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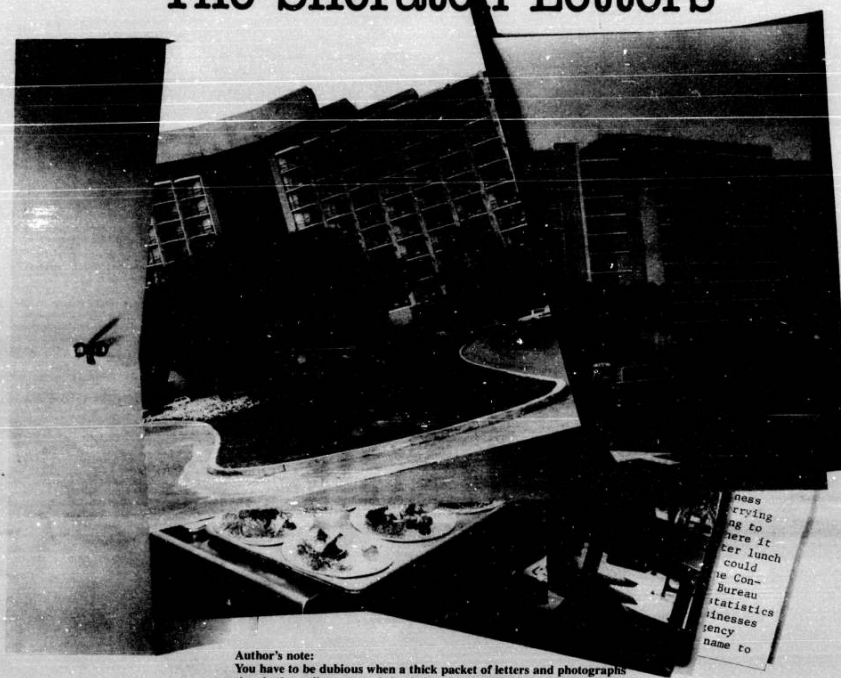
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READER

VOLUME 13, NO. 20 MAY 24, 1984 SAN DIEGO'S WEEKLY

The Sheraton Letters



Author's note:

You have to be dubious when a thick packet of letters and photographs arrives in the mail accompanied only by a handwritten message that reads, "Enclosed you'll find some insightful and entertaining material on the San Diego hotel industry. Thought you might want to look it over." But journalism is a profession in which people sometimes give you important information unsolicited just because they think the public should know.

A word of caution: After weeks of research and several frightfully expensive telephone calls across the country, the whereabouts and very existence of Armand and Estelle Rothenberg and Tom Borokowski have yet to be verified. However, the letters are unwavering in their truthfulness in every other regard; all facts, names (and spellings of names), quotes, and figures were checked and rechecked and found to be accurate. Even the existence of the mysterious Flower Girl was verified after a painstaking search. I can only hope that the individuals involved will someday step forward and make themselves known to my editors as well as to me.

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 in the afternoon. The flight itself was

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't fly as much as you do, so perhaps my inexperience was showing, but the passengers around me all seemed to be rather anxious about it, 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 airport. First impressions: a modern

(continued on page 10)

By Gordon Smith

Photographs by Jim Coll

City Lights

Is There A Dock On The House?

Alan Blank has been an avid boater here in San Diego for fifteen years. Nearly every 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 recreational boaters who regularly cruise the waters off 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 temporary docking privileges.

So imagine his surprise when he and some visiting friends decided to stop at 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 walk



Marina at Inter-Continental Hotel

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 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 redevelopment district."

Besides, they have about 200 vacant slips down there, and it's always been my experience that marinas welcome 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 Gloria Bay and Marina Village marinas, with respective landing fees of eight and ten

dollars—all of them extend free temporary docking privileges on a space-available basis, no matter how high their percentage of "permanent" users (boaters who rent slip space on a monthly or 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

the new hotel's marina, admits 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 jam. 'We already have problems with boaters coming here and tying up in other people's 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 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.

—T.K.A.

