 broadcasts, Pancer says, his initial shock grew to rage. "Every single thing he said was inaccurate." Pancer says. "He said Yarry bought the villa, which is wrong; he gave the name of the villa. gave the name of the villa, which was wrong; and he said things like many people think Yarry knows where the money is and that Yarry 'disappeared' to Europe. First of all. Donley has to be the only person left in San Diego who thinks there's any money left, period, and

Europe in the past and there was nothing mysterious at all about him moving to Nice Donley's coverage was outrigh lying, shoddy reporting, and a

conned his station out of a frip to burope by saying he had an interview when we told him beforehand there would be no

Neal Matthews Thomas K. Arnold, and Randy Opincar

Not Up Front interview Pancer also stated that he would advise Yarry to sue both Channel 10 and On Backer

Letters

Donley for slander. brought in hig backs for the Reader' Skin a one-sided and distanctful ad about such a serious issue reveals a sheddy attention policy, lacking both sophistication as well as discrimination. But anything for money, right? The Reader deceives people with fairly "progressive" articles, then runs ads with strong conservative statements, ads which ught in hig bucks for the Upon his return to San Diego from Europe. Donley was told of Pancer's statements and has since contacted a local attorney to discuss filing a slander lawsuit against Pancer.

— T.K.A.

are totally out of touch with its readership community. Perhaps your secret backer is really Copley, or maybe the Pope himself? Please get your advertising and editorial policy together, or suffer the contempt of deceaning men.

Abomination

real the adheadlined. The American Holescants: printed in the May Assiste of the Reside. I cannot oclose the Right to Isle council of San Dregor County would commit such a gross rejustice of the truth. I that they would accuse those of us who are pro-choice of being accomplices to the sick Weisberg incident. Lam countil, unpercent that the

I am equally angered that the Render would print this abomination. I understand freedom of expression is sacred in America, but someone has to take the but someone has to take the responsibility to decide that some things are too amoral to print. Jody Weisberg San Diego

What's Next?

Your ad on page seventeen of the May 3 issue is appalling. The Reader may not be the most refer paying for the paper if this in that must be done to cover what must be done to cover expenses. What's next? Porthaps a full-page ad on the virtues of fascism or graphic picture of the Vietnam War? How about sticking to your usual advertisements and leaving moralizing to Jerry.

Obscene On 17

As a long-time reader of your paper. I have grown to appreciate for its style as well as its appeale to a broad range of interests. I belief advertising or to refuse to print something that you find the your gift had you find objectionable. I am sure that in the past you have turned down ads from local X-rated theaters or nightcubs. Or

X-rated theaters or nightclubs. Or maybe you drew the line at fashior

But this last issue contained something that I find a lot more objectionable and obscene. How could you publish the ad from the Right to Life Council on page seventeen of the May 3 issue in good conscience? It was very obvicastly designed to be sensational, to horrity readers the subject. Would photos of dead bodies be a suitable ad for a mortuary, to promote cremation? mortuary, to promote crematio Would you print it if you were asked to?

asked to?

No one needs to see what you printed. It has no relation to the issue at hand. And it has no place in a general-circulation newspaper like yours. What am I supposed to tell my five-year-old kid who leafs through the pages?

Show a little self-control.
Exercise a little editorial restraint.

Exercise a little editorial restrain regardless of your views on the abortion issue. Jeffrey Glenn-Levin San Diego

MODELS WANTED *WARNING!*

Presented as a public service by

The Barbizon School Of Modeling

The State Department of Education has approved ONLY certa modeling and acting schools in San Diego to do business. All others are illegal.

If you consider training in Professional Modeling or Acting, do the following:

1. Visit more than one school and compare their catalogs.

2. If they do not give you a catalog FOR ANY REASON, they are breaking the law.

3. When visiting, demand to see their written approval certificate from the State. Law demands it be prominently displayed.

4. If they do not have a criticate, they are an ilegal school. If you bestieve you are dealing with an inligal school you should read to the provided of the solid provided of the pr

Do not give your hopes and money in exchange for a vague

452 Fashion Valley E., San Diego Phone 296-6366 aining and placement assistance in professional modeli since 1939

Off the Cuff



was twelve years old. My dad always talked about going back to Sunburst. Montana to visit his good friend, and that year my parents decided to pack us up — I was one of five boys — in the '58 Cadillac and take off. hot driving through the desert. We brought games — those little Etch-a-sketch things, and cards. We spent a lot of time looking out the window counting cars, and of course, fighting. We had lots of food and picnics and we stopped along the little streams that we saw and fished a lot. We went to Yellowstone and Glacier national parks along the way. Sunburst was just a little town up by the Canadian border. I remember thinking I wouldn't want to live there, everything was so far apart. It was a great summer. I'll never forget it.



Consulting Engineer
Mission Valley
It was the last week of
summer back in college. There North Park My friend Vicki and I had five weeks' vacation, so we packed up her Plymouth Arrow and took off across the country. We went to Ohio, New York, everywhere. We had no car was a guy who lived in the same house at school. I had just bought a '63 Ford Falcon for \$300 and we decided to visit his home in Washington. At the problems, no people problems Then we went to New Orleans time we really didn't know each other well. On the way we We had a great brunch at the Court of Two Sisters, then excharged stories, played the guitar, and sang songs — old Simon and Garfunkel and folk tunes. We bought cheese and salami and ate in open fields when we could find them; we

Vicki went out to dance to a street band, and I went to a nearby bar to drink tequila shooters and watch the shooters and watch the Chargers game. Vicki came running in all upset. Someone had ripped the necklace right off her neck. Some guys came to our rescue and tried to catch the guy. We ended up going to some strip joint with them. I fell asleep and then we ended up dumning them. I don't tell asteep and then we ended up dumping them. I don't remember why. After that we had a late dinner and took off for Baton Rouge. We arrived about five in the morning, had a chocolate milkshake, and went to bed. It was really a research went to



Electrical Engineer

4000. It used to be on the Great Northern Railroad. Some guy took a globe, spun it around and wherever his finger landed. that's what he named the that's what he named the sidings. Clasgow is so small you could go to a bar and predict that your mother would hear what you did before you got home. After I graduated from Montana State I was offered a job in San Diego. I nacked un my Datsun 2008X packed up my Datsun 200SX with clothes, a few belongings and drove off. After stopping to see a few friends and my sister along the way, I drove straight down I-5. I ate a lot of potato chips and junk food. listened to rock 'n roll on the radio, and daydreamed a lot.
The scenery was interesting—
the California Aqueduct, the
agriculture. I'm not one to stop
much; I like to get on the road and drive till I get there.



California. I packed up a few things in my NSU, took my cats and headed down Sugarloaf Mountain. Actually. I skidded all the way down to Boulder. The road all the way to Denver was a sheet of ice.
On Raton Pass I was trying to pass a truck. Suddenly, all of pass a truck. Suddenly, all of the snow from the truck dumped on my car. The whole car shook and the wipers went limp. I was trying to drive and scrape the ice off the windshield with my fingernails. Then, between Abhyouerous and Gallin, a Albuquerque and Gallup, a deer ran out and nicked the car and bumped me off the road, I lost a fan belt in Barstow, it was pitch black in the middle of nowhere. Just outside of L.A. I could smell that L.A. smell and see the pink gi.w that it gets from all the refineries. God, for the first time in my life, the place looked good.
-Lin Jakary

ATTENTION Partial Scholarships Now Available

when we could find them; we shared wine. We took the freeway straight up to Spokane. I dissinctly remember water-skiing in the Spokane River. It was freezing. On the way home we took every side road you credid imagine. After twenty-three thousand miles, exactly one hundred gallous of gas, and eight quarts of oil, we arrived home, best of friends. We're still really close.

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RUNNER'S STORE

TRIATHLON CENTER

Nike	Reg.	Now
Odyssey & Lady Odyssey	. \$84.95	\$49.95
Pegasus & Lady Pegasus	\$49.95	\$39.95
Terra Trainer &		
Lady Terra Trainer		\$47.95
Terra TC		\$34.95
Columbia Closeout, Hillcrest only		\$39.95
Equator & Lady Equator Closeout, Hillcrest only	\$66.95	\$39.95
New Balance		
990	\$99.95	\$79.95
Brooks		
Charlot & Lady Charlot	. \$61.95	\$49.95
Tiger X-Caliber GT	P74.0E	\$59.95
	314.33	803.30
Reebok Aerobic Freestyle	\$39.95	\$29.95

20% off **Dolfin, Brooks, Gobelle**

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Section 2 **Events, Theater, Music, Film**

Chili Con Coaster

Ernest Wally was jogging dong the beach when the idea hit him like a ton of juicy ground beef. The way to save that old hulk over there, he thought, was hulk over there, he thought, was by held an enormous chill cookoff, and to use the proceeds from the cookoff to buy paint and track and cars and whatever clse was needed. That was three morths ago, and Wally was trotting, near the sure of Mission Beach's venerable Giant Dipper coller coaster at the moment of our coller coaster at the moment of capitally contacted Judy Swink, president of the Save the president of president of president of president presid concept contacted hay Switt, president of the Save the Coaster committee, and told her about his idea, which by then had simmered into a fully cooked plan. Local chefs would go ladle-to-ladle in a chilicooking contest, with the roller coaster and the entire community as the ultimate

Hillcrest's swank new eatery, the Abbey, felt confident that he could enlist the support of the



The World à la Carte

No one seems to understand how it was possible for me to gain 146 pounds in one day last year. My transformation was year. My transformation was particularly suprising since only the week before I had appeared as stand-in for Twings in My as a stand-in for Twings in My New York on a moment's notice, when T siggy was lying in bed in shock, from having slipped part way down the drain of her bathroom sink that morning. There was a busy time in wardrobe, where all her outline, and the minutes later there I me, and ten minutes later there! me, and ten minutes later there was on stage, giving the aghast audience an experience they will forever remember. And the applause, the whistles, the

Spanish bungalows near the Organ Pavilion, wondering what Organ Pavilion, wondering what they are, askins someone, being told that they constitute the House of Pacific Relations, and then—inexplicably— forgetting that information almost immediately afterward. This time, I kept repeating to myself. "House of Pacific Relations," was not to forget; but then I got into conversation with my fined, telling bet all with my friend, telling ber all about Tommy Tune and what h dared to do in my dressing roon and by the time I got back to

thinking about the bungalows,

Scrawls On The Walls

Changes in art used to happen slowly. It took a century for the smile to fade from Greek figure statuary. It took more than a century for linear perspective to break its way into Renaissance painting. It took several centuries for the means of acquiriting art works to change acquiring art works to chang from private patronage to public galleries. It took many millennia

man provide partitings, or parediction of the provide partition of the the past with violence and openly undermining all tradition. It has come to be expected that every artistic innovation will be shocking, and that what the new art does will be willfully (and unpredictably) contrary to

custom.
There could be no more pointed example of all this than Fashion Moda, an artistic movement that will be offering San Diegans both a lecture and an exhibition this week.
Consider the artistic customs

an exhibition this week.

Consider the arristic customs
and verities that Fashion Moda
attempts to demoishs.

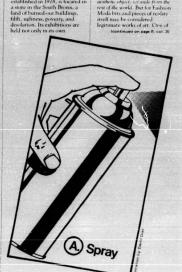
The names of art movements
centry indicate their method or
coment. Expressionism
expresses, Votricism shows the
world whirling. Pop Art parodies
popular culture. The name
"Fashion Moda" is the word
fashion written in four languages, English, Chinese, Spanish, and Russian. But wh

storefront but also in abandoned buildings of the area, those blackened shells that no one can bear to live in and no one even "Fashion"? Because "fashion always reflects its immediate environment." So an art about the poor people and places of the earth — which is what Fashion Moda is — is given a name suggestive of Halston, Balenciaga, and Yves Saint-

established in 1978, is located in

An artist is a highly named specialist. Fashion Moda artists, in contrast, are in general ordinary, unknown neighborhood people, more or less untrained in artistic Balenciaga, and Yves Saint-Lautent!
Art is created in beautiful or culturally stimulating places (Athens, Florence, Paris) and is exhibited where rich people are But Fashion Moda, which was

and a work of art is a special deathetic object, set uside from the rest of the world. But for Fashion Moda bits and pieces of reality itself may be considered legitimate works of art. One of





Here's the beef!

300 lbs. only \$36.33

You receive: USDA Choice • Sirloin Steaks • Porterhouse Steaks T-Bone Steaks
 Club Steaks
 Rib Steaks
 Filets

- Strip Steaks
- Rib Eye Steaks
- Sirloin Tip Steaks
- Standing Rib Roast
- English Cut Roast
- Soup Cuts
- Ground Beef
And more!

and the state of t

100 lbs. Bonus Pack

40 lbs.—Grade A Fryers
30 lbs.—Vegetables
10 lbs.—Sliced Bacon
10 lbs.—Picnic Ham
10 lbs.—Pork Chops

Example only: 200 lbs. Join rib, plates & flanks at \$1.09 lb. equals \$218.00 plus free 100 lb. Bonus Pack, Avg. wts. Sections 1-B, 1-C, 3-E, 3-F, 3-G.



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- Forterhouse Steaks
 Round Steaks
 Top Round Steaks
 Sirioin Tip Roast
 Ground Beet
 Soup Cuts

Includes this 60-lb. bonus

Example: USDA choice hindquarters 160 lbs. at \$1.19 equal \$190.40 plus 60 lbs. Bonus Pack at no charge Wts. 140 lbs. to 300 lbs. Sections IA, IB, 3E, 3F, 3G.

USDA Choice Special #3

175 lbs. only \$24.75



Soup Cuts Shoulder Steaks Blade Roast
 Shoulder Roast
 Shoulder Roast
 Ground Chuck
And more!



Includes this 25 lb. Bonus

Example: USDA choice front quarter 150 lbs. at 996 lb. equal \$148.50 plus 25 lb. Bonus Pack at no charge wts. 125 lbs.-250 lbs. Sections 1C, 1D, 3E, 3F, 3G.

USDA Choice Select Cuts \$1.89 lbs.—\$4.89 lbs.

USDA Choice Working Man's Special Beef Loin Cook-Out Special \$1.69 lb.

USDA Choice - Sirloin - T-bone - Porterhouse - Ground Beet Examples: Full Beet Loin 50 lbs. at \$1,69. \$84.50 wts. 50-100



Section 2 **Events, Theater, Music, Film**

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Eroest Wally was jogging long the beach when the ide. hit him like a ton of juicy ground beef. The way to save that old bulk over there, he thought, was from the cookoff to buy paint from the cookoff to buy paint and track and cars and whatever else was needed. That was three months ago, and Wally was trotting near the site of Mission Beach's venerable Giant Dipper roller coaster at the moment of his inspiration con carne. He squickly contacted Judy Swink, president of the Save the Coaster committee, and told her about his idea, which by then had simmered into a fully nad sammered into a fully cooked plan. Local chefs would go ladle-to-ladle in a chili-cooking correst, with the roller costster and the entire community as the ultimate

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But Tware was up and about the next day and I returned to San Diego, where I foolishly allowed a firend to take me to the Erhnie Food Fair in Balboo Park I always enjoy strolling around those sunning little Spanish bunggloss near the Organ Pavilion, wondering what they are, asking someone, being told that they constitute the House of Pacific Relations, and then—inexplicably—frequently and frequently that the sunning the sunning in the sunning that the sunning the frequently that the sunning that the This time. He per repeating to mostle. Those of bacting the sunning that the sunning that the within the sunning that the sunning that with my friend, reling her all about fromm; Tune and what he dared to do not dessing room, or the large of the sunning that around those cunning little dared to do in my dressing room, and by the time I got back to thinking about the bungalows.

Scrawls On The Walls

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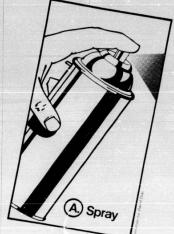
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exhibited where net people are But Fashion Moda, which was

But Fashion Mosta, which was established in 1978, a located a store in the South Bronx, a land of burned-out buildings, filth, ugliness, poverty, and devolution. Its exhibitions are held not only in its own.

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Art represents a creative vision, and a work of art is a special aeathetic object, set usale from the rest of the world. But for Fashion Moda bits still pieces of reality itself may be considered legitimate works of art. One of



READER'S GUIDE TO LOCAL EVENTS

Contribution, to READER EVENTS must be received by mail no later than the Friday preceding the Thirosilay issue in order to be considered for publication. Please do not phone. The Events Editio

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

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

Film '

"Central America in Transition," this documentary will be followed by a partel discussion, sponsocal by Physicians for Social Responsibil-try, Thursday, May 24, 7-30 pm., First Unitatian Charch, 1902 Front Street, Hillerest, Free, 483-7774.

For Children, films will be shown Friday, May 25, 3:30 p.m., Chula Vista Public Library, 365 F Street, Chula Vista, Free (691-5176), chil-

"Vengeznee Is Mine," Shohei trangas 1980 film, based on an actual history of a brutal mass marderer, will be shown in lapanese, with English subtitles. Friday, May 25, 7 p.m. Mandeville Auditorium, UCSD, Free-452-4450 or 452-2016.

"Search for the Great Apes," the wild erangutans of Betruco and montre are studied. Saturday. May Count Studied. Saturday. May Cound Studied. Saturday. May Cound Studied. May 27, 1 and 2 30 p. m. auditorium, Natural History Museum, Balbon Park. 232-3821.

"Dodes'ka-den," a 1970 Japanese tilm about a group of Tokyo slein dwellers who survive on tilustons, screens Wednesday, May 10, 7530 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-0267.

Music

A TUSSIC

Symphory Contert the San Deep

Symphory Contests, under the
direction of David Arberton, will
perform Symphome Furebre et

Trumphale is Befrite, The Ununserted Question by Charles Ives,
and Symphony is Much is Richard
Straus. The Machas Straus. The Machas

Straus. The Machas Straus. Civic

Theatre, 202 CS Street, downtrows
the Symphony No. 2,
Stravinsky Schrey a le Roux, and
Symphony for Much by Richard

East County. Performing Arts

Centre, 210 East Main Street, El

Capin, 219-9721 or 283-SEAT.

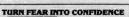
House Concert Series continues with Mojo Nixon and Skid Roper presenting a satirical look at blues and rock and roll, Friday, May 25, 8 p.m., 1260 Robinson Avenue, Hillcrest.

Elster, accompanied by members of the La Jolla Civic-University Sym-phom, will perform, Friday, May 25, 8 p.m., Recital Hall, Mande-ville Center, UCSD, Free, 452-3229.

Brass Quartet Concert, Steve Foster's Brass Quartet will perform, Sunday, May 27, 1 p.m., Center Court, La Jolla Village Square Mall, 8657 Villa La Jolla Drive, La Jolla, Free, 455-7550.

Japanese Koto Concert, popular, tolk, and classical music of Japan will be performed on the horizontal harp, beas koto, singen, and flare in a stodent revital. Sunday, May 27. 11:00 p.m. sudiferrium, Japanese-American Memorial Post 4851, 541 East Twenty-fourth Street, National City, Free. 286-2720.

Soprano Martha Hamilton and pianist Michael Parker will perform the cantata Dies Natalis of Gerald Finzi as well as works by Handel,





TONGHT San Diego State University Rehabilitation Center

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Travelodge, 3737 Sports Arena Blvd. May 24, 7-9 pm

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Gershwin & Gershwin June 27, 28, 29, 30 American Salute July 4, 5, 6, 7 Fledler's Favorites July 11, 12, 13, 14 Olympic Salute July 18, 19, 20, 21

ops Goes to the Movies July 25, 26, 27, 28 thard Rodgers & Friends August 1, 2, 3, 4, Big Band Sounds August 8, 9, 10, 11

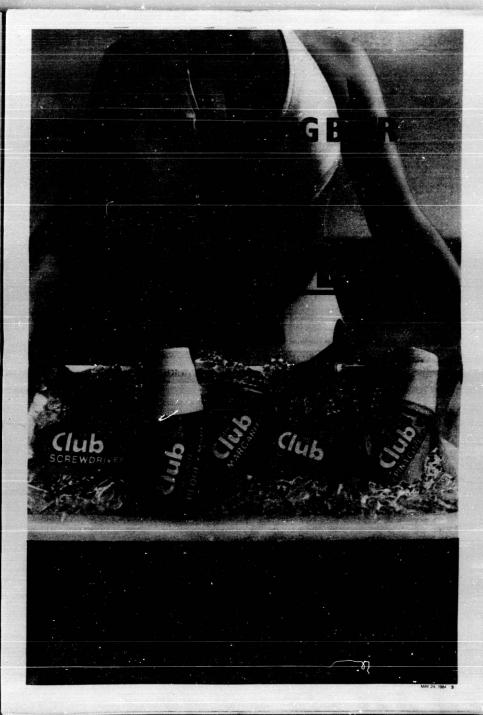
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283-SEAT

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NDICATE YOUR CHOICES





READER'S GUIDE

Pergolest, Bonnecini, and others, Sunday, May 27, 3 p.m., Mary, Star-of-the-Sea Catholic Church, 7727 Girard Avenue, La Jolla, Free, 406-9437.

Tuba Recital, UCSD student Tanva Rust will offer a program of music for tuba as solo vonce. Sum-day, May 27, 3 p.m., room B210, Mandeville Center, UCSD, 452-3229

Band Concert, the combined con-cert and stage bands of the Manne Corps Reemit Depot will present a Memorial Din Concert Monday, May 28, 6-30 p.m., Cabrillo Na-tional Monument, Point Loma, Free, 293-5450.

Choral Concert, the Palomar

Special

crafts will be presented. Friday, May 25, 7:30 p.m., Insight, 13777 Mira Montana, Del Mar Free, 481-6358.

Sports

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day, May 30, 11 a.m., Performance Lab DIO, Palomar College, 1140 West Mission Road, San Marcos Free, 744-1150 or 727-7529 x2316. Twentieth - Century Music, SONOR's final concert of the season features soprain Card Plantaniura in Pierra Lamare, Arrival Schoenberg' 1920 German expressionist composition, Wass, Sources, for flute, piecolo, trombone, cello, percussion, piano and

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Aveda Forecast Extraordinaire

- Live, detailed technical presentation of new haircuts
- · Live, new permanent wave
- techniques · Live, new hair coloring
- Live business economics

Monday, June 18, 2:00 pm-6:00 pm S.D.S.U. Dramatic Arts Theatre For information call 299-9142

Pupper Show, the Kent family enacts The Fing Pinac, Friday, May 25, 10 a.m., Sarunday, May 26 and Sunday, May 27, 11 a.m., 1, 2, 30, and 4 p.m., Pupper Theater, Presidents Way, Balboa Park, 420-0794.

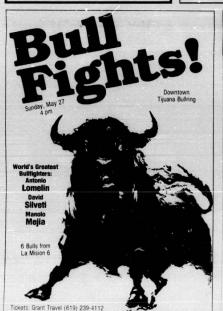
Peruvian Evening, music, art, and

Library Book Sale, the University City branch of the San Diego Pub-lic Library will hold a sale, Satur-day, May 26, 10 a.m., 4155 Gover-nor Drive, University City, 453-5722.

Flower Show, the Fuchsia Society will hold its annual show and plant sale. Saturday, May 26, 10 a.m., Town and Country Shopping Center, Interstate 5 at Oceanside Boulevard, Oceanside, Free. 744-0707.

Chili Cook-off, a competition to benefit the restoration of the Mission Beach Cidiant Dispers' ioliant Dispersion of the area's hoper restaurants competing for a trophy for the best chain, in town, Sunday, May 27, II are town, the foller coverer site. West Mission Bay Dire at Ventran Place, Mission Bay Dire at Ventran Place, Mission Bay Dire at Ventran Place.

Ship Launching, Governor Deuk-mejian will launch the schooner Californian, a ninety-three-foo replict of an 1846 revenue cutter in christening ceremonies, Mon



Ticketron (619) 231-3554

TICKE

SOUTHERN CALIFORNIA'S LEADING TICKET SERVICE NOW IN SAN DIEGO AT ALL MAY CO., MAD JACK'S STORES AND THE AZTEC BOX OFFICE

ON SALE NOW:

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OE JACKSON with special guest HOWARD JONES, May 27: MOODY BLUES, May 29: NIGHT RANGER, with special guest BLACK 'N BLUE, June 9: DAVID GILMOUR with special guest ICICLE WORKS, June 20.

* IRVINE MEADOWS AMPHITHEATRE MOODY BLUES, June 1: RUSH with special guest GARY MOORE, June 2: HUEY LEWIS & THE NEWS with special guest STEVIE RAY VAUGHN & DOUBLE TROUBLE, June 15; ALABAMA, July 10.

* ADVANCE TICKETS FOR LONA THEATRE, SAN DIEGO
(pick the performance of your choice)

**Temple OF DOOM



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CHARGE BY PHONE (619) 232-0800

TO LOCAL EVENTS

Soccer, the second annual Youth Soccer Tournament will feature eight of the best reams in Southern California, Saturday, May 26. 8 a.m., playing field, El Cajon High School, El Cajon, and Sunday, May 27. 8 a.m., with finals at 4 p.m., Gillespie Field, El Cajon, 466-6054 or 464-7695.

Speedway Racing, the Ted Kallos Memorial Race, with forty extra laps, will be held, Saturday, May 26, 7:30 p.m., Cajon Speedway, El Cajon, 448-8900.

Radio/TV

Radio's Golden Age is recaptured in thirty-one halt-hour broadcasts of old comedy and drama programs, one each evening throughout May, following the 6 p.m. news, KPOP-AM (1360).

Padros Baseball, games against the Padros Baseball, games against the Padaslephia Phillies will be bysac-cast love, Frishy, May 25, 5 p.m., Satunday, May 26, 4 p.m., and Sunday, May 27, 10,030 am, and Sunday, May 28, 10,030 am, and Sunday, May 29 and Wednesday, May 30, 4-30 p.m., KCST, Chan-nel 39.

"Patton," George C. Scott and Karl Malden star in this 1970 film. Sunday, May 27, 8 p.m., XETV, Channel 6.

Auto Racing, the sixty-eighth running of the Irdianapolis "500" may be seen, Sunday, May 27, 9 p.m., KGTV, Channel 10.

"Vietnam Memorial," this documentary examines the days surrounding the 1982 dedication of the Vietnam Memorial in

We specialize in

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Scott Benson

Information

226-2108

Tanis Michaels

and CLASSICAL

BALLET

5-30 p.m., KPBS-TV, Channel 15.

"My Dinner with Andre" the ne a dinner convers two friends airs, Wednesday, May 30, 9 p.m. KPBS-TV, Channel 15.

Lectures "CETI: Contact with Extrater-restrial Intelligence," CSU pro-

ecture series, Thursday, May 24, 7:15 p.m., Reuben H. Fleet Space Theater and Science Center, Bal-boa Park. 238-1233-x213.

Reptiles and Amphibians on the Reptiles and Amphibians on the Caribbean island of St. Lucia are discussed in a slide presentation by Vince Scheidt, sponsored by the San Diego Hempetological Society, Thursday, May 24, 7, 50 p.m., Otto Centre, San Diego Zoo, Balbea Park, 264-3352.

"The Polish Crisis and East/West

United Nations consultant Bohdan Lewandowski, in a lunchean ad-dress spensored by the World Af-taus Council of San Deggs, Tuest Age, May 29, noon, California Room, Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island, Reservations 251-0111.

Relations" will be the topic for

Poetry, a stadent reading will be held, sponsored by the UCSD New Writing series. Wednesslay. May 30, 4:30 p.m., Revelle Formal Lounge, UCSD, Free (452-6766).

Galleries

Faculty Exhibit, p.



DAVID ATHERTON

manswered Question", Richard Straue" Symptony for Win Berlioz Symphonic functor et tromphale Civic Theatre: Thurs., May 24, 7 PM, Fn., May 25, 8 PM

DAVID ATHERTON SHERRY KLOSS

therton conducting selections from Weber and Vaughan nist Sherry Kloss will perform Bruch's Violin Concerto No Civic Theatre: Thurs., May 31, 7 PM / Fn., June 1, 8 PM

Tickets: \$8.50 to \$19.50
Charge your tickets: Call 283-SEAT. Tickets also available at Civic Theatre, East County Performing Arts Center and all Teleseat outlets For up-to-date and outlet information call 360-3800.

283-SEAT

PENINSULA DANCE ARTS COMPANY

Summer session begins June 1st.

Open classes daily In residence

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CONQUEST OF CANCER: Vaccines and Diet

May 26 & 27, 1984

La Jolla Village Inn, San Diego

The weekend seminar that could save your life—hear the latest findings that may enable us to prevent and control cancer. This is the opportunity to determine for yourself the validity of recent research findings as reported by the UNIVESTON—WHELER MIDICAL CUNIC VIRGINIA LIVINGSTON-WHEELER, M.D. OWEN WEBSTER WHEELER, M.D.

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Ruth Yale Long, Ph.D., President, Nutritional Education

Ruth Yale Long, Ph.D. President, Nutritional Education Richard Kunin, M.D. Founder, Orthomolecular Society Olympio F. Pinto, D.D.S. International Academy Gnathology. Brazil Khem M. Shahani, M.D. Linkversity of Nebraska Sara Lee Visscher, Ph.D. University of Montana Ana Cantwell, M.D. Los Angeles Arne Liss, Ph.D. Clinical Psychology, San Diego Arthur M. Bershoff, M.D., William T. Corbert, M.D. and staff physicians of the Livingston-Wheeler Medical Clinic

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Special keyore speaker at Sunday noon banquet
"IN THE PATH OF HIPPOCATES"

Topics will include TUMOR REGRESSION, CANCER
PRECURSORS AND THEIR CONTROL USE OF

IMMUNOLOGICAL WEAPONS, MEGA NUTRITION, DENTAL
INFECTION AND SUSCETIBILITY TO CANCER,
MICROBIOLOGICAL FINDINGS IN ALD S. COUNSELING
THE CANCER PATENT—and a panel of 10 recovered
patients

Fee \$25 General public, \$40 Nurses (with credit)
\$40 Physicians

Fee includes both days, Keynote Banquet \$14 extra

For information call 619 (92 -91)5.

For information call 619/692-9115: Registration at 8:30 AM Saturday

Downtown ticket agency Tijuana

READER'S GUIDE

County will be on view through June 14, Dana Gallery, 16646 Ber-nardo Center Drive, Rancho Ber-nardo, 485-8888.

Silva, Philip Steinmetz, Harold Cohen, and others will be on dis-play from Friday, May 25 through June 24, with an open reception Thursday, May 24, 6 p.m., Mandeville Art Gallery, UCSD, 452-2864.

Juried Art Show, art works entered in the KPBS-TV 1984 auction are on view from Friday, May 25 through June 3, Maple Gallery, 2400 Kettner Boulevard, down-town, 234-2151.

"Houses, Carousels, and Vanes," water media works on paper will be on view through June 16, with an artist's reception, Friday, May 26, 6 p.m., Spectrum Gallery, 726 Seventh Avenue, downtown, 232-9743.

"Mayan Images," the daily life the Maya of Guatemala is recorde the Maya of Guatemala is recorded in a series of photographs by Michael Plyler, on view from Saturday, May 26 to September 16, San Diego Museum of Man, Balbox Park, 239-2001.

"Found Photographs," an exhibi-tion of the work of Boyd Rice will be on display through May 26, Richard Peterson Studio, 711 Eighth Avenue, downtown, 236-0284.

"The English School," more than one hundred works by nineteenth-and twenteeth-century figurative artists will be displayed through May 31. Orr's Gallery, 2222 Fourth Avenue, Hillcrest. 234-4765.

view through June 2, San Dieg Print Club, 320 G Street, down town, 232-4884.

Paintings on canvas and recent plaster relief paintings by Barbara Slavik are on view through June 8, Sushi Gallery, 852 Eighth Avenue, downtown. 235-8466. Paintings, Drawings, and Con-structions by Manny Farber may be seen through June 23. Quint Gal-lery, 664 Ninth Avenue, down-town. 239-8592.

"Expression Explosion," a mixed-nedia exhibition will be on view through June 9, J. Young Gallery, 7868½ Girard Avenue, Suite 2, La Jolla, 459-5199.

New Constructions by Ron Wil-liams are on exhibit through June 23, Patry Aande Gallery, 660 Ninth Avenue, downtown. 233-9242. "The Prints of Barnett Newman," the artist's lithographs, etchings, and aquatints will be on view through June 10. Fa Jolla Museum "The Unseen Photographs," a selection of work from the gallery's inventory will be on display through June 30. Photography Gallery, 7468 Girard Avenue, La Jolla. 459-1800. of Contemporary Art, 700 Prospect Street, La Jolla, 454-3541. Israeli Art, the largest showing of

Lapp Art, an exhibit of Sami art and craftsmanship will be on dis-play through July 2. Mingei Inter-national Museum of World Folk Art, 4405 La Jolla Village Drive, University Towne Centre: 453-5300.

Coaster

icontinued from page 17 community, and perhaps even persuade a few beer and soft drink companies to hop on the chuck wagon for such a worthy cause as the restoration of a legitimate national landmark. The coaster, after all, was built back in 1925 by John D.

EXPERIENCE THE JOY OF REIKI

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FREE LECTURE
Thursday, May 31st, 7:30 pm.
La Jolia Palms Inn
6705 La Jolia Blvd.

SEMIMAR Saturday, June 2, 10:00 am-4:00 pm Sunday, June 3, 2:00 pm-5:00 pm 1125 S. Torrey Pines Rd., La Jolla





STARLIGHT CRUISES



Aboard the romantic ship Inwader. Live music and dancing under the stars on San Diego Bay. 10:00 pm-midnight on Friday and Saturday only. 21 years and older, please. ID required. Cocktails available. \$10.00 FE FEESON Includes complimentary hors of couvres.

DINNER ON THE BAY

Includes all your cocktalls, a delicious two entree dinner, live entertainment and a two-hour cruise on San Diego Bay. \$29.50 FER FERSON

Tax included. Children under 12 half-price. Reservations require

HARBOR CRUISES

Experience San Diego in an entirely new way. Highlights of this cruise include: U.S. Navy Fleet & Coronado Bay.



UNVADER (1905) CRUISES



TO LOCAL EVENTS

Spreckels and his brother Spreckels and his brother Adolph as part of what was then called the Mission Beach Amusement Park. Anyway, committee president Swink said great. Miller Beer

and Coca-Cola also said great and Coca-Cola also said great and, as Wally talked the project up among other local restaurateurs, they too began to sign on. The scheme became a real event, and the roster of participants grew to include such dining establishments as Paraguros, the Harby House Papagayo, the Harbor House, Ciao Bella, Lehr's Greenhouse. the Horizon, and the Rosarita Beach Hotel, among others. For his part, Wally agreed to have a vast batch of chili

have a vast batch of chili prepared in the Abbey's kitchen following the "personal recipe" of San Diego Union columnist and chili connoisseur Michael Grant. The Grant concoction would then be labeled: "Roller Coaster Red" and sold by the bowl on the day of the event. In addition, George Flores, the Abbey's executive chef, will ener the bubbling make. enter the bubbling tivalry. Flores, whose specialties are ormamental food design and delicate garde manger work such as ice carvings. flowers made of truffles, and other dandy things in aspic, will reportedly whomp together a sufficiently gut-filling chili with, Wally notes, "a very nice combination of fresh spices."

niter communities of the control of

said Ingram. "It can be armadillo or rattlesnake mear — but no beans." Feeling that a beanless chil is not representative of his commercial product, Ingram reluctantly withdrew from the compertition.

Ompetition.

But Jay Lader is still in. Lader, chef at Bird Rock's Sea Thier restaurant, says that without beans, "you get right to the bire of the chili." A former sons-chef at the Las Vegas Hilton, Lader calls himself a "food inventor," and claims that he will have the only fish chili at the cookoff. "To monove firsh or he of." "I'm using swordfish and shark," he said, "because the

he sad, "Because the consistency is almost like meat. I'm trying to make a sgud and shripp chili, but it's a livrile bairy at this point. If it comes out okay, though, 'Ill bring it, too.' As for your part, just bring a hearty appetite to the Mission Beach roller coaster site at West Mission Bay Drive and Vertura Berling, 'Drive and Vertura Berling,' The first start of the Assertion Park) this Sunday, May 27. The first starts at 11-60 a. m. and will last until 3:70 p.m., or until the chili runs out. And and will ast unit 3 if 100 s.m. and will ast unit 3 if 100 s.m. and will ast unit 3 id 20 p.m., other besides all the aforementioned chili, beer, soft drinks, and continuous bluegrass music are also on the mem. Dottaste, a panel of celebrity judges, a panel of celebrity judges. Including rad judge Bob Coates, Evonne Schulles, Jack White, and the aforementioned Michael Grant will present and a special Peuple's Choice award will be given to a lucky cheb from the committee, a nonprofit comporation that owns the old wooden roller cocaster (and lease the land under it from the city), also plans to build a museum on the same the land under it from the city).

also plans to build a museum on the site, the theme of which is "the evolution of toller coasters

CROWN CRUISE LINE

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*

reflection of social and technological change, based on local, national, and iocai, national, and international development." For further developments, as well as information on the upcoming chili challenge, call 295-6188.

à la Carte

(continued from page 1) all I could remember was that the name started with an M. When we got there I was almost flattened by the mixed odors of hundreds of ethni foods, so that I could hardly pay attention to a charming soung guide who was explaining what the . . it begins with M . . is. I caught the rame Frank S. I caught the rame Prank Drugan, the ven 1953, and something whou has been the something whou has been the memory of the properties of the my sense were inundared with allipores (caramel cookies from Argentina), salibansei (1 cold beer soup from Inthusmin), panakukus (jelly paneakes from cabbage from the Ukranie), and lumpia (Philippine egg rolls). I foods, so that I could hardly pay

strolled, then staggered, from house to house, gobbling up the goodies from the twenty-five ethnic groups that make up the

You are cordially invited to an afternoon dinner with Jesse Jackson



continuous stage show, my ears occasionally picking up on the different kinds of ethnic music. my belly filling, my fat cells stretching, expanding,





1st PALEITAS **Beach Tennis Tournament**

JB PALETTAS makers of Palettas Beach Tennis



lune 9th & 10th, 8:30 a.m.-1:30 p.m.

June 9th 8. 10th, 8:30 a.m., *1134 p.m.
Liny 17,00 per priorn, includes a forumanter 15 mt. 41 proceeds
will be donated to the American Cancer Society.
Will be donated to the American Cancer Society.
Prizes Trophes, dimer certificates, gift certificates. Patentas paddies,
for entry forms, lates and more information, stop by the SUR CUB
932 Cannet Ave. in Pacific Beach 483-4854.
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Palettas, the most durable paddites, available at Hames. The Surf Club. Hansen's La Jola Surf Systems. Ginders, alley Sport. Dr. Ray, 8 – 8 Sporring Goods. RC's Surfines, Footweat 6. If times Outlet. Randow Kollers. Windansea Beach and Surf. Windsport IID. Suagag Alpha beat (Inchirals, 1406) Coramide. toble Dana Fort. Jacks Skil Beach and Surf. Enchitas Sport Center. Cold Mission Surf. Sport. The Jock Shop and P.B. 38 and Sport.

FREE INTRODUCTION TO **NEURO-LINGUISTIC PROGRAMMING**

BUSINESS NETWORKING SESSION TUESDAY, MAY 29, 7:00 TO 9:30 PM

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Learn to use tooks and techniques that enable you to: establish instant rapport with anyone you meet achieve destined objectives in personal & business lik-eliminate resistance or objections to your proposals change your state of mind & physiology at will turn ary fear experience into one of toral confidence

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First group to receive platinum sales award (INA GADDA DA VIDA) and numerous gold hits

Saturday, May 26 Shows: 11 am & 1 pm San Diego Stadium Swapmeet (Home of the Padres) Free show with 50¢ swapmeet admission.

Big name entertainment • Celebrities • Free kid rides •
• Giveaways • Free balloons • And much more •
It will be one of the best ever!

NOTICE TO SWAPMEET SHOPPERS NOW OPEN **EVERY SATURDAY**

EVENTS

(continued from page 7) ballooring. And through it all, distorted by the smells and tastes and textures of empanadas, klobasy, pasties, canoli, teriyaki. sauerkraut, pierogi, scones, knishes, tamales, havarti, and popcorn, I heard the voice of the guide, as though from a million falafels away: "Frank Drugan . . . House of Pacific Relations

. . . hoped to promote an exchange of bratwurst and bagel amone people of diverse among people of diverse national origin... each House or Cortage... displaying its meat balls to the public working with one another to primore their common strudels... how national groups have

contributed unique dumplings to our society . . . enriched the pattern of American partern of American assusages. "I are and are more, and more, and more and more and are and as as the second of the first and as the second of the first and as a first and

than I wiggy, Tommy, and the chorus put together. The House of Pacific Relations will hold its Fifth Annual Ethnic Food Fair on Sunday, May 27, from noon to 6:00 p.m., at the cottages near the Spreckels Organ Pavilion in Balboa Park. Those who do not Balloo Park. I hose who do not want to try parking in that crowded area of the park may take a shuttle bus from the south Navy Hospital parking lot, running from 1:00 p.m. on. For further information, call 466.7654

- Violet Rosenbloom

Scrawls

(continued from page 1) their shows, "The Hall of their shows, "The Hall of Fame," consisted of face castings of people from the neighborhood. The show that will be exhibited in San Diego includes graffiti scrawled on

walls
The subjects of art are beautiful
things, ennobling ideas, or
experiences of the complexity of
human existence. Yet a typical
Fashion Moda show was "Animals Living in Cities," where the subjects of the art works were diseased street dogs, black widow spiders, mice, rats, and cockroaches in India, Italy, Atlanta, and New York.