Quite Miffed, Really

Despite all the caterwauling over the mushrooming growth and impending doom of "the village," the La Jolla community still retains much of the insular charm of a very small town. Infighting is still carried on in public, and disputes can get downright caty when rival voices compete for eminence in that little gem by the sea. Pat Dahlberg, publisher and editor of the *La Jolla Report*, did a 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 various summer camps and schools available to La Jolla residents' children, and that the same thing happened again this year. By way of response to the refusal, Dahlberg admits to her publication's estimated 3000 readers that "one of our

favorite pastimes is taking little, fairly gentle jabs at La Jolla's other publication— you know, the one with all the money. . . ." She goes on to 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 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 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

(continued on page 37, column 1)



Evel Knievel, Eagle and Dr. Dr. James DeYarman

Painting Jumps Fountain At Caesar's Palace

For \$70,000 an art collector could conceivably purchase a canvas done by Milton Avery or Claes Oldenburg, or a tiny work by Degas. Or, for the same amount, a collector could buy *The End of the Easter Bunny* by a painting by stunt daredevil Evel Knievel. Art purists may very well squirm at the thought, but Dr. James DeYarman, a Mission Valley-based hair transplant surgeon, purchased the *Easter Bunny* canvas (now retitled *Eagle and Prey*) last month and will hang it on his office wall as soon as it returns from a showing of Knievel's work in San Francisco. The painting,

which depicts an eagle soaring over alpine peaks with a small rabbit snugged in its talons, is one of the forty or so tableaux that Knievel has produced in his twelve-year career as an artist. Knievel has been painting since he was a child, he says, but over the past decade or so has practiced it as a form of physical therapy and as a means to make a little money on the side. He claims that his acrylic paintings of wildlife and Indian themes have done well, and that he's sold more than 20,000 limited edition prints of his originals for prices that range from \$300 to \$1500. These works have been promoted by the Legend's Corporation, a company that markets his and other Western artists' work. Recently both Knievel and the Legend's Corp. relocated to La Costa, where Knievel is busy completing a painting for the La Costa Resort Hotel. He describes the

canvas as "an abstract in earth 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 almost guaranteed. A \$70,000 sale adds a touch of irony to his reminiscence that few in his just life he had talent. In fact, he remembers being expelled from his first art class at Butte High School in Montana for allegedly having copied a drawing that he submitted as an assignment.

R.G.



Phyllis Pfeiffer



Pat Dahlberg

Photograph by Curtis Galtman

Baseball Nurse Can See The Stitches

Somewhere deep in the heart of every baseball fan lies the hope of catching a foul ball. Between thirty and forty balls fly up into the stands each time the Padres play a game, and watching people lunge and scramble after the errant pills can be as entertaining as what's 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.

Oiga Parker knows that sometimes the balls bring unhappy consequences. Parker has been the duty nurse at San Diego Jack Murphy Stadium since August 20, 1987—opening day at the Mission Valley coliseum when the Chargers played an exhibition football game against the Detroit Lions. In that time, the sixty-three-year-old nurse has seen a lot of cases for the medical books.

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

aren't too many people in the stands. It's rare to have an injury from a foul ball when it's a near sell out. I guess when the stands are mostly empty there's more room to chase the balls, and when it's crowded there are more hands up deflecting them. But how would I know? I've never seen a baseball game in this stadium. . . ."

Parker, 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 beamed 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 balls."

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 happened about five years ago in Dodger Stadium, when a twelve-year-old boy was hit on the head. He was hospitalized briefly, and later that night died



Oiga Parker

at home.) The Padres carry an insurance policy that covers liability and medical expenses 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 the

injuries occur mostly in 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" culled 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 practice, and these two herd arms up in front of her face for protection, and accidentally caught the ball between her two arms below

upper calf, dislocation in Achilles tendon area. 9/29/83: A twenty-two-year-old man was running to catch a ball in the logo level, near section 20, "tripped, fell, and dislocated his right index finger." 8/24/83: A thirty-one-year-old Fallbrook woman was in plaza section 35 when "a ball 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

(continued on page 37, column 2)

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 quiet in the neighborhood of chic funkiness where 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 for cash and cigarettes; and over the Easter weekend the Clipperty 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 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.

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

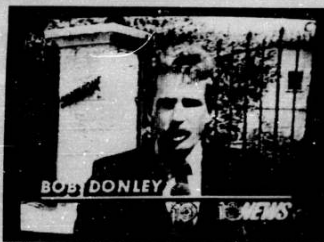
though he'd slept for a while in a shed behind the building in which all the businesses are housed. This fresh rash of burglaries signifies a fairly new development for the police, according to Detective R.E. Davis. "With all the new construction downtown, the street people have been forced up into Hillcrest and Mission Hills, and we're seeing more of this type of crime in these areas," he says. The culprit 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.

—N.M.