Atlanta, and New York.
Artists have names like
Leonardo da Vinci, Eugène
Delacroix, or Georgia O'Keeffe.
Whereas the graffiti artists in thupcoming Fashion Moda show here are named "Daze," "Toxic, "Treedom," and "Crash," On the other hand, these names may reveal a lot more about the attitude, content, purpose, and effect of Fashion Moda art than a name like Leonardo da Vinci an tell us about the Italian

James Poppitz, national program director of Fashion Moda, will lecture on this art movement and present performance artists on Friday. May 25, 8:00 p.m., at Sushi, May 25, SCO p. m., at Sushi, 852 Eight Avenue, downtown. Immediately following the lecture and performances, there will be an exhibition of New York Fashion Moda artists at Installation Gallery, 447 Fifth Avenue, where there will also be a reception. For further information, call Lynn Schuette at 235-8466.

Cruise beautiful Mission Bay aboard the Mission Rose.

Live music, dancing & cocktails Saturday & Sunday, May 26 & 27 Cruise times: 6:30, 8:00 & 9:30 pm \$5.50 admission-\$1.00 off with this ad.

Islandia Sportfishing Dock 1551 W. Mission Bay Dr. 224-9605



The San Diego Hospice presents an open forum:

GRIEF, DEATH & BEREAVEMENT IN THE '80s FRIDAY, JUNE 1

Robert Fulton. Ph.D., Director, Center for Death Education and Research, University of Minnesota: author of *Death and Dying: Challenge and Change*: and noted authority on studies of the sociology of death.

Morning Session
SCRIPPS MEMORIAL HOSPITAL AUDITORIUM basement entrance, near Radiology) 9880 Genesee Avenue, La Jolla

8:30 a.m. Coffee and donuts 9:00 a.m.: Dr. Fulton: "Cirid, Death and Bereavement in the 1980s" 10:00-11:00 a.m.: Open discussion with Dr. Fulton, audience, and community panel

Afternoon Session HOLIDAY INN, MISSION VALLEY 595 Hotel Circle South

12:00-1:30: Dr. Fulton: "Dying, Death and the Caring Professions" Lecture and lunch. Carne asada or chef's salad/\$10.00 per person Reservations necessary.
Please call San Diego Hospice, 560-0302
Respond by May 30, 1984

READER'S GUIDE TO THE THEATER

Theater listings are compiled by Jelf Smith; commentary is by Jorailhan Sasilie and Jelf Smith. Information is accurate according to material given us, but it is always uses to phone the theater for any last-minute changes and to inquire about ticket availability. Many theaters offer discounts to students. enior citizens, and the military; asi at the box office.

ANGELS FALL
The South Coast Repentory Theetre is staging Lanford Wilson's drarma about six individuals, confined by circumstances in a remote New Mexico church. Out off from their respective destinies, they confront their cytons of this unauticipated crossroads of their lives. Mary B. their options at this unanticipated crossrands of heir lives. May B. Robinson, associate attatic director of the Medical Robinson, associate attatic director of the Medical Robinson of the Company, in the Members of the cash include William Members of the cash include William Conf., Joshan Dumery Parmels Dunlag, Tony Schultz, and Platrica South Coast Repertory. Theatre, Maintaige, through June 24: Tuesday through Sasturday at 2000 p.m. Medicee Saturday and Sounday at 2300 p.m. Medicee Saturday at 2300 p.m. Medicee Saturday and Sounday at 2300 p.m. Medicee Saturday at 2300 p.m. Medicee Saturday at 2300 p.m. Medi

CABANET

The Septing musical, the MinrCosts draws department presents the proposal resorter—music by John Conden, bytes by Tind Eab, and book Ortslepher laternoots destine. Stories and John Ven Druten's play, I Am a Carmer. The musical tells the man Carmer in the musical tells the performen in a German calement during the rise of the Tells. Larly Jorgensen directs the production, which features of the Tells of the Carmer of the Carm

CMC THEATRE 202 C Street, down 236-6510

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

EDUCATIONAL CULTURAL COMPLEX

PIESTA DINNER THEATRE 9665 Campo Road, Spring Valley

GASLAMP QUARTER THEATRE 547 Fourth Avenue, downtown 234-9583

LA JOLLA PLAYHOUSE Mandell Weiss Center, UCSD 452-3960

LAMB'S PLAYERS THEATRE 500 E. Plaza Boulevard, Nationa 474-4542

452-3960
LA JOLLA STAGE COMPANY
Parker Auditorium, La Jolla High School
750 Nauthus Street, La Jolla
459-7773

GROSSMONT COMMUNITY COLLEGE Stagehouse Theater 8800 Grossmont College Drive, EJ Cajon 465-1700 x410

THE CAUCASIAN CHALK CIRCLE Reviewed this issue. San Diego Public Theatre, through June 17: Wednesday through Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

THE CAUCASIAN CHALK CIRCLE

of 200 pm.

CELEBRITY ATTRILIFE IN HELL

WITHOUT A CAUSE and STOOGE

HEMPIN

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Bern June 9: Friday and Saturday at 8:00 p.m.

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audience of the delans Avenue Treater
is designed by John Reed to look,
each file as convention half. The
formers of the exercise — beauterning.

Theater Directory

LAWRENCE WELK VILLAGE THEATRE 8860 Lawrence Welk Drive, Escondido 749-3448

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

LYRIC DINNER THEATRE
7578 El Cajon Boulevard, La Mesa

MARQUIS PUBLIC THEATER MARQUIS GALLERY THEATER 3717 India Street. San Diego 298-8111

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

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

OLD TOWN OPERA HOUSE 4040 Twiggs Street, Old Town 298-0082

PATIO PLAYHOUSE Vineyard Shopping Center 1151 E. Valley Parkway, Esc 746-6669

PINE HILLS LODGE 2960 La Posada Way, Julian 765-1100

POINT LOMA COLLEGE Salomon Theatre 3900 Lomaland Drive. Point Loma 222-6474 x248

SAN DIEGO CITY COLLEGE THEATER Thirteenth and C streets, downtown 239-7854

PALOMAR COLLEGE Palomar College Theatre, San Marcos 744-8860

NORTH COAST REPERTORY THEATRE Plaze of the Four Flags Lornas Senta Fe Road, Solana Beach 481-1055

out resolutions for the party platforn choosing candidates, caucusing— also intensifies participation. Walter Lippmann once said that "you can't

Lipomann once said that 'you can't, be in the play and see it too.' At the Adams Avenue Theatre the opposite in true the more one excusely sees and the more fun one has. The show does have its sluggish spots (if is a commention, the more one excusely sees and the more fun one has. The show does have its sluggish spots (if is a commention, after all) and the composition of the audience on a particular inglish determines how imane or serious it will be. But Cigara and Suppos does provide the occasion for Sprays does provide the occasion for play a role of their own choosing, existing their present durines and play a role of their coun choosing, airing their personal gripes and dreams in a context designed for that purpose. It is all a fiction and a generally lightheasted one at that. But personally lightheasted one at that is the convention, are voter registration forms on the rear wall of the heater. (Sm.) Adams Avenue Theater, through Adams Avenue Theater, through Avay 27, Wednesday through Sunday and Sm. (Sm.) and some state of the 202-1984.

COMING ATTRACTIONS
The UCSD Department of Darma
presents the bakes cornels, by Tid
presents the bakes cornels, by Tid
presents the bakes cornels, by Tid
A to-bab press again a ramed Manny
A the-bab press again a ramed Manny
makes a "star" of Lornie as the
"Italianeen Paudener" on tals about
directs the production. Read C. Menti
is Manny and David Turrenties is
Lornie, as Tid on the Coming and Coming and

CRITIC'S CHOICE
The Alpha Omega Players begin their
thirty-eighth continuous season with
the comedy, by far Levin, about the
dilemma is New York drama critic
faces when he is forced to review a
play—reputedly a disaster—in is wife
has written. Walter Kerr, husband of
playwright_dean Kerr and one of

SAN DIEGO PUBLIC THEATRE 311 Eighth Avenue (at K), downtow 232-7378

SAN DIEGO STATE UNIVERSITY Main Stage and Experimental Theore 205-6884 Open-air Amphitheater 265-6947

SCRIPPS RANCH COMMUNITY THEATRE Wangenheim Junior High School Auditorium 9230 Gold Coast Drive. Mira Mesa 566-7300 x216

SOUTH COAST REPERTORY THEATRE 655 Town Center Drive, Coste Mesa 714 057 4033

UNITED STATES INTERNATIONAL UNIVERSITY Zable Theater 10455 Pomerado Road, Scripps Ranch. 271-4300

271-4300 UNNERSITY OF CALIFORNIA SAN LIEGO UCSD Theater, John Muir Theater, Sudio Theater 412-4574 Mandeville Auditorium, Mandeville Reckal Hall 452 2380

American theater's most ashute critics, served as the prototype for this cornely. Jack G, White directs the production. (Sm.). Alpha Omega Players. 1531 Tyler Avenue. Sen Diego through May 26: Friday and Saturday et 8:00 p.m. For information call 4:66-1710.

FOURTH ANNUAL UNDERGRADUATE THEATRE FESTINAL AT UCSD For live days of performances, the UCSD Undergraduate Theater Festive presents nine short plays and twelve monologues running in costonic. The plays to be performed are: Caril Pay, Wort Play by Dario Fox So Our Tragediam Needs an Aurphane to Soar Tragediam Needs an Aurphane to Soar Wort Pay by Dario Fo; So Cut Flagocitan Needs an Airphane to Soar Abose the Clouds, an original ensemble work; Couboys #2 by Sam Shepard; Minnesola Moon by John Olive, Bail Bays by David Edgar, Imago Hominus, an original ensemble with the Wings, an original ensemble will be wings. A Flad Place, an William Berno. wick in Jan Wings, thin origins been yellow Watern Berner After Flace: an original play by L. Hern Hashers and original play by L. Hern Hashers and the properties of the play of the play

THE GLASS MENAGERIE
The Marquis Public Theater presents
Tennessee Williams's "mermory play
Set in St. Louis. Missouri, during the the final coals. Mascard oring the Depression, the farm copions the furnated lives of Arnanda Wingfield. The partitip by and c'ry, and cry, and cry, and an experiment of the partitip by and c'ry, and cry, and copied and

GUYS AND DOLLS

GUTS ATT CALLOS (1997) Theory of staging the popular manual — masses and when the Parama Lossen book 1997. The layer the popular manual — manual and when the Parama Lossen book 1997. The layer of Manual Parama Ma



COMMERCIALS "If you're interested in a career in T.V. commercial acting, D.M.A. students are landing top commercial acting jobs!"

Work closely with Gordon Jump - Work on camera
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(James Powers. The Hodywoon Reporter)
Those coached by Mr. Parks include (as of 1984) 43 elevision is stars and co-stars, many award-winning actors in Birn, relevision theatre, and a constantly growing six of top performers in all entertainment mediums. In San Dego only on Saurdays the currently reaches 8 professional classes and privately coaches a Hodywood studio during the work.

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READER'S GUIDE TO THE THEATER

Lawrence Welk Village Theatre, through June 3, Tuesday and Thursday through Saturday at 8:00 p.m. Matinee Tuesday, Wednesday, Thursday, and Sunday at 1:45 p.m.

HEY, BOSS LADY, WHATCHA

DOING?

Del Mar's Stradord Center for Education and the Arts presents a reading of Tania Wisbar's plot for a scaling of Tania Wisbar's plot for a reading of Tania Wisbar's plot for a scaling of Tania Wisbar's plot for a scaling of Tania Wisbar's plot for a scaling of the tension of the tens

several "readers theater" presentations in the near future, (Sm.) The Stratford Center for Education and the Arts. 1407 Stratford Court, Del Mar, Friday, May 25 at 8:00 p.m. For information call 481-8896.

HOW TO SUCCEED IN BUSINESS

HOW TO SECCES IN BISINESS
WITHOUT REALLY TWINION
THE CONTRIBUTION
THE CONT

A LATE SNOW

experience" of their "committed relationship." They just have one instead. How odd. How radical in this age of minute pulse-taking and

or have been Ellie's lover. And the fourth — were she to share Ellie's sexual preference — looks to be the most appropriate mate of all for Ellie. In any event, the intermingling of past, present, and possibly future lovers in

new to ally on the subject. And it mostes its years in a dislicut clinical control of the plant in the subject. Control of the plant is control of the plant in t

HE MIDDLE AGES
This "new romance," by A. R. Gurney, A. E. appley for the Epiptes. The 1280s, And even the Epiptes and 1280s, And even the medieval romances of that Spone age, who romances of that Spone age, who are the spone age, who are the spone age of the sp

love) and its setting (the trophy yoom of an exclusive club)— are essentially credible. But the Interface of the South Control of the Control

MRS. DALEY HAS A LOVER
For its second production of the
season, Showcase San Diego is
made and the season of the
season, Showcase San Diego is
Hanles a dramatic corredy, with a
Decrotip Patrie flast that examines the
loves of an unhappily married woman
having an affair. Griny-Lynn Safford
directs the production. Luise Warges is
Mrs. Dieje, and Riss. Loyd is the
young lover. Showcase and Diego was
originated, with each purpose of



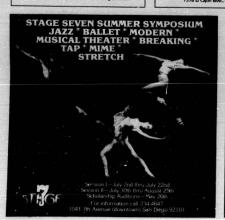
CHANGING TIMES CHANGING RELATIONSHIPS

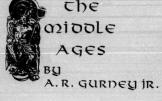
Keynote Spositer: Juvenile Court Judge
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California Association of Marriage & Family Therapiss
Sim Dego Objecte)
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READER'S GUIDE TO THE THEATER

supporting actresses and actors who want to develop their talents through continuous participation in theatrical projects. (Sm.)
Stowcase San Diego, Presentation Consultants Studio, 2244 Fourth Averue, Suite O, Hiffcrest, through June 16 Firlday at 8:00 p.m. Saturday at 8:00 p.m. For information call 239-4240.

at 8:00 pm. and 9:30 pm. For information call 239-0-240.

NY ASPARAGOSIS GROWING FIRE Kerry Jo Coefferberg in ever deman courselfly being preformed at Lambs Kerry Jo Coefferberg in ever deman courselfly being preformed at Lambs Levilla (1998) and the course of the cou

Special Event!

MELISSA McCRACKEN

favorite songwriter singer

Sunday, May 27, 7:30 pm

Dianne Gray, Laura Derby,

well, Nev on joined separate services and the services of the

doesn't know Fanny's reputation, the clash between the image and what the playwright is doing to it disappears as well). With the possible exception of Samuel Clemens and his wife Livy, few

12:00 p.m.

THE PHILADELPHIA STORY
The Heatland Thatter presents Prilip
Berlya comedy of manners. The
supcorting wedding of a Philadelphia
supcorting wedding of a Philadelphia
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habitand. D. Lany Wedding detects
are Party Spies, Jim Pascardin, Tim
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and Lawer Thelas (Sm)
Crossmont Cardens. 5400 Meempo
Arenso, La Reas Arough May 26.

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THE SECOND TIME AROUND
THE Flesta Dirner Theatre is staging
the cornedy, by Henry Denker, about
two senior citizens who announce
plants to be togglether without getting
married, their aim being to keep their
accels accustly bereills. Their children
Int the ceiling at the news. Frank
Werthern of the cost air Patrick J.
Keams, Carol Marget, Newell Tarrant,

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 Wednesday and Sunday, buffet luncheon at noon, curtain at 1:15 p.m.

THE SUPPORTING CAST

THE SUPPORTITION CAST
The Coronado Paginouse presents a
new commob, by George Furth, about.
Ellen, will of a secressful author, who
because the control of the control of the control
book about her four closes frenchs, all
of whom are mainted to celebrities.
She has wasted until the book is on the
her ferfichs disoptified for such at the
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book and to her berth agin valves in
outlet for the book to go on sale.
The ferfichs disoptified in once side of
the house and a landside on the other
Cheste forging decest her production.
Careston, Piliched Gardner, Phyllis
Careston, Piliched Gardner, Phyllis
Careston, Piliched Gardner, Phyllis

Hoffman, Tamara May, and Louise Thistle. (Sm.)
Coronado Playho'...e, through May 26.
Thursday through Sunday at
8:00 p.m.

THE TAVERN
The Pine Hills Players present George
M. Cohan's farce about a motley
group of characters, among them a
mysterious vagabond, who seek

shelter in an old country inn on a stormy right. Suppress ensuses in his stormy right. Suppress ensuses in his stormy right. Suppress ensuses in his storepose to a serious michodiums by Cora Nick Gantle in 1920. Members of the coals for the production are rhoward to call for the production are rhoward Linda May, Barbara Keressing, Sally Mackatiene, Niek Nett. John Howard. John Paper. Bernard Andrews, and Linda Residesh. A Nebbors of driver preceded the show (Sm) Per His Lodge, Krough June 2: Pre His Lodge, Krough June 2: Pre His Lodge, Krough June 2: 700 p.m., curtain at 8:00 p.m.

THE TOOTH OF CRIME Reviewed this issue. San Diego Repertory Theatre, Sixth

Avenue Playhouse, through July 1; Tuesday through Sunday at 8:00 p.m. (through June 10); Thursday through Sunday (after June 10) at 8:00 p.m. Matinee Sunday, June 24 at 2:30 p.m.

WALKING

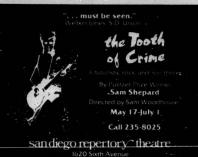
WALKING
The University of California at Irvine hosts the staging of the world premiers of Edward Albees in ewo one-act play Walking, a companion piece to Albees one-act Finding the Shore, which will also be performed at UC Like his Seascape, both of UC Like his Seascape. So deep seasch have beach settings. Albee, a walking regens professor of dama UC Livine, directs both productions. (5m.)

(Sm.) Fine Arts Village Theatre, University of California at Invine, through May 26; Thursday through Saturday at 8:00 p.m. For information call (714) 856-6617 or 856-5549.

NO YO TRAJECTORIES and BEHARORAL BLOCKLORY
The Sush Callery persents no new performance socials. In 10-18 flagscoring, Los Angeles attel Ed. Repostronic, Los Angeles attel Ed. Repostronic, Los Angeles attel Ed. Repostronic Cost Polypo, Including the connection between the Duncan purpo, on the Duncan purpo, on the Duncan purpo, choixes, and costumes are used in this performance with about the performance with about the performance with about the Stickley, Lohn Goss and Starb Schneiderman investigate the new advance, which they define as an Edicate of the Cost of th

\$2.00 off hot tubbin Memorial Da sekend Special (one ad per tub Valid anytime Expires 6/1/84







READER'S GUIDE TO THE MUSIC SCENE

Artists come to prominence for the same reasons that certain inventions meet with success: they fill a void, answer a need. Much of guitarist Earl Klugh's popularity, for example, can be traced to his ability to fill the slot for instrumental music that is middle-road but not middle-brow. Commandeering the chair between the jazz musician who deals in esoteric abstractions and the pop abstractions and the pop musician who ingratiates himself to listeners with gooey, greeting card sentimentality. Klugh has extracted the tonalities, technical vocabulary. and relaxed time structures from the former and a feel for concise melodic books from the latter to fashion music that is romantic without being precious or cloying. He is not the first credentialed musician to make music that appeals to a listener's sweet tooth without inducing insulin shock, but Klugh has gradually established himself as the leading, certainly the most prolific exponent of a form of instrumental balladry that dishers the destless using that gathers the gentler voice:

that gathers the gentler voices of jazz, pop, and even Spanish classical music. Although one shouldn't disregard Klugh's considerable technical and compositional skills in explaining his preeminence in this genre, of



perhaps equal importance is his allegiance to the purity of the form he has helped to create. Over a recording career that spans more than a decade and a dozen-odd releases, Klugh has remained faithful to the short conform by spring death. song form, has varied only slightly his trademark sound -a full, Chet Atkins-derived a full, Chet Atkins-derived finger-picking style in which melody and harmony are simultaneously intoned — and has deferred to the importance of the pretty melody, seemingly

more cerebral romanticism.

simplicity. Even though there is a formulaic similarity that binds Klugh's songs and makes the material on his albums almost material on his albums almost interchangeable, the guitarist's repertoire of Latinesque, lightly funky, and jazzy chamber tunes wears surprisingly well for the duration of a concert. I've heard Klugh in both amphitheater and club environments, and I'm always amazed at how he can hold an audience's attention with music that features essentially the same textures and dynamics throughout an hour-and-a-half set. The key, I think, is that even in a situation that normally calls for showboating, Klugh subordinates his ego to an honest rendering of each song's characteristic strengths. Unlike a number of restless jazz artists, Klugh does not regard a melody as only a brief introduction to extended improvisation that loses sight of the initial premise. While he does venture into the occasional solo (reluctantly, at that), Klugh in concert emphasizes the integrity and that), Klugh in concert emphasizes the integrity and singularity of a piece's melodic line and prearranged development. As a result, his tunes keep their identifiable traits, and audiences respond to the opening bars of Klugh's instrumentals the way pop audiences greet familiar radio contents.

be encouraged, if music itself needs to have its traditional tenets probed, altered challenged, or discarded outright in order to remain a lively art, there is also perhaps now more than ever — a need for balance, for music that reasserts the subtle, sensual pleasures to be found in a tasteful joining of melody, harmony, and metered rhythm. Specifically, there is a need for easy-listening music that isn't mindless Muzak, that doesn't frequently at or near the top of both the jazz and easy-listening both the jazz and easy-listening charts, Klugh seems to have answered that need. He'll be at Humphrey's with his band for two shows on Monday night. The Spirit will break with its

The Spirit will break with its tradition of showcasing various subgenres of rock and roil when club owner Jerry Herrera and the San Diego Jazz Festival's Rob Hagey join forces to present jazz/funk bassist Jamaaladeen Tacuma Friday night. The idea is an inspired one on two counts. First, the Spirit's central location, sire, and unpretentious atmosphere are location, sire, and unpretentious atmosphere are as made-to-order for shows that cater to the new-jazz crowd as for those that attract the new-rock audience; and second, Tacuma is a cooker who is a logical choice to inau



GRACE UNDER PRESSURE

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an endangered species these days. In his playing as well as in interviews, Klugh has indicated that he could entertain no higher musical aspiration than the effective fusing of fetching

melodies, consonant harmonies, and the dulcet tone

harmonies, and the dulcet tone of his nylon-string classical guitar. Unassuming as such an objective may sound, it takes talent to accomplish it as affectingly and consistently as Klugh. His forthrightness prunes away the florid

91X HOWARD JONES SUNDAY - MAY 27 - 8PM TICKETS: \$13.75. \$10.75

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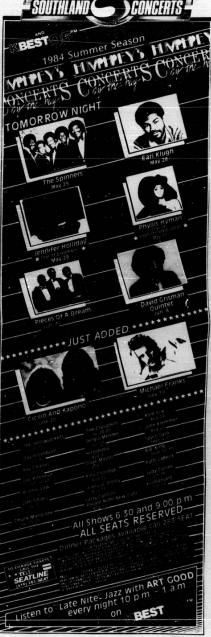
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rewarding coalition.

Don't let my use of the term
"funk" put off those of you who
equate it with the brainless dance grooves perpetrated by many funk and fusion artists. Tacuma is not a funk poseur, but a multifaceted bassist and composer who, in addition to composer who, in addition to the odd funk piece, also trades in bop-inflected jazz and shows the influences of his work with Ornette Coleman's harmolodic outfit, the Prime Time Band. If Tacuma's versatility is one of his endearing traits, it is as much attributable to his approach to playing the bass as it is to his eclectic tastes in music. Like Stanley Clarke and Jaco Pastorius, Tacuma has sought to liberate the bass guitar from its restrictive role as merely a

foundation instrument, and his ear-opening lead lines show that the bass is no longer an instrument only for the slowfingered or rhythmically oriented. Tacuma and his band, Jamaal, will be joined for this unusual Spirit presentation by the local Trowsers.

the local Prowsers.
In other concerts this week,
the Burrito Brothers and Red
Lane will be at the Belly Up
Tavern, tonight, Thursday;
while Friday's other concert attraction finds jazz saxophonis Joe Farrell at Pacific Espresso for the first night of a two-night engagement. Saturday's shows include Canadian feminist/folk singer Ferron at the Old Time Café in Leucadia; and the Jim Carroll Band, Twisted Roots, and Gary Heffern at the Spirit.

Grandmaster Flash and Crash Holiday Inn at the Embarcadero n a concert to benefit Jesse featuring Joe Jackson and Howard Jones will be offered at SDSU's Open-Air Theater; SDBUS Open-Air Theater; Planet PS Tong Carey ("Fine, Fine Day") will be at the Rodeo and the Spinners will perform two shows at Humphreys. Monday's shows include Rush and Cary Moore at the Sports Arena; and Englands latest sensation, Paul Young and the Royal Pamily at the Rodeo with Army of Love. A busy week concludes with shows on Tuesday by vocalist Jennifer Holididay at Humphrey's; and the

Holliday at Humphrey's; and the Moody Blues at SDSU's

CONCERTS

Jamaaladeen Tacuma and Jamaal and Trowsers: Spirit. Friday. May 25, 9 p.m., 1130 Buenos Avenue. 276-3993 or 459-1404. Joe Farrell: Pacific Espresso, Friday

and Saturday, May 25 and 26, 8 p.m., 235 North El Camino Real, Encinitas, 436-1248.

Ferron: Old Time Cafe, Saturday, May 26, 7 and 9 p.m., 1464 North Highway 101, Leucadia, 436-4030. The Jim Carroll Band, Twisted Roots, and Gary Heffern: Spirit, Saturday, May 26, 9 p.m., 1130

Grandmaster Flash and Crash Crew: Holiday Inn at the Embarcadero, Sunday, May 27, 7:30 p.m., 1355 North Harbor Drive, downtown, 239-5139 or 283-1566.

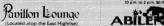
May 27, call for time, La Jolla Village Drive and Villa La Jolla Drive, La Jolla, 457-5590.

The Spinners: Humphrey's, Sunday, May 27, 6:30 and 9 p.m., 2303 Shelter Island Drive. 283-SEAT.

Rush and Gary Moore: Sports Arena, Monday, May 28, 7:30 p.m.

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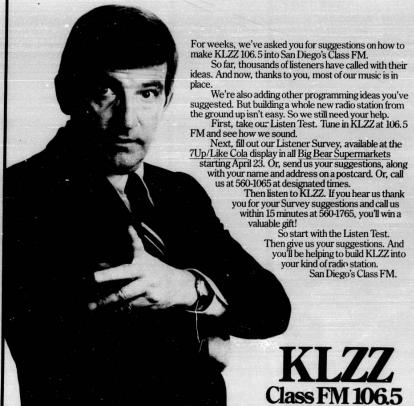
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Thursday, June 2) - TOWER OF POWER
Thursday, June 28 - JOE FLY

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Wednesday, May 30 68 pm - STONE'S THROW

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June 17—SPUD BROTHERS
June 17—DAVID BRADLEY BAND

ASLEEP AT THE WHEEL

David Gilmour and Icicle Works: SDSU's Open-Air Theater.

Wednesday, June 20, 8 p.m., San Diego State University. 265-6947.

Smokey Robinson: Golden Hall, Thursday, June 21, 8 p.m.,

Paul Young and the Royal Family and Army of Love: Rodeo, Monday. May 28, 8 p.m., La Jolla Village Drive and Villa La Jolla Drive, La Jolla, 457-5590.

Jennifer Holliday: Humphrey's Tuesday, May 29, 6:30 and 9 p.m., 2303 Shelter Island Drive. 283. SEAT

Moody Blues: SDSUs Open-Air Theater, Tuesday, May 29, 8 p.m., San Diego State University. 265-6947.

Tex and the Horseheads: Rodeo, Tuesday, May 29, 8 p.m., 8980 Villa La Jolla Drive, La Jolla, 457-5590.

Phyllis Hyman: Humphrey's, Thursday, May 31, 6:30 and 9 p.m., 2303 Shelter Island Drive. 283-SEAT.

Askep at the Wheel: Belly Up Tavern, Thursday, May 31, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Pieces of a Dream: Humphrey's, Friday, June 1, 6:30 and 9 p.m., 2303 Shelter Island Drive. 283-SEAT.

San Diego Stadium Jazz Festival. San Diego Stadium Jazz Festival, Part I. featuring Kool and the Cang, Ashford and Simpson, Cameo, O'Bryan, and New Edition: San Diego Stadium, Friday, June 1, 8 p.m., Mission Valley. (213) 296-5894.

The Exploited and Channel 3: Adams Avenue Theatre, Saturday, June 2, 8 p.m., 3325 Adams Avenue, Normal Heights.

San Diego Stadium Jazz Festival, Part II., featuring Luther Vandross, Patti LaBelle: the Whitpers, Bobby Womack, and Al Hudson/One Way: San Diego Stadium, Saturday, June 2. 8 p.m., Mission Valley. (213) 296-5894.

King Crimson: SDSU's Open-Air Theater. Friday, June 8, 8 p.m., San Diego State University. 265-6947.

The David Grisman Quintet: Humphrey's, Friday, June 8, 6:30 and 9 p.m., 2303 Shelter Island Drive, 283-SEAT.

Night Ranger and Black 'N Blue: SDSU's Open-Air Theater, Saturday, June 9, 8 p.m., San Diego State University. 265-6947.

"Jazz Live" featuring the Daniel Jackson Ensemble: San Diego City College Theater, Tuesday, June 12, 8 p.m., 14th and C streets,

lowntown. 230-2481.

Al Green, Keith Pringle, and Esther Evans: Al Bahr Shrine, Thursday, June 14, 8 p.m., 7440 Kearny Mesa Road, Kearny Mesa.

The Vandals and the Cramps: Adams Avenue Theatre, Friday, June 15, 8 p.m., 3325 Adams

The Yellowjackets: Humphrey's, Friday, June 15, 6:30 and 9 p.m., 2303 Shelter Island Drive. 283-SEAT.

Simple Minds and China Crisis: Fox Theatre, Saturday, June 16, 8 p.m., 720 B Street, downtown. 231-3554.

David Sanborn: Humphrey's, Saturday, June 16, 6:30 and 9 p.m., 2303 Shelter Island Drive. 283-SEAT.



Thursday-Saturday, May 24-26



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50¢ well drinks, draft beer & wine 8:00-9:00 pm

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"Jazz Live" featuring Laurie Lehman: San Diego City College Theater, Tuesday, June 26, 8 p.m. 14th and C streets, downtown. 230-2481.

Ronnie Laws: Humphreys, Thursday, June 28, 6:30 and 9 p.m. 2303 Shelter Island Drive. 283-SEAT.

Patsy Montana: Old Time Cafe, Saturday, June 30, 7 and 9 p.m., 1464 North Highway 101, Leucadia 436, 4030

Club listings are compiled by Ron Jennings. If you wish to be incl. ded, please call 265-9382 Thursday afternoon or Friday before 5:00 p.m. The listings are

North County

Acapulco Restaurant, 1020 West San Marcos Boulevard, San Marcos 471-2150: Steven and Tanya, contemporary, Wednesday through Saturday.

Barr-X Ranch House, 119 East Broadway, Vista. 724-0510: Elton, J.R., and the Country Golds, country, Thursday through Saturday, dance instruction, Tuesday.

Tuesday.

Belly 19 Towers, 143 South Cofros Avenue, Solivas Beach, 481, 9022:
The Burriso Brothers, nock and country rock, and Red Lane, country rock, Turnsday, the Hebel Rockers, rock and reggies, and the reggies, Pfiday the Lanes Harmon Band, rhythm and blues, Saturday, and the Highther Might, rock and blues, the Highther Kings, rock and blues, rock, Monday, Forward Modien, rock, Monday Forward Modien, rock, Pfiday and Wednesday, and Rock, Pfiday and Wednesday.

Bobby G's, 485 First Street, Encinitas. 436-7397: The Heaters, rock, Thursday through Saturday; the Source, rock, Sunday through Tuesday; Network, rock, Wednesday.

Bookworts/Pannikin Coffeehouse Flower Hill Center, 2670 Via de la Valle, Del Mar. 755-3735: Bill Cantos and Bim Strassberg, jazz.

The Bridge, 1103 North Hill Street, Oceanside. 722-1904: Denny Tymer, country and contemporary, Tuesday through Saturday; Don Tennison, country and contemporary, Sunday and Monday.

The Captain's Anchorage, 180 North El Camino Place, Encinitas. 942-1400: Fran & Doran, contemporary, Wednesday through

Charlie's Niteclub, 680 West San Marcos Boulevard, San Marcos. 744-4120: Wes Reo and the

The Chopping Block, 10783 Jamacha Boulevard, Spring Valley. 728-8770: Outta Controll, rock. Thursday and Priday: Hit and Run, rock, Saturday through Monday: Freewill, rock, Tuesday and Wednesday.

The Country Side Restaurant and Lounge, 450 Douglas Drive, Oceanside, 757-0860; New Country, country, Wednesday through

The Cupboard, The Vineyard, 1535-6 East Valley Parkway, Escondido, 743-9421: Ed Lange, P. P. Charles of Parkway, P. P. Carles of Parkway, P. Carles of Parkw

1130 Buenos Ave. 276-3993 Food, cocktails, dancing, air-conditioned—21 on up

THURSDAY, TONIGHT URBAN UMBRELLA with
LAWS OF MOTION and THE SEVENTH

The people who brought you the Street Sce THE SAN DIEGO ALE PESTIVAL PRESENT JAMAALADE ET TACUMA formerly with Ornette Coleman. Plus



SATURDAY, MAY 26
Propie Who Died Died -- PRON NEW JIM CARROLL

TWISTED
ROOTS
In which Root-er Paul reunites with singer Ma and Roman Mikey Bore

THIS SUNDAY, MAY 27

BEAT FARMERS SCREAMIN'
SCREAMIN'
SCREAMIN'
STREMS uith
DAN MCLAIN' SONS
Horis & Pul Kumenski from The Heart
POREIDDEN PIGS plus
MOJO RIXON

TUESDAY, MAY 29 MELTON CONTROL OF THE PROPERTY PROCESS BY SECURITY FOR THE PROCESS BY A SECURITY FOR THE PROCESS BY A SECURITY OF THE PROCESS BY A SECURITY OF THE PROCESS BY A SECURITY OF THE PROCESS BY A SECURITY BY A SECURITY

WEDNESDAY, MAY 30 BORN CROSS-EYED with W.W. HI (World War III) and Introducing I DRIVE

TOP-ORROWS May 31st. Metal Heads Presents
BRILE BLACK, BMN OF AGE, NEW SALEM, and DEVOKE. June 1st.
ROCKIN PROCEEDING AUGUST DE MAN DEVOKE. June 1st.
ROCKIN PROCEEDING AUGUST DE MAN DEVOKE. June 2nd.
OUTER CRICEL with their hir "Mone Last", plus JUNINERS. June 2nd.
SJ. Peersonk Poligone recorning unites and their hir "Irm Per Jag-indto record nea olibura, util "Jek Was I' Weer The Collier" & "When Was
Weer Young," MISSER VIEW ARMINES—Supplier in one nom. June 7th
Prom Nashnille BLIDDH NOLLIN CRICKETS. June 8th. BLOCO ON
THE SALOLE. June 8th. VOLKENT FERMINS.

The Del Mar Cattle Company, 12702 Via Cortina, Del Mar. 259-8833: Stampede, country, Thursday through Monday; White Lightnin' Express, country, Tuesday and Wednesday.

Distillery East, 755 Metcalf Street. Escondido. 741-9393: Recorded music, Thursday through Saturday

Distillery Nightclub, 140 South Distillery Nightclub, 140 South Sierra Boulevard, Solana Beach, 755-6733: Bratz, rock, Thursday through Saturday; the Reflectors, rock, Bratz, rock, and Netfice to Appear, rock, Sunday; Notice to Appear, rock, Tuesday; the Reflectors, rock, Wednesday.

country and contemporary Wednesday through Saturday

Fireside Lounge, 439 West

Washington, Feondido 745-1931 Illusion, rock, Thursday through Saturday, 911, rock, Tuesday, Prophet, rock, Wednesday.

Fish House West, 2633 South Highway 101, Cardiff, 753-6438; Jason Chase, contemporary, Thursday through Saturday.

Gilbey's Cocktail Lounge, 945 West Valley Parkway, Escondido. 480-9420: Friendship, contemporary. Thursday through Sunday, Gil and Linda, contemporary, Monday through Wednesday

Gizmo's, 380 North El Camino Real, Encinitas 942-1676: The Effects, rock, Thussay litrough Saturday, comedy night, Sunday, Voyeur, rock, Monday and Tuesday the West Coast Twisters, rock, Wednesday.

729-9244: Tony Soraci and Co. with Judy Ames, contemporary, Tuesday through Saturday: the Island

> Hill House, 2730 Via de la Valle, Del Hill House, 2730 Via de la Valle, Del Mar, 755-6614: The Roosters, rock, Thursday, Wheels, rock, Friday and Saturday, the Mark Lessman Band, iazz and rock, Sunday, Ella Ruth Piggee, jazz and blues, Monday, the Bruce Cameron and Hollis Gentry Ensemble, jazz, Tuesday, Thunderbolt the Wondercolt, rock, Weinesdaydes

Hungry Hunter, 1221 Vista Way, Occariside, 433-2633: Steve Moris, comedy and music, Wednesday through Saturday, John Barker, Top 40 favorites, Sunday through Normandy Cocktail Lounge, 215 North Hill Street, Oceanside, 722-4771: Freewill, rock, Thursday through Saturday; the Echoes, '60s

Hungry Hunter, 11940 Bernardo Plaza Drive, Rancho Bernardo. 566-2400: Terry Scheidt, contemporary, Wednesday and Thursday; the Rondeaux Brothers Old Time Cafe 1464 North

Old Time Cate, 14e4 North Highway 101, Leucadia, 436-4030; Denise Genaro and Andy Gallaher, country blues and originals. Thursday, the Bonnie Phipps Ensemble, autoharp and folk music, Friday, Ferron, folk and originals. Saturday, San Hinton mporary, Friday and Saturday Jolly Roger, 1900 North Harbo Drive, Oceanside, 722-1831; Russ Kirkpatrick and Dan Lehner, originals, Saturday; Sam Hinton, folk, Sunday; Old Time Hoot Night, Muleaney's, 340 East Grand Tuesday: Kate O'Malley, spoonist, Wednesday, Sunday Brunch Muhaney's, 340 East Grand Avenue, Escondido, 741-0935: The Features, rock, Thursday through Saturday, Ollie Baja, contemporary, Sunday and Monday Rich Hunt, contemporary, Tuesday, the Heaters, rock, Wednesday. Concert: Catherine Espinoza, Irish

Pacific Espresso, 235 North El Camino Real, Encinitas. 436-1248: Joe Farrell, Jazz. Friday and Saturday; Tripp Sprague and John Leftwich, Jazz. Sunday brunch.

Pancho's, 1309 Camino Del Mar Pancho's, 1309 Camino Del Mar. 481-0414: Recorded music. Thursday; Purl, rock, Friday and Saturday; the Five Careless Lovers, blues jam, Sunday; recorded music Monday through Wednesday.

Paradise Gardens Natural Food Escondido. 489-1217; Paul and Carla Roberts, folk, Wednesday.

Pea Soup Anderson's, 890 Palomar Airport Road, Carlsbad. 438-0880: Moviola, contemporary, Thursday through Saturday.

Pomerada Club, 12237 Pomerado Road, Poway. 748-1135: High Steppin', country, Wednesday through Saturday; country dance lessons, Wednesday.

JAMAALADEEN Friday, May 25, 9:00 pm

at Spirit 1130 Buenos Avenu (Off Morena BNd.)

With special guests, Trowsers & WWIII

Tickets available at all Ticketron autlets and at the Spirit. \$6.00 general admission, \$5.00 for San Diego Jazz Festival members Advance reservations call 459-1404.

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SAN DIEGO ORIGINAL MUSIC SHOWCASE

This is the first in a monthly series of Original Music Show featuring some of San Diego's best original bands. Come out and support our local music.

THE MONROES THE RICK ELIAS BAND **ODD PENGUIN**

Tickets on sale at the door—\$2.50 Show starts at 9:00 pm

STAR TREKIL THE SEARCH FOR SPOCK

Come join the search all this week at the Halcyon. Tickets to the premiere screening on Thursday, May 31, plus soundtrack albums given away all week long.