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

Photograph by Kevin Higgins



Bob Donley reporting from Europe

Europe On \$10,000 A Stay

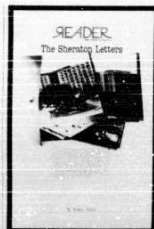
Reporter Bob Donley's week-long search for the "European connection" in the ongoing J. David Dominecki Drums turned out to be a bust. Two weeks ago, the local media learned for the first time that Mark Yarr, who was president of J. David Dominecki was responsible for most of Dominecki's overseas transactions, was now living in Nice, France. But local reporters were either unable to contact Yarr or to get him to say anything other than he had no clues as to the whereabouts of the missing J. David millions.

Channel 10's Donley, too, was given a brush-off when he first called Yarr on Thursday, May 10, to request an interview at a number provided him by 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 view point he was the next chapter in the story, being Dominecki's number-two man, and we were going to try to talk to him. I advised my news director of this—that he [Yarr] didn't say yes, but didn't say no either—and on the basis of that, we decided to go [to Nice]."

Two days later, Donley and cameraman Mike Inman flew to the French resort and again called Yarr, 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

(continued on page 37, column 3)



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That Was No Professor. That Was My Wife

Randy Opinar's piece on nepotism in a humanities department ("City Lights," May 17) does not begin to suggest how commonplace these practices are. In a large department in a San Diego university, part-time faculty members are expected to have a record of publications and must have Ph.D. degrees. Yet this department seems fit to continue to recruit the wives of three tenured male faculty members; these women have no publications and no more than master's degrees. In another department, the wife of a dean was hired on or other candidates who have more experience, more education, more 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 chairman hired some of the wives of members of his promotion committee as he was being considered for advancement to full professor. These women had not taught in more than fifteen years, and part-time faculty members with more advanced degrees were pushed aside to accommodate these new teachers. The department chairman was promoted to full professor.

Picture Of Responsibility

In response to the Right to Life ad and the negative responses from several readers in your May 10 issue, to the person who almost lost her lunch after viewing the ad in the Reader, I say, "You poor baby!" The children aborted and seen in the photos May 3 lost their lives in a painful way and will never be able to enjoy the sunshine and life as you do.

To the person who feels the Reader has lost some

"classiness," she had better open her eyes and see that life is not all classiness, rock concerts, and beauty treatments! I'm glad that the Reader accepted the Right to Life ad and took some

Letters

responsibility toward life. I, too, was shocked by the photos, but the truth shocks us sometimes, hopefully into positive action. It's easy to say that those photos were sensationalized when we can't accept the truth. Why is the truth so painful for you? I think it's because you know in your heart that killing these babies was wrong. You can't fabricate evidence and information like that shown in the photos.

We can all become blinded by the pain and suffering around us. Sometimes it takes something such as this photograph to help us think of others besides ourselves and our own comforts. How can we as a society allow the death of children when we are so alive and well? What has happened to our sense of responsibility?

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

child molestation, incest, and just plain neglect. It's sad.
Joie Rodriguez
Mission Hills

No Solutions

For the pro-borns, the opportunity to live should be an inalienable right. The recent right-to-life ads and resultant letters have helped me to see the battleground.

The "abort" proponents call it women's rights, pro-choice, and fetal contents. The AMA today labels abortion "a medical procedure." The "birth" proponents call it human rights, pro-life, and a baby. They note that before the turn of the century, AMA officially called abortion "slaughter," wanted and numerous destruction of human life. "Labeling physician-abortionists as 'men who cling to a noble profession only to discover it false; brethren, educated assassins, modern Herods, monsters of iniquity... who with corrupt hearts and blood-stained hands, destroy what they cannot recreate, the fairest fabric God has ever created.'"

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

(continued on page 18)

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435 Elm Avenue
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726-7671

Straight from the Hip

Dear Matthew Alice:

We send a lot of my friends are down in Pepper drinkers, and what we would like 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 ingredients 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 into the beverage. Spokesmen 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." I've never tasted the stuff myself, but for the sake of this column I 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 Eastern Railroad tracks pass between the Greenwood and Mt. Hope cemeteries in Southwest 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



Illustration by Bob Vogel

whose graves they marked?