Avenue, Carlsbad, 729-2989; Yaboo rock, Friday and Saturday Incognito, rock, Sunday.

Ramada Inn, Scotty's Pub. 2500 South Escondido Boulevard, Escondido. 747-5000; Just Us. contemporary: Tuesday through Saturday: live musical entertainment, Sunday and Monday, call club for information

Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bermardo Oaks Drive, Rancho Bermardo. 487-1811 or 277-2146; Jim Gates and Sound Investment contemporary, Tuesday through Saturday, the Marley Days Quart contemporary, Sunday and Martin contemporary, Sunday and Martin Contemporary, Sunday and Martin Janist, Thursay through Saturday, Jim Malone, pianist, Sunday and Monday, Greg McCimnis, pianist, Tuesday and Wednesday. Reuben's, 2515 El Camino Real, Carlshad, 434 1766: Freestyle, contemporary, Tuesday through Saturday.

Rogue Stills, 9850 Carmel Mt. Road, Penasquitos. 578-2144: Peter Jay, contemporary, Monday through Saturday.

Roxy, 517 East First Street, Encinitas. 436-5001: Kevyn Lettau and Ron Satterfield, jazz, Friday

Rudi's Hidden Acres, 3700 Carmel Valley Road, Del Mar. 481-9656; C.W. Express, country, Friday and Stage Coach Inn., 1865 Vista Way. Vista. 724-9090: Coyote, country, Wednesday through Sunday.

Teepee Room, 1270 Main Street, Ramona. 789-3755: Live country

Mustang Club=

Rock n' Roll

music, Friday and Saturday, call

Tequila Flats, 3296 Mission Avenue. Oceanside, 757-7757: The Bad Boys, rock, Wednesday through Sunday; Nightwing, rock, Monday

> That Pizza Place, 2622 El Camino Real, Carlsbad, 434-3171; Brass Tax

Valley Center Inn Saloon, 27555 Valley Center Road, Valley Center, 749-1466; Steppin Out, country, Friday and Saturday.

Vista Entertainment Center, 435 West Vista Way, Vista, 941-1032. Jockey Club: Premonition, rock, Thursday through Saturday; live rock, Sunday and Wednesday, call club for information. Turf Room; Image, contemporary, Wednesday

Friday, and Saturday. Derby Room: recorded dance music, Thursday through Saturday.

Whiskey Creek, 14240 Poway Road Poway, 748-7531; Rick Backus and Harmony, country, Wednesday through Sunday; live country

Whiskey Flats, 1260 West Valley Parkway, Escondido, 745-8640: Planet, rock, Thursday through Saturday, Automatics, rock, Sunday and Monday; the Heroes, rock, Tuesday and Wednesday.

Winner's Circle, 550 Via de la Valle, Solana Beach. 755-6666: Bob Long, piano variety, Wednesday through Saturday; Singing Machine, recorded music, sing-along, Tuesday.

Beaches

Aimee's, Hotel La Jolla, 7766 Fav wenue La Jolla 454-3001: Jimm Fontane, contemporary, Tuesd through Saturday; J.J. Frank, contemporary and jazz piano, Monday through Friday happy

Atlantis, 2595 Ingraham Street, Mission Bay, 224-2434: Paul and Kathy, contemporary dance music, Tuesday through Saturday.

Bahia Hotel, 998 West Mission Bay Bahia Hotel, 988 West Mission Bay Drive, Mission Bay. 488-0551: Mercedes Lounge: Signed, Sealed, and Delivered, contemporary, Tuesday through Saturday; Cheatham's Jazz Quartet, jazz, Sunday, Piano B.: Buddy Reed,





THE ROCKETS very Thursday, Friday & Saturday

ANSON &

KING BISCUIT BLUES



MANDOLIN WIND RESTAURANT

REFLECTIONS

No cover charge Thursday Kamikazes \$1.00 Open Tuesday Saturday 7 pm to 2 am 3595 Sports Arena Bled. (across from S.D. Sports Arena) 223-5596



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in their first San Diego appearance. Tuesday-Saturday from 8:30 pm

The Best of the '50s with Ducktail Revue Every monday night from 8:30 pm, every Thursday & Friday 5:00-8:00 pm

Happy Hour Monday through Friday, 5:00-7:00 pm Complimentary hors d'oeuvres



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

Atlantis Lounge Tuesday through Saturday featuring

Paul & Kathy

Marley Days Quartet

Columbus 3+1 August 28 through September 22



on Mission Bay next to Sea World 224-2434

Tuesday through Saturday: Bob MacLeod, Sunday and Monday.

Beach Club, 1921 Bacon Street, Ocean Beach, 222-6822: The Hurricanes, blues and rhythm and blues, Thursday Yikes, rock, Friday and Saturday.

Carlos Murphy's, 4303 La Jolla Village Drive, La Jolla, 457-4170: Rockola, oldies and Beatles music, Wednesday through Saturday, the Music Machine, recorded music singalong, Sunday and Monday,

Catamaran Hotel, 3999 Mission
Boulevard, Mission Bach
Misson Bach
Misson Bach
Misson Bouch, Contemporary, 277
Tuesday through Saturday
Polymesian Lounge: Storie Woods, Sar
contemporary, Monda; through
Friday happy hours.
Tu

Che Cafe, Revelle Campus, Torrey Pines Road, UCSD, 452-2311: Inity, reggae, and the Trowsers, ska and reggae, Saturday.

Chuck's Steak House, 1250 Prospect Street, La Jolla, 454-532 Aubrey Faye, jazz, Wednesday through Saturday, Zzaji, jazz, Tuesday. Elario's, 7955 La Jolla Shores Drive, La Jolla, 459-0541; Jesse Davis, contemporary, Tuesday through Saturday, Stone's Thro vintage jazz, swing, and rock, Sunday and Monday.

Hakyon, 4258 West Point Loma Boulevard, Loma Portal, 225-9539 The Heroes, rock, Thursday through Saturday, with the Flexies rock, Friday happy hour. New Language, rock, Sunday and Monday, Four Eyes, rock, Tuesday

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

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

Islandia Hotel, Circle Lounge, 1441 Quivira Road, Mission Bay. 224-3541: Sandee and the Ram Band, variety stage show, Tuesday through Saturday. Jose Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-3220. The Siers Brothers, rock, Thursday through Saturday, Bobby Cheerolet and the King Biscuit Horns, rock, and blues, Sunday and Monday, David Bradley and the Mantac Band, comedy and music, Tuesday and

La Avenida, 1301 Orange Avenue, Coronado, 435-6262; Mixed Company, contemporary, Friday and Saturday.

La Valencia Hotel, 11:22 Prospect Street, La Jolla, 454-0771: Bob MacLeod, piano and vocal variety, early evening Tuesday, and Thursday through Saturday.

Le Chalet, 5046 Nessport Avenue, Occan Beach, 222-5300. The Echoes, 60s rock, Thursday through Saturday; the Hurricanes, blues and rhythm and blues, Sunday and Monday, Modern Art, rock, Tuesday and Wednesday.

McP's, 1107 Orange Avenue, Coronado. 435-5280: The Booze Brothers, rhythm and blues, rock, and comedy. Thursday through Saturday. Mexican Village, 120 Orange Avenue, Coronado, 435-1822: Third Degree, contemporary, Friday and Saturday; Cori Cobb, contemporary, Sunday through Thursday.

Mom's Saloon, 945 Garnet Avenue, Pacific Beach, 483-7737; Emperov, rock, Thursday through Saturday; Shake, rock, Tuesday and Wednesday.

Mulvanev's, 1031 Orange Avenue,

Mustang Club, 3595 Sports Arena Boulevard, Loma Portal, 223-5596: Canada, rock, Tuesday through

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach. 270-7522: The Bruce Cameron and

Hollis Gentry Ensemble, jazz, Thursday through Saturday; Ella Ruth Piggee, jazz and blues,

Coronado, 435-4600, Jenuch Williams, contemporary, Priday and Saluriday.

Radeorgi Inn., 2901 Nimitz Saluriday.

Radeorgi Inn., 2901 Ni

Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay, 274-3314: True Spirit, contemporary, Tuesday through Saturday Take 3 nostalgia, pop, and blues, Wednesday.

Jolla, 457-5590; Moving Targets, rock, Thursday through Saturday.

fony Carey, rock, Sunday; Paul foung and the Royal Family, rock

Monday: Tex and the Horseheads, rock, Tuesday: live rock, Wednesday, call club for

Syndicate Nightclub, 2170 Chatsworth Boulevard, Loma Portal. 226-4578: Bible Black, rock, and Assassins, rock, Friday, the Crawdaddys, rock, Marual Scan, rock, and the Grave Digger V, rock, Saturday.

Sunday: the Features, rock, Monday
and Tueday. King Riscutt Blues.
Blues and Hybrid and blues.
Suntare, 4475 Mission Bleach
Bouleard, Laciff Bleach, Tag. 8900.
Light classical music, Sunday
Burneth, Burneth, Laciff Bleach, Tag. 8900.
Light classical music, Sunday
brunch.

Vacation Village Hotel, Bay Lounge, Vacation Isle, Mission Bay. 274-4630: Shine H On, contemporary, Tuesday through Saturday, True Spirit, contemporary, Sunday and Monday.

Victor's, 1403 Rosecrans Street, Point Loma, 226-1871: Upstairs: Musis Magic contemporary, Thursday through Saturday; Norman Clifford, Sunday through Tuesday, Plano Bar Louis Vasquez, early evening, Monday through Saturday, with Norman Clifford and Frankie Perlin, early evening Friday and Saturday.

Windrose, 1935 Quivira Road, Marina Village, Mission Bay Park, 223-2335; Ipso Facto, rock, Wednesday through Saturday; the Toys, rock, Sunday and Monday; Ricky and the Jets, vintage rock, Tuesday. San Diego North

The Abilene Country Saloon, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131: Orimmaron, country, Tuesday through Satunday, country dance lessons, Tuesday through Thursday.

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

Bacchanal, 8022 Clairemont Mesa Boulevard, Kearny Mesa, 560-8022; J.J. Frank and the Coalition Orchestra, jazz, rock, and contemporary, Thursday through Saturday, with Charley's Good Time Band, jazz, Friday happy hard processors, Top 40 dance music, Sunday.

Black Angus, 10370 Friars Road, Mission Valley. 563-5862: Aria. contemporary, Tuesday through Saturday.

he Blarney Stone Pub, 5617

E JACKSON, Sunday, SDSU's Open-air Theater

Balboa Avenue, Clairemont. 279-2033: Brian Connolly, Irish music, Wednesday through Saturday. Bunbury'a, 9906 Mira Mesa Boulevard, Mira Mesa. 578-8666: The Fine Line, jazz, Thursday through Saturday. Carriage House, 7945 Balboa Avenue, Clairemont. 278-2597; Dar Connor, country originals. Wednesday through Saturday.

El Rico's, 5353 Mission Center Road, Mission Valley, 297-8361: Michael Edwards, contemporary, Wediesday through Saturday; Tracy Hunt and Company, Jazz, Saturday and Sunday, David Fitch and Carlos, contemporary, Tuesday

Gold Coast Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7731: Piano Bar, Sharon Skidgell, Sunday, Monday, Wednesday, and Thursday, Fevan Melton, Tuesday, Friday and Saturday.

Hajji Baba, 104 Mission Valley Center West, Missior; Valley. 298-2010: Live Arabic music and entertainment, with DeliJah, belly dancing, Thursday through Sunday.

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

Islands Lounge, Hanalei Hotel



Hot Southern Rock & Roll

in Chula Vista 427-4200

Dark Ryder information and bookings—call 295-4549 or 560-1904 San Diego's
new, hot & exciting club & cafe
THE
COPA NIGHTCLUB
COMING
FRIDAY, JUNE 1ST
(Grand Opening)

Understand, perform and create any music better. JazzSchool

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Sponsoring the HAL CROOK JAZZ ORCHESTRA Every Monday, 8 pm at the Bacchanal LIMELIGHT
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Come in and sign up for
\$100 GIFT CERTIFICATE

7612 Linda Vista Road, Suite #109 (across from Kearny High School)

Guitars, amps, band accessories SAVE 10% ON ANY PURCHASE WITH THIS COUPON THROUGH 6/2/84. THE SYNDICATE presents Memorial Meetkend Bash

Friday. May 25
Heavy Metal Night with
BIBLE BLACK • ASSASSINS
Saturday, May 26

Saturday, May 26
Mod Night with CRAWDADDYS •
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2176 Chatsworth Blvd., in Pt. Loma
At comes of Chatsworth & Volume Take Reserves were from 1.5 or 1.8 go
right on Lyston. Tollow to Chatsworth. For more information. 226: 4578.
Doug open and 200 jum Ages 17 and an welcom



Friday, 7 pm—Tobacco Road Friday, 7 pm—Top 40 Rock DJ aturday, 9 pm—Cotton Mouth D'Ard featuring Chris Norris

7149 El Cajon Blvd. (just east of 70th St.) 698-6042

BODIES

Thursday, May 24
LONE RIDERS

Friday, May 25 STRETCH Versatile rock



Saturday, May 26



MOJO NIXON

The Beat Farmers may be the best country-rock/ blues and to come down the pike since Creedence Clearwater levival"—Billboard Magazine

Sunday-Tuesday, May 27-2 STRETCH Versatile rock



Vednesday, May 30—Ladies' T-Shirt Night—Cash Prizes!

LONE RIDERS
Drink Specials Wednesday 7:00 pm-9:00
50¢ well drinks, 50¢ bottle beer.

\$5.00 steaks with open salad har and baked potato. You cook it yourself; so if you burn it—tough steak

6149 University Avenue · 583-5700

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2051 Shelter Island Drive in the Shelter Island, Marina Inn

Join us for the fun!

Tuesday-Saturday, 9 pm-1 am No cover



Oh! Ridge

Plus Bill Brackett Sunday & Monday

\$ 1 drink specials 6pm-1 ipm Tuesday-Thursday Tickle Your Tastebuds.*



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*Family Prices—Most menu items under \$5. 1904 Quivira Rd. • West of Sea World in Marina Village • 223-8061 WE'RE DEALING
LIVE ROCK
TUESDAY THROUGH
SATURDAY FROM
8:00 PM NIGHTLY



ursday, May 24-Tonight

Special INDIANA JONES"
Promo-Movie Party
We're
giving away FREE
Tickets · Posters · T-shirts

\$1 DRINKS ALL NIGHT LONG

& ANY DRINK IN THE HOUSE 75¢ TILL 9:30 PM

\$3333.33 CASH LIP SYNCH CONTESTS

\$150 weekly • \$495 semi-finals • \$750 finals • Entry blanks and into at the Alami
& ANY DRINK IN THE HOUSE 75¢ TILL 9:30 PM

Every Wednesday is

S200 CASH PRIZES Free takek tops to contestants.

& ANY DRINK IN THE HOUSE 75¢ TILL 9:30 PM 3093 CLAIREMONT DRIVE • SAN DIEGO

3093 CLAIREMONT DRIVE • SAN DIEGO Adjacent to Clairemont Bowl • Doors open 8:00 pm • Must be 21 with proper I.D. 276-0301 • 276-2240 • 276-3437 2270 Hotel Circle North, Mission Valley, 297-1101: Bogart, contemporary, Thursday through Saturday; Bobby O'Day, contemporary, Sunday and Monday the Spud Brothers, comedy and music. Tuesday and Wednesday

Kearny Mesa Bowl, 7585 Clairemont Mesa Boulevard, Kearny Mesa. 279-1501: Triple Play. contemporary, Thursday and Friday.

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

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley.

Notice to Appear

299-2828: The Ron Bolton Band 259-2626: The Ron Bolton Band, rock, Thursday through Saturday. Dirk Debonaire, rock, Friday through Monday; Moving Tangets, rock, Tuesday and Wednesday.

The Magic Lamp, 9522 Miramar Road, Mira Mesa. 271-8780; Live contemporary music, Thursday through Saturday.

Monterey Whaling Company, 88 Camino del Rio South, Mission Valley. 291-1638: Steve Hudson

REFLECTORS

755-6733

Sunday, May 27 **DISTILLERY'S**

8TH

ANNIVERSARY PARTY

Hosted by % rock of the 80's

Doors open and live music begins at 7 p.m.

THIS WEEKEND

THURSDAY IS \$ DOLLAR NIGHT

Weekend Happy Hour 7-9 p.m.

50¢ beer, wine, & well drinks

Tuesday, May 29
UCSD NIGHT

Notice to Appear

All UCSD students with valid UCSD I.D. will receive one free well drink.

91 BIG WEDNESDAY

Happy Hour 7-9 p.m.
Featuring D.J. Billy Bones
254 beer \$1.00 wells, our incredible taco:
Brand new surf flicks from Rip Curl.

REFLECTORS

Padre tickets, concert tickets

Navajo Inn. 8515 Navajo Road. San Carlos. 465-1730: Quest. rock, Tuesday through Saturday; Red Alert, rock, Sunday and Monday. Monk's, 10475 San Diego Missic Road, Mission Valley, 563-0060: Forward Motion, Top 40 dance music, Tuesday through Saturday; the Bruce Cameron and Hollis Gentry Ensemble, jazz, Sunday and

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

The Moonglow, 4615 Clairemont

through Saturday

Drive, Clairemont. 273-1022: Justice, Top 40 and oldies, Tuesday

Pavillon Lounge, Town and Country Hotel, 500 Hotel Circle North. 291-7131: Southwind, contemporary, Tuesday through Saturday.

Peter D's, 5149 Clairemont Mesa Boulevard, 277-3217: The Bobby Adado Trio, jazz and contemporary, Thursday through Sunday.

Smuggler's Inn, 402 Fashion Valley, Fashion Valley East. 291-7170. The Rockaways, music and fun from the 50s to the '80s, Tuesday through Saturday.

The Speakeasy, 9379 Mira Mesa Boulevard, Mira Mesa. 566-0970; The Jimmy Corsaro Trio, jazz.

Spirit, 1130 Buenos Avenue, Bay Park, 276-3993: Urban Umbrella, rock, Laws of Motion, rock, and the Seventh, rock, Thursday; Jamaaladeen Tacuma, jazz, the Trowsers, ska and reggae, and WW.HI, rock, Friday: Jim Carroll, rock, Twisted Roots, rock, and Gary Heffern, rock, Saturday; "Peanut Butter and Blues Jam" Night, Tuesday: I-Drive, rock, W.W.III. rock, and Born Crosseyed, mus rock, and Born Crosseyed, music of the Grateful Dead, Wednesday.

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

Tio Leo's/Mira Mesa, 10787 Camino Ruiz, Mira Mesa, 695-1461: Camino Ruiz, mira Piesa, osc. Pol-Joe Stewart, contemporary, Wednesday and Thursday; Espresso, contemporary, Friday and Saturday; Danny Lopez, contemporary. Sunday through Tuesday.

Tio Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge 280-9944: Costa V. contemporary, Thursday, Sunday, Monday, and Wednesday; Joe Stewart, contemporary, Tuesday, Friday, and Schurday.

Wrangler's Roost, 6608 Mission Gorge Road, Mission Gorge. 280-6503: Steer Crazy, country, Tuesday through Saturday; Cimmaron, country, Sunday; Jerry Baze and a Touch of Country, country, Monday.

San Diego South

Anthony's Harborside, 1355 North Harbor Drive, downtown. 232-6358: Niteline, variety dance music, Tuesday through Saturday.

Aztec Bowl, Turquoise Lounge, 4356 Thirtieth Street, North Park. 283-3135: Fundi and Good 263-3130: Fundi and Good orpany, contemporary, Thursday through Saturday, live contemporary music, Wednesday, call club for information.

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

Boat House, 2040 Harbor Island Drive, Harbor Island, 291-8010: The Spud Brothers, comedy and music. Thursday through Saturday, Raggle Taggle, variety — Renaissance to sizz, Sunday and Monday, the Twotones, rock, Tuesday and Wiednasday and

Bodie's, 6149 University Av East San Diego, 583-5700: The Lone roders, rock, Thursday an Wednesday: the Beat Farmers. rock, Saturday through Tuesday, call club for information.

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

Doc Masters, 2051 Shelter Island Drive, Shelter Island, 233-2572; Oh Ridge, comedy and music, Tuesday through Saturday; Bill Brackett, comedy and music, Sunday and

Doolde's, 4225 El Cajon Boulevard, Esst San Diego. 283-6581: Paul Gregg, piano bar, Wednesday through Monday; Patti Glenn, piano bar, Tuesday.

Drowsy Maggie's, 31st and University, North Park. 298-8584: San Diego Storytellers, tall tales and stories, Thursday: Paul and Carla Roberts, folk. Friday: the Paradise Street Band, Irish music and

folk, blues, and originals, Sunday; Old Time Hoot Night, Monday; the Peter Sprague Trio, jazz, Tuesday, Bluegrass Jamboree, Wednesday Early Evening Shows: Lynn Hall, Latin American harp. Thursday: Tom Cahoon, folk, Saturday,

The Escape Lounge, 421 University Avenue, Hillcrest. 295-8282: The Tony Achilles Trio, jazz, Tuesday through Friday; Barbara Casler, piano, organ, and vocals, Saturday through Monday; Holly Babel and Eddie Gold, piano, organ, and vocals, Sunday brunch.

Fat City/China Camp, 2137 Pacific Highway, downtown. 232-0686: Most Valuable Players, jazz, Friday

Harpoon Henry's, 2725 Shelter Island Drive, Shelter Island. 224-8242: J.J. Frank and the Coalition Orchestra, pop, the Zorgonian Jazz Quartet, jazz, Eridas theough Sundet,



DANCING LIVE ENTERTAINMENT 7 NIGHTS A WEEK

HAPPY HOURS WEDNESDAY 8-9, 75¢ Schnapps
THURSDAY 7-9, \$1.00 import beer
FRIDAY 4-5, 95¢ well drinks
MONDAY-SATURDAY 5-7, \$1.35 well doubles



THE ECHOES

Thursday, Friday & Saturday May 24, 25 & 26. No cover.





The blues are back Sunday & Monday May 27 & 28. No cover.

MODERN ART

Tuesday & Wednesday May 29 & 30. No cover.

Sat. & Sun. Pool Tournament 2 pm 5046 Newport Ave. . Ocean Beach



ROCKIN' WEEKEND



DEBONAIRE

Two dance floors
Three bars Two bands Three music video screens

SUNDAY

DIRK DEBONAIRE

MONDAY

9/ MEMORIAL DAY PARTY with STEVE WEST

and 9/ personalide DIRK ALE

DEBONAIRE TUESDAY

Tuesday is ...
SUPER FASHION AUCTION NIGHT
WITH FASHION INTERNATIONAL

Moving Targets

WEDNESDAY

BLUE NUN NIGHT Moving Targets

Dress code & picture I.D. strictly enforced. CABARET DRINK SPECIALS
SUNDAYSI MONDAYSI
Vodka \$1.25 Long Island Iced Teas \$1.25 TUESDAYSI WEDNESDAYSI THURSDA Karls \$1.25 Blue Nun by the glass \$1.25 Margarkas

Hotel San Diego, 339 West Broadway, downtown, 234-0221; Juke Box Lounge: Skip Garcia, contemporary and originals, call club for days and times; big band wing music, Friday, call club for information; It a Cobb's Jazzbo, land jazz, early evening

Humphrey's, Half Moon Inn. 2241 Humphrey's, Half Moon Inn, 2241 Shelter Island Drive, Shelter Island. 224-3577: Piano Bar: Larry Page. Wednesday through Saturday; Lynn Cherry, Sunday through Tuesday; Alicia Thomas, Monday through Friday happy hours.

Imperial House, 505 Kalmia (at Park Boulevard), Hillcrest, 234-3525: Wayne Jure and Richard James, jazz, Friday and Saturday

"The Invader," at the dock at 1066 North Harbor Drive, downtown. 298-8066: The Invaders, contemporary music for dancing. Tuesday through Sunday.

Jolly Roger, 807 West Harbor Drive, Seaport Village, 233-4300: The Night Managers, contemporary, Tuesday through Saturday.

Mandolin Wind, 308 University Avenue, Hillcrest, 297-3017: King Biscuit Blues, blues and rhythm and blues, Thursday through Saturday; the Hurricanes, blues and rhythm and blues, Tuesday, Anson Funderburgh and the Rockets, rhythm and blues, Wednesday.

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

Our Place, 2424 Fifth Avenue, Hillcrest. 232-1773: The Bobby Gordon Trio, jazz, Friday and Saturators

Pacific Wine Bar and Bistro, 480 Market Street, downtown. Market Street, downtown. 239-9839: Dining Room: Mel Goot, jazz piano, lunch time and early evening Friday and Saturday.

Patrick's II, 428 F Street, downtown, 233-3077: The Sy Rainey Trio, jazz, Wednesday, Pro Bri-tham's Preservation lazz Band, jazz, early evening Thursday. Nitetrain, 50s and 60s light rock for dancing, early evening Friday and Saturday.

Prophet Restaurant, 4461 University Avenue, East San Diego 282-7448: Lori Bell and Friends, Jazz, early evening Thursday, the Orion Duo, classical guitar, early evening Wednesday and Friday, Walter Clark, classical guitar, early evening Sturtday, Lori Bell and Shep Meyers, Jazz, early evening Sturday.

Reuben E. Lee's, 880 East Harbor Island Drive, Harbor Island. 291-1974: Gloria Michaels and Spring Fever, contemporary, Tuesday through Saturday.

Sheraton Harbor Island, 1380
Harbor Island Drive, Harbor Island.
291-2900: Trilogy Five,
contemporary, Tuesday through
Saturday, Ducktail Revue, vintage
rock, Thursday and Priday happy
hours and Monday evening.

Sheraton Harbor Island West, Sandpiper Lounge, 1590 Harbo Island Drive, Harbor Island. 291-6460: Piano Bar: Peter Robberech, Sunday through Wednesday.

Soledad's, 425 West B Street, downtown. 232-7588: Harvey an the 52nd Street Jive, jazz, Friday and Saturday.

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

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

Wind rose

Wednesday-Saturday, May 23-26 i so facto



Sunday & Monday, May 27 & 28





9/X's Jim LaMarca

ostalgic Rock 'n' Roll Tuesday, May 29





Coming May 30-June 2

ipso facto



FASHION INTERNATIONAL You name the price! (Free giveaway every show)

The Windrose weeldy drink specials: Sunday: Cuervo Gold \$1.25 Monday: Heineken on draft \$1.25 Tuesday: Margaritas \$1.25 Wednesday: Stoly Kazes \$1.25 Thursday: Iced Teas \$1.25

and rose

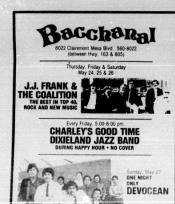
1935 Quivira Rd. · 223-2335 The best of live rock & disco in San Diego.

At Windrose, we serve fun!

Banquet facilities available.







Trojan Horse, 6179 University Avenue, East San Diego, 582-1070: The Us Band, rock, Thursday through Saturday: Strike Force, rock, Sunday: Presence, rock,

Tuba Man's, 2551 University Avenue, North Park, 295-9426; Live rock, Saturday, call club for information.

Tuba Man's No. 2, 7149 El Cajor Boulevard, East San Diego. 698-6042: Tobacco Road, vintage azz and boogle woogle, Thursday recorded music, Priday; Cotton Mouth D'Arcy and Chris Norris, Jazz, Saturday.

Viscount Hotel, 1960 Harbor Island Drive, Harbor Island. 291-6700: Jarrett, oldies and newies, early evening Tuesday through Saturday

East County

Antonio's Hacienda, 700 North Johnson, El Cajon, 442-9827; Neutral Ground, contemporary, Lay and Saturday.

Baxter's, 1025 Fletcher Parkway, El Cajon, 442-9271: Kicks, rock and roll, Thursday through Saturday; Patrol, rock, Tuesday and

Black Angus, 1000 Graves Avenue El Cajon, 440-5055; RPM, rock, Tuesday through Saturday.

Blamey Stone Too, 7059 El Cajon Boulevard, La Mesa. 463-2263: Sean McVicker, Irish music, Wednesday through Saturday: the Hintons, Irish folk music, Sunday and Tuesday.

The Boondocks Restaurant, 8320 Parkway Drive, La Mesa. 465-3660. Jerry Burchad, contemporary piano, Thursday through Saturday; Bruce Robbins, contemporary, Sunday and Monday; Jim Moore, contemporary, Tuesday and Wednesday.

Bull and Bear, 690 North Second Street, El Cajon. 440-5757: Clutch Cargo, contemporary, Tuesday through Saturday.

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

Chico Club, 7366 El Cajon Boulevard, La Mesa. 464-9555: Tim Knoor, one-man variety, Friday and

Circle D Corral, 1013 Broadway, El Circle D Corral, 1013 Broadway. Cajon. 444-7443: Country Casanowa, country, Tuesday through Saturday; Cottonwood, country, Sunday and Monday.

Street, El Cajon. 442-0258: Piano Bar, Joey Chess, Wednesday and Thursday; Joey Chess and Stevie Adams. Friday and Saturday; Dale Pearson, Sunday through Tuesday

Don's West, 5286 Baltimore Drive, La Mesa. 462-0533: Southern Comfort, country, Wednesday through Sunday.

Flinn Springs Inn, 15505 Highway 80, El Cajon, 443-9568: Free Rein, country, Friday through Monday.

George Joe's Restaurant, 9586 Murray Drive, La Mesa. 469-6158: Donny Topaz, contemporary, Thursday through Saturday.

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

The Hungry Hunter, 402 Fletcher way, El Cajon, 442-0517; Tony Irvine, country and contemporary Thursday through Saturday.

Kentucky Stud, II:377 Woodside Avenue, Santee, 448-3402: Shado Riders, country, Friday through

Lakeside Hotel, 9940 River Street Lakeside, 443-9591; Red Lane mo tamblin' Feser, country, Friday



No cover. Happy, happy hour 50¢ well drinks, beer & wine 8:00-10:00 pm

Magnolia Mulvaneys

Corner of Magnolia & Mission Gorge Rd., Santee 448-8550



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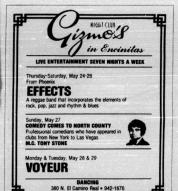
STRIKE FORCE

PRESENCE

Occuray — wear trojain Horse 1-stail of nat— 50c off any drink Wedfreday — Long Island Iced Teas \$1.25 Long Toppin will blinks & marginius \$1.25 day & Saturday — All well drinks 75c 8-10 pm

НАРРУ НПИЯ









binoculars and watch the launching of the historic "Californian" Sunset Monday

Join Jeanne Reith and

Raggle Taggle

2040 Harbor Island Dr San Diego, 291-8011 (On Harbor Island) Sunday & Monday Evening

7 pm to 11 pm Goodlimegypsyrenaissancejazzswingrock Music



Lorenzo's, 596 Broadway, Ei Cajon. 442-9696: Pitch N' Woo with Gerrie Woo, contemporary, Tuesday through Saturday; Fro Brigham's Preservation Band, Dixieland jazz, Sunday and Monday.

Magnolia Mulvaney's, 8861 Magnolia Avenue, Santee. 448-8550: The Headhand, rock. Thursday through Saturday

Mr. Bill's Backmom Saloon, 39 Mr. Bill's Backmom Saloon, 39 North Magnolia, El Cajon. 447-4500: Hutson and Best with Dave Sizemore, contemporary and variety, Wednesday through Saturday; Steve Moris, comedy and contemporary, Sunday through Tuesday.

Nite Owl East, 667 North Mollison Avenue, El Cajon. 447-3854: Visior contemporary, Tuc sday through Saturday.

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

The Outpost, 652 Grand Avenue, Spring Valley, 464-9007: County Line, country, Friday and Saturday.

The Ox Bow Inn, 9816 Campo Road, Spring Valley, 469-961S: Center Stage, country and music of the 40s and 50s, Tuesday through Thursday; Alton and the Ox Bow Country Lads, country, Friday and Saturday.

Park Place, 1280 Fletcher Parkway, El Cajon. 448-4111. Diamond, rock, Tuesday through Saturday; Prophet, rock, Sunday and Monday.

Sexton's, 7353 El Cajon Boulevard, La Mesa. 460-1500: Chain Reaction, contemporary, Tuesdey through Saturday; live musical entertainment, Sunday and Monday, call club for information.

Silver Spur, 7941 Mission Gorge Road, Santee, 448-4882: Jerry Bazz and a Touch of Country, country, Wednesday through Sunday.

Turquoise Lounge, 5975 Severin Drive, La Mesa. 465-1525: Status, rock and roll. Tuesday through Saturday.

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

South Bay

Bavarian Inn, 1410 Broadway, Chula Vista. 425-4000: The Gene Dewez Polka Band, polka music, Friday; live polka bands, Saturday

Black Angus, 707 E Street, Chula Vista. 426-9200: The Bizz, rock, Tuesday through Saturday.

Bull N' Stick, 608 Palm Avenue, Imperial Beach. 429-5330: Red Alert, rock, Thursday through Saturday: Tranzaction, rock. China Five Restaurant, 569 H Street, Chula Vista, 426-5951: Rex

Paris, contemporary. Thursday through Saturday. Country Bumpkin, 1862 Palm Avenue, Imperial Beach. 429-1161: Tall Cotton, country, Tuesday through Saturday; Gail Lee and Firecreek, country, Sunday and

Dance Machine, 1862 Palm Avenue Imperial Beach. 429-1161: Bandit, rock, Tuesday through Saturday; live rock, Sunday and Monday, call club for information.

Dock's Cocktails, 317 Third Avenue, Chula Vista. 422-1566: Tito Avenue, Chula Vista. 422-1566: Tito and Augustine, contemporary, Thursday through Saturday; Karen, contemporary, Sunday and Monday; Rick Lyons, contemporary, Tuesday and Wednesday.





Present your design at Club i-D to be displayed at a gallery at a later date. This ad also entitles one to purchase an i-D T-shirt for only \$1. Club i-D Mondays at 2201 El Cajon Blvd 454-0856



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11:00 am until closing, 7 days a week Hors d'oeuvres from 4:00-7:00 pm daily Entertainment from 6:30 pm, Tuesday-Saturday



1960 Harbor Island Drive. San Diego 291-6700

nue, Imperial Beach, 423-0953 Scienc, contemporary, Thursday brough Saturday.

Hutch's, 1463 Palm Avenue. Imperial Beach. 423-3479: Country Comfort, country, Friday and

Joey s., 415 Broadway, Chula Vista. 420-4828: Louie and Pina. contemporary and Latin. Thursday through Monday; Tapestry, country, Latin, and blues, Tuesday and Wednesday. Joey's, 415 Broadway, Chula Vista

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

Landmark Cocktail Lounge, 2511 Sweetwater Road, National City, 475-7313: Frank Dixon and Countr Night Life, country, Friday and

The Lantern, 1322 Third Avenue Chula Vista. 427-4200: Dark Rider, rock, Thursday through Saturday.

Street), Chula Vista. 429-8045: Colour, Latino. Thursday through

The New Trophy Lounge, 1999 National City Boulevard, National City, 477-5753: Vergie and the Orient Express, contemporary, Thursday through Sunday; Fortune, country, Monday through

Ossis Bar, 1121 Third Street

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita: 479-3537: Wayne Gire, comedy, country, rock, and oldies, Thursday through

Palomino Star, 3008 Main Street Chula Vista. 427-5889: Goodall Boys, country, Tuesday through

Wild Turkey, 5080 Bonita Road, Bonita. 267-2550: The Blitz Brothers, rock and roll, Tuesday through Saturday: dance to recorded oldies. Sunday and

PERFORMERS

Performers listings are compiled by Ron Jenninys. If you wish to be included, please call 265-9382 Thursday afternoon or Friday before 5:00 p.m. The listings are

Rock & Roll

The Assassins: Syndicate Nightclub Automatics: Whiskey Flats The Bad Boys: Yequila Flats Bandit: Dance Machine The Best Farmers: Bodie's Bible Black: Syndicate Nightclub The Blass: Black Angus/Imperial Hearth

Beach
The Blitz Brothers: Wild Turkey
Bobby Chevrolet and the King
Biscuit Horns: Jose Marphy's
The Ron Bolton Band: Lehr's

Greenhouse
The Booze Brothers: McP's Born Crosscyed: Spirit Bratz: Distillery Nightclub The Burrito Brothers: Belly Up Tavern Canada: Mustang Club

Canada: Mustang Club Tony Careg: Rodeo Jim Carroll: Spirit The Crawdaddys: Symicate Mytheclub Dark Rider: The Lantern Diamond: Park Place Dirk Debonaire: Belly Up Tavern, Labr's Growthouse

Lehr's Greenhouse
The Echoes: Normandy Cocktail
Lounge, Le Chalet
The Effects: Gizmu's

The Features: Mulvaney's/Escondido, Old Pacific Beach Cafe Flexies: Halcyon Flyweil: Alamo Four Eyes: Halcyon

J.J. Frank and the Coalition

Orchestra: Bacchanal.

Freewill: Normandy Cocktail
Lounge, the Chopping Block
Grave Digger V: Syndicate
Nightclub
The Headband: Magnolia

Halcyon Hit and Run: The Chopping Block

Hit and Rom: The Chapping Block
Busion: Firedis Lounge
Loungini Rockers: Rulph and
Eddle's
Isoo Packe: Windrose
L.A.: Montercy Whaling Company
Lane of Modors: Spirit
Lane of Modors: Spirit
Manual Seas: Spirit
Manual Seas: Spirit
Manual Seas: Spirit
Manual Seas: Spirit
Modern Art. Cethole
Moving Targets: Rodon. Lehr's
Greenhouse

Greenhouse
Network: Bolby G's
New Language: Halcyon
Nightwing: Tequila Flats
911: Fireside Lourage
Notice to Appear: Distilleny

Nightclub
One: Poway Mine Company
Outta Controll: Chopping Islock,
Normandy Cocktail Lounge
Patrol: Baxter's

Planet: Whiskey Flats

Buck's TICKETS

Nightclub
The Rhythm Kings: Belly Up

Ricky and the Jets: Belly Up

JOE JACKSON

RUSH MOODY BLUES

NIGHT RANGER

DAVID GILMOUR

SMOKEY ROBINSON PADRES—ALL GAMES

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273-4567

RPM: Black Angus/El Cajon The Seventh: Spirit Shake: Mom's Saloon Siers Brothers: Jose Murphy

The Spud Brothers: Bout House

Thunderbolt the Wondercolt: House Teys: Windrose Tranzaction: Bull 'N Stick Twisted Roots: Spirit Urban Umbrella: Spirit The Us Band: Trojan Horse Vasuum Gistmok 'N Voyeur: Gizmo's The West Coast Twisters: Gizmo's W.W.III: Spirit Yaboo: Ralph and Eddie's Yikes: Beach Club Paul Young and the Royal Family:

Contemporary/ Top 40

The Bobby Adado Trio: Poter D's

Opera & Show Tunes at your table Friday & Saturday

Salerno's

Restaurant
Chain Reaction: Sexton's
Jason Chase: Fish House West
Norman Clifford: Victor's
Clutch Cargo: Bull and Bear
Rick Cosey: Mulvaney's/Pacific Costa V: Tio Leo's/Mira Mesa and

Mission Gorge Donna Cote: Tom Ham's

Jesse Davis: Elario's Marley Days Quartet: Rancho Bernardo han Delene: Hungry Hunter/Imperia Beach

Ambition: Powery Mene Co. Judy Ames: Herny's Aria: Black Angus/Misson Valley Olile Baja: Mutaway is Econolido The Baja Strings: Black Angus/Misson John Barker: Hangry Hanter/Occanside Bogart: Islands Lounge Jeff Bryan; Dock's Cockatals Jerry Burchard: The Boondocks Restournel.