Jim Wahl

La Mesa

There's nothing sinister behind the mystery of the wandering tombstones — no 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 commemorate. 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 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 cemetery in which to inter the remains of departed Catholics and Protestants, and so

set aside ten acres of land in Mission Hills. Both denominations were to receive five acres, but the Protestants never made use of their half. The Catholics, however, industriously filled up their plot — at least until Holy Cross Cemetery was opened in 1919. The cemetery in Mission Hills (known officially as Calvary Cemetery) was thereafter little used and fell into disrepair. In 1939 the city and federal governments took over maintenance — portions 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. Tombstones were toppled, graves were dug up by curious teenagers (from La Mesa, Jan), and who knows what else went on in the dark, moonless hours of the night. When Rose Mallicoat was laid to rest there in 1960, Calvary Cemetery had given up its last ghost.

In stepped the government to the rescue. Empowered by the state health and safety

code, the city moved to declare the area a "pioneer park." Further burials were prohibited, 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 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, forgotten. Vandalic and curious 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 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, witchcraft- and spook-oriented element of our society."

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.

Largest Selection of Graduation Cards in San Diego County.

Get 'em before "School's Out!"



HALIBUT HIGH, CLASS OF '84

3960 W. Pl. Loma Blvd., Suite O
Midway Towne Center
224-8024



STATE-OF-THE-ART SUNGLASSES

To provide full protection and day-long comfort, a pair of sunglasses should eliminate all the problems that glare brings. The lenses should block ultraviolet rays, reduce infrared rays, and eliminate glare. By blocking glare, sunglasses ward off eyestrain. But if the lenses are poorly made, they may cause more eyestrain than they prevent. That's why it's important to buy premium quality lenses. Come in today and experience state-of-the-art sunglasses.

COLIN R. BERKSTEIN O.D.
6111 Mission Center Rd., Suite 115
(In the "Supermarket Center," next to Gerardo's)
Open Mon.-Fri. 9:30-5:30, Wed. 10:7-5:12
Professional Optometric Care.
For information, prices or appt. call 563-1131



Grand Opening Special

One dozen long stem roses
\$9.95



Deliveries \$2.50

For same day delivery call before 1:00 pm

Call San Diego Flower Connection
at 450-9940

Visa/MasterCard

BIG CITY GIRLS

Junior sizes 1-11 • Preteen • Girls

MEMORIAL WEEKEND SALE

Friday & Saturday, May 25 & 26

20% off

(with this ad)

- ★ Esprit
- ★ Jappa
- ★ Freego
- ★ Santa Cruz

7556 Fay Avenue, La Jolla

MEMORIAL DAY SHOE SALE

Friday—Saturday—Sunday—Monday
Four days only!

20% TO 50% OFF



A special thanks to all our customers for making us your number one women's shoe store.

Please excuse our mess—we're getting ready to completely remodel—giving you a brand new store for your shopping enjoyment.

Sale on selected styles & colors from our regular stock.

DALES
FOOTWORKS

University Towne Centre
San Diego
(619) 455-6540

Stock up and save on all your favorite quality brands...

Daily 10:00 am to 9:00 pm, Saturday 10:00 am to 6:00 pm, Sunday 11:00 am to 5:00 pm
Amex • MasterCard • Visa • Welcome

THE INSIDE STORY

BY PAUL KRUEGER

IF EDITOR NEIL MORGAN CAN'T KEEP the *Tribune* healthy, who can? Copley must be wondering just 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-page decision to raise seven-day U-T subscription rates from \$6.00 to \$7.50 monthly.

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, 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 Morelock says the evening paper is, in part, a victim of the county's unique demographics. As an example, Morelock 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. "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," Morelock explains.

The *Los Angeles Times* also raised its prices, but not at the expense of losing readers. The price increase—from

seventy-five cents to one dollar 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, Encinitas, 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 North County bureaus. But U-T circulation experts have also turned their attention northward. After watching Escondido's afternoon *Times-Advocate* grab 2000 new readers with an edition specially prepared for nearby Vista, the Copley Press executives began the first of a series of "focus groups." These panel discussions, organized by the Copley's research division, bring together current and potential subscribers 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, if 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 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

ratepayers' strategy. 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 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 salary for, a new executive director), litigation (such as negotiations with a printer who allegedly never delivered one of the organization's mailers), and discussions about battle plans for attacking SDG&E.

Robert Feilmuth, the public-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." Feilmuth's reference is to Walter Scott, an SDG&E executive who serves as the utility's liaison with UCAN and attends the group's public meetings. "If our opponents [SDG&E] go entirely public . . . if they open their upper-level staff meetings and their discussions of rate proposals . . . then we'd do the same," Feilmuth says. Until such an unlikely event occurs, UCAN members must be mollified by knowing that any

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

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 is 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 representative on the local 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 guaranteed 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 that the jury report "is misleading and a disservice to the City of Coronado, its police department . . . elected officials . . . and residents."