The Elements:

David Fitch and Carlos: F. Jimmy Fontaine: Ur

Valley
Forward Motion: Monk's Saloon. Belly Up Tavern Fran & Doran: Captain's

J.J. Frank: Aimees
J. J. Frank and the Coalition
Orchestra: Harpoon Hem
Bacchanal

Fundi and Good Company: Aztec

Rancho Bernardo Irm Gil and Linda: Gilbey's Cocktail

Lounge Wayne Gire: Old Bonita Store

Restaurant Jim Hawley: Old Pactfic Beach Cafe Rich Hunt: Mulvaney's/Escondido Hutson and Best with Dave



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Justice: Moonglow Just Us: Ramada Inn Russ Kirkpatrick and Dan Lehner: Jolly Roger/Oceanside Danny Lopez: Tio Leo's/Mira Mesa Loule and Pina: Joey's Rick Lyons: Docks Cocktails
Main Street: "Bahia Belle"
Gloria Michaels: Reuben E. Lee's
Mixed Company: La Avenida
Jim Moore: The Boondocks
Restaurant

Restaurant Lary Moore: Humphrey's Ron Morin: Calypso Lounge. Wooden Nickel Moviola: Pea Soup Anderson's Music Magic: Victor's

NU-FAZE TICKET SALES

RUSH 5/28 MOODY BLUES 5/29 DAVID GILMOUR 6/20 SMOKEY ROBINSON

SMOKEY ROBINSON 6/21 PRETERBERS 9/4 OINGO BOINGO 10/31 KING CRIMSON 6/8 NIGHT RANGER 6/9 JOE JACKSON 5/27 LIONEL RICHIE 7/10

THE BEST TICKETS AT

FREE DELIVERY CALL 24 HRS. 589-9099 463-9598

Gary Narra:nore: Rodeway Inn Neutral Ground: Antonio's

Hacienda Night Managers: Jolly Roger/Seaport Village Niteline: Anthony's Harborside Nitetrain: Patrick's II Bobby O'Day: Islands Lourine One Plus One: La Hacienda

Rex Paris: Chma Five Restaurant Paul and Kathy: Atlantis
People Movers: Hilton Hotel
Pitch 'N' Woo with Gerrie Woo.

Eddie Preston: Barnacle Bill's Peter Robberscht: Rancho Bernardo Inn. Sheraton Hurbor Island West Bruce Robbins: Boondocks Restaurant, La Maze The Rockways: Smuggler's Inn The Rondaus Brothers: Hurgry Hunter Riberto Bernarde

Hunter/Rancho Bernardo Terry Scheidt: Hungry Hunter/Rancho Bernardo Shine It On: Vacation Village Hotel Signed, Sealed, and Delivered: Bahia Hotel

Tony Soraci and Co.: Henry's Bob Sortillon and Key Largo: Our

Southwind: Parillion Lounge Spring Peor: Reuber E. Lee's Steven and Tanya: Acapulco Restaurant/San Marcos Brian Stevens: Multurney's/Coronado Doc Stewart: To Leo's/Mira Mesa and Mission Gorge Talea's Sandrian Lounge Don Tennison: El Cornal, The Bridge

Bridge: Mexican Village
Third Degree: Mexican Village
Alicia Thomas: Humphrey's
Tito and Augustine: Dock's

Cocktails

Danny Topax: George Joe's
Restaurant

Touch: Catamaran Hotel

Trilogy Five: Sheraton Harbor
Island



JIM CARROLL Saturday, Spirit

Hillon Hotel
True Spirit: Smiltrap Lounge,
Vacation Village Hotel
Denny Tymer: The Bridge
Vergle and the Orient Express:
New Trophy Lounge
Vision: Nite Out East
Jinnsh Williams:
Mulvaney is Coronado
Stevé Woods: Catamaran Hotel

Friday & Sunday, May 25 & 27

Saturday, May 26-call for information

Jazz

Final Weekend

Kevyn Lettau &

Satterfield

The Tony Achilles Trio: Escape

Fro Brigham's Preservation Band: Pal long's Patrick's II.

Bruce Cameron and Hollis Gentry Ensemble: Hill House, Monk's Bill Cantos and Bim Strassberg

Coffeehouse Cheatham's Jazz Quartet: Bahia

Ira Cobb's Jazzbo: Hotel San Diego The Jimmy Corsaro Trio: The

Speukeasy Cotton Mouth D' Arcy and Chris Nerris: Tuba Man's No. 2 Joe Farrell: Pocific Espresso Aubrey Faye: Chuck's Steak House The Fine Line: Bunbury's, Carlos

Murphy's
J.J. Frank: Aimee's
J.J. Frank and the Coalition
Orchestra: Harpoon Henry's,
Bacchanal
Harvey and the 52nd Street Jive:
Soledad's

Mel Goot: Pacific Wine Bar and

Bistro
The Bobby Gordon Trio: Our Place
Tracy Hunt and Company: El
Ricol/Mission Valley
Richard Jomes: Imperial House,

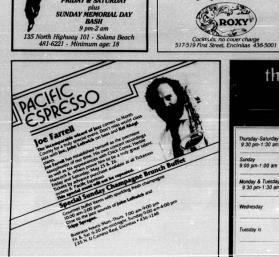
Richard Jomes: Imparial House, Salerno's Whyne Jurn: Imparial House Wayne Jurn: Imparial House Keeps Lettasa and Ron Satterfield: Rosy Bob Long: Winner's Circle Most Whashle Players: Fat Cityl China Camp Ells Ruth Plages: Hill House, Old Pacific Boach Cofe, Pation The Sy Ralang Frito Patrick's II The Plater Spragues Trito: Drossy "Appie's

The Feter Synague Thio Drousy
Aggie's
Tripp Sprague and John Leftwich:
Pucific Expresso
Stone's Throw: Elario's, Belly Up
Tauern
Jamasladen Tucuma: Spirit
Dobacco Road: Tube Men's 2
The Zorgonian Jaza Quartet:
Horpoon Henry's
Zail: Chuck's Steek House

TICKET EMPORIUM

I you don't see it listed, call and ask

8650 Miramar Rd. 578-7669 (also a 24-hour cons



FRIDAY & SATURDAY

SUNDAY MEMORIAL DAY

the =OLD == pacific beach ==CAFF=

Thursday-Saturday Bruce Cameron/Hollis Gentry

Sunday 9:00 pm-1:00 am Ella Ruth Piggee Jazz

Monday & Tuesday Features Rock 'n' Roll

King Biscuit Blues Band

Restaurant Employee Night

4287 Mission Blvd. Pacific Beach 270-7522

Folk/Ethnic

Tom Cahoon: Drowsy Maggie's Brian Connolly: Blarriey Stone Pul Perron: Old Time Cale Sam Hinton: Old Time Cale Loule and Piña: Joey's Sean McVicter: Blarney Stone Too Paradise Street Band: Drowsy Magaile's

Maggie's Paul and Carla Roberts: Drows Maggie's, Paradise Cardens Maggies, ruranse Caruens Restaurant Bonnie Phipps Ensemble: Old Time Cale Tapestry: Joey's Peggy Watson: Drowsy Maggie's

Blues/R&B/ Reggae

Terry B.: Spirit The Blonde Bruce Band: Mandolin

The Blonde Bruce Band: Mondolin Wind Bobby Chevrolet and the King Blocult Homes: Carlos Murphy: The Boose Brothers: Mc*S: The Five Careless Lovers: Puncho's Forward Motion: Month's Saloon, Belly Up Tupern:
Anson Funderberg and the Rockets: Mandolin Wind Rick Gashy and his Blue Zoo Review: Spirit!

The Hurricanes: Beach Club, Le Chalet, Mandolin Wind Interest Cafe King Biscuit Blues: Mandolin Wind, Old Pacific Beach Cafe Ells Ruth Pigese: Hill House, Old Pacific Beach Cafe, Triton Rebel Rockers: Belly Up Tavern The Rhythm Kings: Belly Up

The Krythin Hings; Deny Op Tavern San Diego Trinidad Steel Band: Belly Up Tavern Hammer Smith: Belly Up Tavern Tapestry: Joey's Trowsers: Che Cafe, Spirit

Country/ Country Rock

Alton and the Ox Bow Country Lads: Ox Bow Inn Rick Backus and Harmony: Whiskey Creek Jerry Base and a Touch of Country: Whiskey Creek, Wrangler's

Whiskey Creek, Wangler's Rood
The Beat Farmers; Bodie's California: Vam Wirkle's Center Stage: Or Bow Inn Climanors: Allern Country Solion, Wangler's Rood Dan Common Carriage House Cottonwood: Circle D Cornal Country Commons. Circle D Cornal Country Commons. Circle D Cornal Country Line: The Outpool Country Line: The Outpool Cognity Line: The Outpool Cognity Line: The Outpool Cognity Line: The Outpool

Tony Irvine: Hungry Hunter/El Cigim Russ Kiripatrick and Dan Lehner. Jolly Roger/Occurside Red Lane and Rumblin Fever: Lobeside Kodel, delig by Investiga-Lone Star Country. The Country Side Restaurant and Launge Rom Merits: Cigipo Lotange. Wooden Nickel Merc Country Side Metaurant West Country Side Metaurant and Launge Rose Country Country Side Metaurant del Lounge Rose Metaurant del Loungrasses.

C.W. Express: Rudi's Hidden Acros Frank Doon and Country Nightlife: Landmark Cocktail Lounge Elton, J.R., and the Country Golds: Barr N. Runch House Fortune: New Torpia Lounge Four Star Country: Casis Bar Free Rein: Film Springs Im Denies Genare and Andy Callaber: Old Time Call Wayns Clare: Gil Bornita Store Goodall Biese: Montain Star

OLYMPICS '84

Tony Irvine: Hungry Hunter/El

RUSH 5/28 MODDY BLUES 5/29 SAN DIEGO JAZZ FESTIVAL 6/1 & 6/2 NIGHT RANGER 6/9 SIMPLE MINDS 6/16 DAVID GILMOUR 6/20

Excellent field & plaza seats
ANGELS & DODGERS

Charlie's Nightclub Shadow Riders: Kentucky Stud The Smith Brothers: Horseshoe

The Smith Brothers: Horseshov Taxorn
Southern Comfort: Don't West
Stampedic Joh Mar Cattle Co.
Steppin' Outs Vailley Conter Inn Saloon
Steer Crasp: Winapler's boost
Joe Stewart: To be of Mission Gorge
Superactic Catomaran Hotel
Taylor Control Stampsion
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Topostry, Joseph
Don Tennison: El Cornal, The

NBA PLAYOFFS
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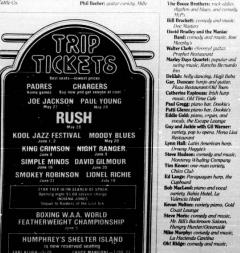
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Against All Odde — The remake of Jacquise Tourneur's OUT OF THE PSST needed to dean anyone longer PSST needed to dean anyone longer Hollywood grave-robbing epidemic, and to panel aligner of cross outside the theater door. What would seem to anot to panel a large red cross outside the theater door. What would seem to storyine has, an it BOO'HEAT, been varied into the Eightles, and there have been consoph, other attentions including a stackering of the powerful manufacture. including a stackwing of the powerful reliables; underso and the partial refintellistic surfaces and the partial refintellistic surfaces and the partial refregenerate termine fatels: (Nobodyregenerate termine)

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Airplane II: The Sequel — People who enjoyed the predecessor seem to be disappointed in the sequel. People who did not enjoy the predecessor will have difficulty telling much difference. But because fidelity, not originality, is



Indias Jones and the Temple of Down the goal this time (a new winter and director. Kein Frikleman, has taken over for the Kentucky Fried Theater team), there may be a bit more of a sense of Misson Accomplished The sheer volume of jokes, however, impressed more by industry than by set William Chapter I May Jude 1 Signey, Peter Properties of the Chapter I May Jude 1 Signey, Peter Stature; 1982.

*(New Yalley Drive In)

The Best Little Whorehouse In Texas — The stage musical Burt Reynoldsized (and Dom DeLuisized). Doily Parton is fine (despite doing a

pointless and less good rendition of one of her best songs, "I Will Always Love You", and Charles Durning prances onto the scene too late and too briefly to do much good, and Coin Higgins directed the whole deadly business with thought and care and no hope. 1882.

(Santee Direc In, from 5/25)

Blame It on Rio — Quits being a drooling travelogue just often enough and long enough to be a drooling sex comedy. Two middle-aged fathers take their full-grown daughters on holiday, one of the lathers has an affair

with one of the daughters — not his own. This comes about (Dad biams of) because the daughter — a bort of and data of the daughter — a bort of and data at if in a pornographic rovel. And, nucleitally writes her diary in the prose style of one, too Michael Carrier, Joseph Bologna, Joseph Bo

going to bother formake a third resistion of the famous and inflamous events aboard H MS Bourly, they must be a second of the famous and inflamous events aboard H MS Bourly, they must be a second of the famous and th

University Tourne Centre)

Creatives Outry Reas — Defension of the Constitution of the Proprietors (etc.)

De orinate all Responsesse (etc.)

De orinate all

Fore, 1984.

(Ken, 1980)

Calgula — The most cryptic credits on any move over. The damassed on any move over. The damassed on any move over. The damassed own any move over. The damassed own the framework of the confused own the framework of the confused own the framework of the confused own the Breakin' The only, and ample, rea-son to see this is the dancing. And dwnn that, as directed by Jede Siberg, is often badly framed and parcelled out in mers snatches rather than fully formed sequences. One such se-quence, in which a dancer identified as Michael Boogatoo Shrimp' Chambers, performs a pas-dis-deux Theater

436-SHOW
PIRE and D Streets. Encinias

Chattanooga Choo Choo — Com-edy aboard the train immontalized by Genn Miller with Banara Edon Joe Namah, and George Kennedy, de-rected by Brico Biston, (Cartouge Cremn & Chema Praz 5, Chemas Santee Drive in Kar Mesia Chemas Santee Drive in Kar Mesia Chiego Scotta By Drive in U.A. George South Bay 1998 South Bay Drive in U.A. George South Bay 1998 South Bay Drive in U.A. George South Bay 1998 South Bay Drive in U.A. George South Bay 1998 South Bay Drive in U.A. George South Bay 1998 South Bay Drive in U.A. George South Bay 1998 South Bay Drive in U.A. George South Bay 1998 South Bay Drive in U.A. George South Bay 1998 South Bay Drive in U.A. George South Bay 1998 South Bay Drive in U.A. George South Bay 1998 South Bay Drive in U.A. George South Bay 1998 South Bay Drive in U.A. George South Bay 1998 South Bay Drive in U.A. George South Bay 1998 South Bay Drive in U.A. George South Bay 1998 South Bay Drive in U.A. George South Bay 1998 South Bay Drive in U.A. George South Bay 1998 South Bay Drive in U.A. George South Bay 1998 South Bay Drive in U.A. George South Bay 1998 South Bay Drive in U.A. George South Bay 1998 South Bay 199

Danlet Local hearing premiers of the fictionalized account of the Rosenberg spy case based on the E.L. Doctorow novel, with Timothy Hutton; directed by Sidney Lumet. (Ker. 5/27)

(Net) 32(2)

Dial M for Murder — Frederick Knots theatrical thieler, forever a staple of provincial playhouses comes to the screen under the aega-comes to the screen under the aega-comes to the screen under the aega-comes of affect Herbords. His committed on any overtial attacks on its stageness and takineps as on the simple most of any visible immisstations by its director as on his more reputation. With Oddac which, Pally Milland, and Pubbart Gum.

mings 1954.

(Nen 5-24)

Dodes Keden – Kurosawa, working for the first time in coor finct counting for the single dash of pix in the order to counting the single dash of pix in the order to could be single dash of pix in the order to could be single dash of pix in the order to could be single dash of pix in the order to could be single dash of the counting of th

the American flag he harpens to be carrying, in order to evade a couple of suspicious MPs. The imposter's uni-form has come from a pawnboker's ahop into which hich add curede, wear-ing only boxer's shorts, to evade the police. The police had been after him because he was found flaggrants de-ience in the bathlibb with the police in order to evade the avorren's roller derity fearn whom he owes several weeks' waaps. Get it so fair? It poes on

CURRENT MOVIES and nothing quite human. Presonably no actual frames were removed fram the film to enhance the effect. The narrative framework is basically a terminative framework in the following framework is the framework in the framework is defined and the subboulture. Not only, though, set with the henome, sinc the mysteric framework is the framework in the subboulture. Not only, though, set the girls actual diamong after her matriculation scarcely clarifies the girls actual diamong after her matriculation scarcely clarifies the girls actual diamong after her matriculation scarcely clarifies the girls actual diamong after her matriculation scarcely clarifies the girls actual diamong with the film of th

MOVIE DIRECTORY

Balboa, 4th and E (233-3326)
Police Academy, Stateon Cancilles, and
National Lampson's Vacation, from 5-25
Bijou, 5th and G (235-6084)
Firestartin: Kilp-aint, and When a Stranger
Calls, Near 5-25 Cinema 21, 1140 Hotel Circle North (291-2121) The Natural The value 4, 110 Fashich Valley (291-4404)
Theater 1 Frestarter
Theater 2 Chartenouge Choc Choc, from 5/25
Theater 3 Breakin
Theater 4 Switzen Candles

Guild, 3827 Str. Hillorest (295-2000) The Trouble with Harry BEACHES

STATE UNIVERSITY ove, 7730 Grand. La Jolia (459-5404) My Best Friend's Girl Century Twin, 54th and El Cayon Blvd. (582-7690) Theater 1: The In Spinal Tap and Footscore. from 5:25 Theater 2: Against All Odds and Hardbodies. feet 5:25 Fine Arts. 1818 Garnet, Pacific Beach (274-4000)

to None
Frontier Drive In, 3001 McNay Dr. (223-5535)
Theater 1: Custanoga Choo Choo and Mr.
Mon. None Sign.
Theater 2: Stepaway Camp and Firestater.
Theater 3: Soteen Candles and Police
Academy

Loma, 3150 Rosecrans (224-3344) Indiana Jones and the Temple of Doom

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Parkway Theaters, 1206 Fletcher Parkway (449-7000) Theater 1: Solesh and Swing Shift Theater 2: Folders Keepers and Le Pirates Theater 3: Police Academy and Against All Odds

Calemand 1.40 Carmont Mess (274-091)
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Spring Valley, 1057 Elector blvd. Spring Valley (466-6633) Terms of Endeament and Susteen Candles.

Flests Twin, 4755h, Chula Vista (422-5287)
Theater 1: Finders Ringers and Hardbodies.
Rom 5-25
Theater 2: Up the Greek and Hard to Hold, from 5-25

Crest, 102 N. Freeman, Oceanside (722-6561) Call theater for program information Escondido Drive In, 635 West Meson Ave. (745-2331) Sixteen Candles and a second feature, from 5-25 Harbor Drive In. 32nd and D. National City (477-1892) Breakin and Sixteen Candles

Breaker and Sintens Candiss
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Free (Freeve) at the South Bay
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Trease 2 - Charysoker The Legend of Farzar.
Trease 3 - Indiana Jones and the Temple of
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Trease 4 - Breaker and Proce Academy
The Commission of the Temple of
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Trease 6 - Indiana Jones and the Temple of
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Trease 6 - Indiana Jones and the Temple of
Doorn

Flower Hill Cinemas, 263 Via do la Valle, Del Mer (795-5511) Theater 1: Against All Odds, from 5-25 Theater 2: Splash Theater 3: Chattanooga Choo Choo, from 5-25

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South Bay Drive In. 2170 Coronado, Imperial Beach
(423-2727). Thesian Johns and the Temple of
Doom and Nate and Hayes
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Smokey and the Bandt. Part 3, from 5/25

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Unaster I you'd year (420-7800)
Theater I you'd plug Purple Hearts
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Theater 3: Suteen Candles
Theater 4: Challamosa Choo Choo, from 525
Theater 4: Challamosa Choo Choo, from 525
Theater 5: Spisan
Theater 6: Romancing the Stone

Village, 820 Charge Ave. Coronado (435-6161) The Bounty and a second feature, from 5/25 Vogue, 256 3rd, Chule Viste (425-1436) Terms of Endwarment and Blanne It on Pilo, from

NORTH COUNTY Star, 402 N. Hill, Oceanside (722-2895) Footbose and Iceman, from 5/25 Possocie and Isoman, Irom 5/25 Towns, 217 N. Hill, Oceanside (722-2156) Bruce Lier: The Man, The Myth, Fists of Bruce Lier, and Killing Machine, teologis 5/26 Praints, Szwage Things Happen at Rejint, and The Man with the Glass Eye. 5/77 terough 29 Bljou, 509 East Grand Ave., Escondido (743-9082) Spanish movies

Spanish movies

Cemins Cireme A: 2553 El Camino Real.

Cotansolo (433-9144)

Theater 1. The Bounty and Swing Shift. Irom

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Theater 2. Swepteway Camp, from 5/25

Theater 3. Lighter Creat and Randbodies

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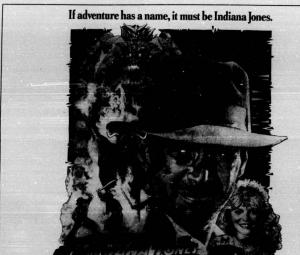
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Cinema Piaza Treatre 5, 2565 El Carrino Piazi.
Gerisdos (226-2147).
Theater 1: Charlamoga Choo Choo, from 9/25.
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train — fast enough, but never really funny enough, although Richard Les-ter's vaunted mean streak sometimes provides a close-enough substitute With Michael O'Keete, Beverly D'Angelo, and Louis Gossett, Jr

1984 (College: Fiesla Twin, from 5.25 Parkway: Sports Arena 6, University Towne Centre)

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so-called pyroknesis, nurfured in-tally for such private grafications as toashing bread at the kifchen table, but scon sought after by an army of gray-flamed government agents bent on harnessing if for their own ends, might be seen as King's personal might be seen as King's personal might he increasing market demands and the increasing market demands upon them 10 a steral level, however,

availer for it does not disappoint. Goodness gracious Great balls of the Even this display, bowere, it a factory from what the grid by given the control of the Even this display to the Even this display of the Control of the Even the Control of the

PACIFIC THEATRES *

"STAR TREK III: THE SEARCH FOR SPOCK"

somewhere in the Bable Belt, but might as well be in train dancing is officially outlawed. And trouble soon perco-lates into a determined campaign for a senior prom, fought all the way to Town Council, where, in a stroke worthy of Clarence Darrow, the porcuring-haired hard demonstrates.

water 6: Greystoke: The Legend of Tarzan, Lord of the Apes. — An aborcclarian, borgankers approach to Edgar Rice Burroughis s.lungis Man (rever called by the name of Tarzan called only by John Clayton, Earl of Greystoke). This stretches, as we pick up the story be-fore birth, proceed through infancy, childhood, and adolescence, hit all the major melestories along the way and siman, etc.), and reach a form of adulthood that strangely suggests a calcurpose them is said of the Sporn Borg era. When you know that the narrative the Ape Man's occupancy of his ancestral Scotish estate Identified in the soundtrack by the strring on the soundtrack by the strring. ancestral Scottish estate (identified on the soundfrack by the stirring march from Elgar's First Symphony), the jumple stuff secons to be wasted, or bided, time. And the grifty realism expended on that stuff seems to be wasted effort. There's some fun fishally, when the Ape Man attempts to

Cenney — Rp van Wirkle multiplied by 2000 And the product (to use the proper mathematical term) is a "God-diamend Near-definal", preserved in the proper mathematical term) is a "God-diamend Near-definal", preserved in the proper mathematical term is a "God-diamend Near-definal", preserved in the "God-diamend Near-definal", but an activation is empressed from the state of the station is empressed from the state of the

Indiana Jones and the Temple of Doom — Followup to RAIDERS OF THE LOST ARK, with Harrison Ford and Kate Capshiw. directed by Steven Spelberg ven Spielberg (Gossmort, La Jolla Village, Loma, New Valley Drive In. Oceanside 8 Plaza Bonta, Rancho Bernardo 6 Santee Drive In South Bay Drive In. Wiegand Plaza 6)

LASERIUM

PINK FLOYD

M. P. ...

1984

• (Aero Drive In. Bijou, from 5.25;
Crisma Plaza 5 College Fashion Val-ley, Fronter Drive In. La Jolla Village, New Valley Drive In. Rancho Bernardo 6. Saude Village 8. South Bay Drive In. Sports Arena 6. Sweitwater 6

Footloose They we studied the demographies, calculated their risk, and decided to atick out their necks on the bet that the movie audience contains more ternagers then forcal Majoray members. The battle lines are



Life of Brian - The emoti

SANTEE DRIVE-IN

CURRENT MOVIES

you are liable to be taken for a bluenose. If could be argued, though that the followers of Cecil B. DeMille actually have more reason to be of-tended than those of Jesus H. Christ With Gartam Chapman, Michael Pa-der and Temperan, Michael Jones, directly Line Ide, and Temperan Jones, directly Line Ide, 250, and 26 michaely 1979.

Love Letters — Jamie Lee Curtis as a radio deejay having an affair with a married man (James Keach), written and directed by Arny Jones. (Grossmort Mall: UA Glasshouse 6. University Towne Centre, from 5-25)

Moscow on the Hudson Payal Mazurely's move about a Russian Mazurely and a Russian and the Johan Lawyer the Russian and the Columbas University five Russian and the Columbas University of the Russian and the Columbas University of the Russian and the Russian and the Russian and the Russian and the Columbas University of the Russian and the Columbas University of the Russian and the Russian and the Columbas University of the Russian and the

stors. With Robin Williams. 1994.

"(Cemma Plaza S. Valley Circle).

In Base Friend's Girl. — Another of settled Series of what some people pressit sorbhibtions of what some people provided in the provided series of whomework addeducers by the doesn't make place to the provided sorbhibtion so the series of the doesn't make place to the provided sorbhibtion so the series of the doesn't make place to the series of the doesn't make place of the doesn't make already. Sign of the set detected here already. Sign of the set detected here already sign of the set of the set

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would have been nice if the tone of the opening credits sequence, with old postcards for visuals and a peppy pop-song parody by Lindsey Buck-ingham, could have been extended into the action. No such luck. The somewhat mechanical, and come to a insin before they ever get started. The bouth, however, about a suburban by a different hand. I had to lettlery Bloom — and comes vividily to life builds well, pays off well, almost com-pletely compensates for the earlier strageness. Cristian Raines, Emilio Es-leviez, Lance Henrikson, Richard Massur, and Veronca Carwight d. ingliaht. Could have been ostended in movemeater show title knowledge of what actually goes on, and goes wrong, on a cross-country family valverge, or chery Chase was hared for the level role of the fact of a characteristic or the level role is due to be a characteristic or the level role is on a characteristic in his private file, is not a bit had the characteristic in the private file, is not a bit had the characteristic in the private file, is not a bit had the characteristic in the private file, is not a bit had the characteristic in the private file, is not a bit had the characteristic in the private file in the large file in the characteristic in the chara masur, and Veronica Cartwright di-rected by Joseph Sargent 1983 " (New Valley Drive (n)

"New Yalley Drew in")
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society, are charming With Mickey
Possey, Med Behmis, and Jam Houplaces, Med Behmis, and Jam HouLive (Avo. form 5:25) Malamud baseball novel, with Robert Redford, Robert Duvall, Genn Close, and Kim Basinger, directed by Barry

(Cinema 21 Oceanside 8 Vineyard Pink Floyd, the Wall A sort of Nightmares — Four-part horror an-thology. The first three parts, about a allowing for the vast amount of foot

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camerawork and cutting, more blood, and so on, are meant to communicate the depth of anguish of a spaced-out rock star and so or of a Second World War casualty Immaturity runs not With Bob Geldot, directed by Alan Parker, 1982.

• (UA-Glasshouse 6, 5/25 and 26 midnight)

Police Academy Cornedy with Steve Guttenberg, Kim Cattrali, Bubbia Smith, and George Gaynes, directed by Hugh Wilson. (Aero Drive In Baltboa. from 5:25) Frontier Drive In Mira Mesa Criserine.

rawork and cutting, more blood

the Vietnam War, though the particu-lar war hardly seems to matter, and indeed you might have thought that the likes of the double-schmaltz endthe likes of the double-schmalz end-ing (Gec. 1 thought you were dead. Gec. 1 thought you were dead. Too) had not been seen on scene since the last World War — or perhans the First one. The whole thing is done with a care and conviction for which the incentive, or necessity, is not quite clear. With Kon Walt and Cherry 1994.

Purple Hearts - Romance between



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person point-of-wew shots. (Better, however, to say if the offer way-Hitchcock's rigorousily choreo-grashed camera movement, as in all his subjective work, does not cor-respond serribly well to the human-eye). With James Stewart, Grace Kelly, Themas Ritter, and Raymond Burr. 1954.

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one such thing, perhaps the best such thing it gots he to did one gam, and doesn't get her out of another, and gots a laugh took times. With Michael to by Dane Thomas directed by Robert Zemeckis. 1984.

(Center's Cinemas, Comena Plaza 5, La Jolia Vallege, Rancho Bernardo 6, UX Cinema 3, UA Glasshouse 6, UA Movies 6, Waged Plaza 9,

Sixteen Candles The directorial









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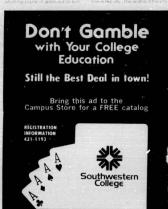
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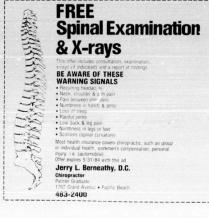
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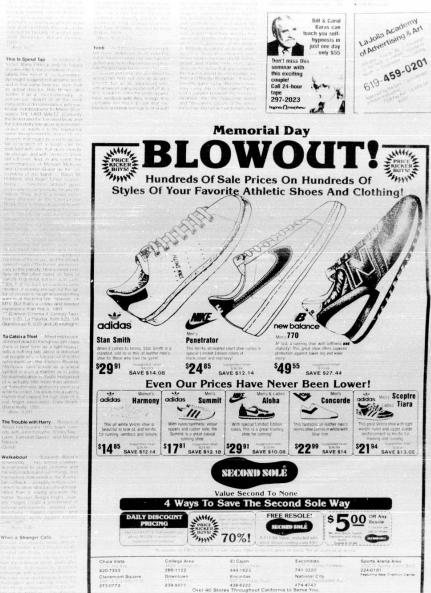








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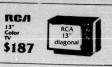












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Note: 1. For 6-cylinder cars and Rabbits, Dashers, Sciroccos, & Fatts, add \$20. Toyola Supras add \$30. Dashur 2005K with 8 spark plags add \$35. 2. Major tune-upos for VW (Except vars & squeeducks later than 1972), Beetles, 1972 and later \$60. and prior ty 7.2 \$70. 3 for VW Things and Kamarin Chiss—only \$60.

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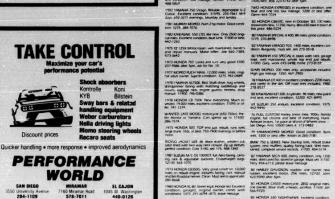
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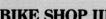
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LARGE 2 BEDROOM, 2 bidth condo in SOSU area, New Carpers and pare, poor, sociazi, Cubinouse Available or 753-5206

SMALL STUDIO, Ocean Brach area, \$250, \$100 de-post, 276-3047.

SUMMER APARTMENT — furnished studio injurginent. Foxific Beach, 1/2 block from bay, invalidate July and August, 1425 month, 483-8629.

DEL MAR COMPLETES Numbers 3 brishoom, 2 buts conto. Net earth tone furnishings, bods, spin im-conto. Net earth tone furnishings, bods, spin im-461-3413 measure. 3725, 294-0792 One Larson, or 461-3413 measure. MSS/ON VALLEY I bedroom condo viety view of game condo custom-deceveror Seeps 4, as low in 135 daily.

2 BEDROOM CONDO In El Cigan. Art. delimination.

VACATION OCENNIPRONT Mission Beach. May 26 telliperator, new carpets, pool, jeruzat terms, Sundry.

Vacation. 2 bettier carbon. 2 bath. 140 night. 1250 were: 2 bettier carbon. 2 bath. 140 night. 1250 were: 3 bettier carbon.

VACATION OCENNIPRONT Mission Beach. May 26 telliperator, new carpets, pool, pool

NORTH PARK 2 bedroom duplex. Large yard for pet-furnished, long term lease along with pet care for a small terrier. Security deposit: 1450, 584-8842. LARGE TWO BEDROOM in four-plex. Has stove and refrigerator. New paint and linoleum. Children OK. No pers. 1445 renr. 1400 deposit. 295-8263.

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LAKE HENSHAW AREA. 2 bedroom home on 2-1/2 acres. Has fruit trees, garage and privacy, no inside tollet. \$285, 278-3194 evenings.

NEW ONE BEDROOM condo near Park, shopping, transporation, 1321, 233-1772, 481-9206. SAN CARLOS CONDO, Neur SDSU 3 bedroom, 2 bath No pets. Available June 9: \$700 month; \$500 deposit All amenties. Philip 569-6036, work 452-9060 x8471

CARDIFF, NEAR BEACH, June 30-August 10. Fur-rished 1 bedroom house, \$750 plus \$200 depose, 753-2278 evenings.

HO CONDO NEARLOSD Includes all appliances, hy bed, pool, jacuzel, laundry, parking, 1450/ h pus utatios. Available June 12, 237-7205 days.

RENT SHAPE \$185 plus. Large home, quiet neighbor hood. Prefer technical men or students. Ricchen & Jaun-

CLAIREMONT TOWNHOUSE: 3 bedroom: 2 bill applances, pool, spa, barbecue, garage no pets, avail libr June 1: 1650: 225-7740, 272-1961.

ONE BEDROOM SECURE condo new Balbox Park. 5316: 298-1539, 755-9425

HUMNISHED STUDIO APARTMENT Waiter/dyer.
North Park and, no pets, Immunities 5275 morth.
Hotel Packs Bitch No pets, Chuck 297,9974 eventual methods.

ROOM FOR RENT, 1300 8 1/3 usines includes own buffroom, summing pool joint of Beachd 4 bettroom solutions, summing pool joint period of subsets. University HERSHY, Mission Avenue, 2 bedroom solution, 2 miles from BOAL Only employed or subsets. 504 RPIS sets of Section 1, 2015 Secti 2 BEDROOM, 2 STORY sownhouse. Fireplace, micro-wave, distriction. Near 51st and Monroe, 3525. One year old, 287-2859.

> RESPONSIBLE WORKING couple with 2 children need to rent a 2-3 bodroom house in North Park or upper Grader Has, 1500 1/20, 270,0409 HICKAE, COLLEGE GROVE area, 1975. Copy 3 ped-room, 1 both, garage, patio, yard. Near all, quet First, lost and 1920 deposit. Available June 1. Call for ap-portment, 465 (104).

MIRA MESA 1 year new. 3-bedroom, 2 birth house. Fireplace, refrigerator, oven, dishwasher, carpets, drapes, double garage, 5895 mornty, 578-5160 morn-ings, 459-5525 x670 leave message.

UPSCALE STUDIO condo, decorator fumilied with entre busines, pod jacuas second floor, close to every floor, floor, dishwalethe, security gate, inertican, their month. No perts, prefer nonunicies. HELICREST BARROVED garage, with carryon view. Great location, private and secure. Available immediately. Must see to appreciate: \$125. Parking included, 29%-3078.

2 STORY HOUSE, approximately 2 years, 1825. Unfurnished, 4 bedroom, 2-1/2 bith, timily room, living, driving, New all, No pets, Available approximately \$3.1.86, 224-8542.

3725 ROBERT 1830 depairs Some des D'Umans, nois 365 2261-1637 Dean Hein Contido, Baury for PACIFIC BEACH SINCLE gwage 3874 Haines Seres: "Indied 1 of 2 bedroors, Beauth Beach, pools sol-terns, stanzas Spacious and priva

VACATION IN BAIN Desire beach house 15 miles from bother Zbetrom, hely equipped 3 (100 weeking the state of the property section of the property secti The control of the co

LEASE WITH CIPTION to buy luvurious 2 bedroom, 2 buth with view of Mission Bay Leuse with option \$83,500, itemted until September, 270-8637

4 BEDROOM 2 both haute: Spring Valley, aminiculate. Goognau view. Place, three by subtractives aminiculate. Goognau view. Place, three by sub-thinguals, 2 car gain the Tamoran, Analysis and Spring Valley and the spring view block south of spring. No Tamoran, Analysis and you are some subtractions and the spring view block south of spring view blocks and view of the spring view of the spring view block south of spring view blocks and view of the spring view of the spring view of the spring view blocks south of spring view of the sprin

1475. 2 BEDROOM. 2 both apartment. 1200 sq. ft., as conditioned, dishwarer, security, off street parking Central location near Orange and Farmont. Qualified terrals location near Orange and Farmont. Qualified terrals only. 283–1885.

5450/MONTH: 2 bedroom duples, fenced yard, carpet-ng, pool utsities, 49th St., San Diego, 264-9353. fe85. NEW 3 BEDROOM nome, 2-1/2 bath, east Mis-sion Valley, pool, jacuzzi, double garage, fireplace, fenced yard, quiet cut-de-sac, no pets. 582-8312. 5445-600. J & 2 BEDROOM, 2 bith condominum. Frepaire, dohivaner, voilted ceilings, securit, with rescorn, garage, sunsity hookups, excellent. North Park location. Cultified tenants only, 280–3200. HAWAII, MALE BEAUTIFUE beachfore condo. Pool jocuzzi, centrally located for terror, golf and siving. Familiattic view. Call for discount rates. Owner 291-4287

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1 BEDROOM IN MISSION Hits. \$315/month Utilities paid No dogs. First, last and \$100 deposit. 295-5871 mensors.

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dishwater refrigerator cable, garden patro, courtya vera, pors, Jacuari, 171,000, 729-2710 piesse lear

HOUSE, 41st STREET, SD, 2 bedroom, 1 own, garage, corper throughout. Front and back yard, 10% assuma-tive. JW, 292-4192.

ASSAME NO CAMPITHIS I PER TO SOCIETY AND S

RANCHO BERNARDO 3 BEDROOM nome, 2 bath, country latchen, upgrader, 2 pation with large spa-ferced yard. See anytime 116.35. James Court, Westwood, 1183,500, 487-8208. MUST VACATE. I bedroom, luxury security bldg., Hill-crest, pool, sauru, custom kitchen. 10-3/4% assumuble. 170,000. Collect after 7pm 213-656-4638.

BY CHANGE 2 Decisions, 2-1/2 dath townhouse, 1535 square feet. Fireplace, patio, wet bar, two-car garage, pool, jacuzzi. Near Bay. 5134,900. Evenings 272-7846.

OWN AN ACRE ON the Big Island Dramatic ocean circ. Tweel roads out ready for your wicasters notice in paradise Exchange for S. D. property. 563-7622.

5 UNITS GROSSING 31575 per month, 30 year loan fully assumable 5175,000 only 5% down, 696-8176.

S ACRES OF Spring Volley land. Unities all around.

buth garage, fercind yard, end unit, good neighborhood. Assume 9-1/26 FHA loan. 173,500 full pice. Owner 697-3484.

PENASQUITOS CONDO Two-story, 2 bedroom 1-1/2 bathrooms, escelent condition, annaulate quer cui-de-sic, paso, pool garage, easy freeway ac-cess, Asiany 167/900 By owner 484-5531.

or UNIVER 1 bedroom condo, North Park neve Adams, fireplace, microwave, waster/dryer garage, risce, as-sume 149,200, 1512 payment move infor 53500, Peter 299-2935, 281-3831 SUPER BUY in Pletcher Hills Highlands, 10% assumate loan, 4 bedrooms, 2-1/2 baths, 3-car garage, invinculate. Don't may this oner \$153,500, 448-1446.

MOBILE HOME: Sorree, Meadowbrook 5 Star Park, 24x60 2 bedroom, 2 bath, appliances included, new plush carper, 562-8104.

MOBILE HOME by owner, 24x52 security, 2 bedrooms/baths, living room, den, shed, adults, very close in. Ginny 264-9964 or 437-7949

Y OWNER Pine Valley lusury frome. 4 bedroom, 4 arth, large poor, Game room, horse corrat, much more, reduced; \$149,500, 473,9026.

KENSINGTON FIXER, 3 bedroom, 2 bath house on 51x124.8 R2A fot with 15" alley. Needs new ton 184.500, 4166 Monroe Aue.

THE READER PUZZLE

By Don Rubin

What if Arabic numerals looked like function signs and symbols? Think of the possibilities. Think some

We've given you the key and one example. Filt in the rest.

Rules of the Game Prizes for solving the Reader Puzzle will be Reader

I-shirts.

2. All entries in the Reader Puzzle contest inust be received by the Reader (addressed to Reader Puzzle, P.O. Box 80803, San Diego. CA 92138) by 9:00 a.m.
Friday, eight days following the issue date.

3. All entries must be

accompanied by your name, address, and shirt size (S, M, L, XL).

4. Employees of the Reader and their immediate families are not eligible.

5. In the event of disputes or

ties, decisions of the judges will be final, and arbitrary. We've only got five T-shirts a week to give away, so if there are more than five winners,

are more than rive winners, we'll have a lottery.

6. All answers must be entered in the space allotted on the puzzle page. And please, no phone calls or trips to our office.

7. One entry per person.

No. 308, Math Confusion

-+()÷×/.0 234567890

=+==-1 + 1 = 2

--(++)===

+) (x+)-x=((-=)x=)

--=..===0.=

)) (+-+).)===.)

-+=-(-=-==)

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Winners of and Answers to Reader Puzzle #306, Shift (A

Cryptogram)
The keyboard looked like this: Roughly half of the 146

entrants were able to key in o The T-shirt winners are:

1. Beatrice Goldberg, San

Diego 2. Mark Weiss, Lemon

Grove
3. Rich Kosowsky, Cardifi
4. Debbie Osterbur, Pacific

5. Ginger Lucero. San Diego



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