The police chief further complained that one of the visiting jurors asked him numerous questions about a confidential investigation into the death of Olympic diving champion Kenneth Sitzberger. The Sitzberger investigation was "a subject of the jurors' report," so Boyd refused to answer any questions about it, and suggested instead that the jurors get a subpoena if they wanted to know more about how and why Sitzberger died.

"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



Wobbenin concentration camp, World War II

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 horrors of the Jewish Holocaust and other persecutions committed by the 3rd Reich.

In a call for courage one of the White Rose flyers of 1942 read: "It is certain that today every honest German is ashamed of his government. Who among us has any conception of the dimensions of the shame that will befall us and our children when one day the veil has fallen from our eyes and the most horrible crimes—crimes that infinitely outdistance every human measure—reach the light of day?"

The Gestapo was unable to stop the White Rose for a year, during which their numbers and activities grew. The end came in 1943 when the founding members were sentenced to death and were guillotined.

AMERICA 1984



One and a half million babies like this will be killed on the abortion table this year.

Right to Life Council was formed in 1973 in opposition to the ruling by the Supreme Court legalizing abortion on demand throughout the nine months of pregnancy. The Right to Life Council emulates the White Rose Society of 1942 in the distribution of literature, telling of and picturing the destruction of the unborn baby in this country in hopes that the honest American will be ashamed of the barbarism and will demand that the killing stop.

EXPANSION SPECIAL \$88* 5 MONTH MEMBERSHIP



GOLD'S GYM
272-3400

Under same ownership since 1979
4015 Mission Bay Drive, Pacific Beach
At Interstate 5 behind Burger King
Come and see Ty Young guest pose at the
Orange Coast Bodybuilding Championships
June 2nd. Tickets 272-3400.
We have expanded with another 1100 sq. ft.
—our 3rd expansion in 6 years.
Thank you San Diego for your
continued support.

*First-time customers only.
Offer expires May 31, 1984.

Kobey's SWAP MEET

AT THE SPORTS ARENA

OPEN

MEMORIAL DAY WEEKEND

SAT., SUN. & MON.

MAY 26, 27 & 28

(619) 226-0650-24 hrs.

The basic purpose of the Right to Life Council of San Diego County is to pass a Human Life Amendment which would protect all innocent human life from the moment of conception until natural death.

POLITICIANS AGAINST A HUMAN LIFE AMENDMENT AND WHO ALSO FAVOR ISSUING OUR TAX MONEY FOR ABORTIONS

Senator Alan Cranston
Corporal John Bates, 44th District
Assemblywoman Nancy Melmon, 75th District
Assemblyman Larry Killeen, 78th District
Assemblyman Bruce Paine, 80th District
Mayor Roger Roggensack

POLITICIANS AGAINST A HUMAN LIFE AMENDMENT BUT WHO OPPOSE ISSUING OUR TAX MONEY FOR ABORTIONS

Senator Pete Wilson
Assemblyman Robert Frazee, 74th District
Assemblyman Larry Stirling, 77th District

PROMOTERS AND PROFITERS OF THE KILLING OF UNBORN BABIES IN CALIFORNIA

Chief Justice Ross Bred, California Supreme Court
Nancy Connely, lobbyist for California Abortion Rights League
Bernard Lauer, TV producer, finances abortion advocacy groups
California Medical Association, With Maria Gorman as its abortion lobbyist, the CMA provides witnesses to testify against all bills to protect the unborn patient. The president of the CMA testified against the bill to prohibit abortion on viable infants.

American Civil Liberties Union. The Los Angeles and California chapters defend the abortionists.

Planned Parenthood affiliates of California receive more than 70 percent of their \$16 million annual budget from government sources for the promotion and performance of killing the unborn human.

Family Planning Associates Medical Group (Edward Alford). Allied owns 12 abortion centers in California and costs \$12 million in 1980. \$4 million from Medi-Cal funds.

Be it a Father (San Diego Women's Medical Clinic).

Clyde Riggs and many others who will kill the unborn for money.

HELP EVERY CHILD LIVE TO BE LOVED AND WANTED

The basic purpose of the Right to Life Council of San Diego County is to pass a Human Life Amendment which would protect all innocent human life from the moment of conception until natural death.

Become informed. Get involved.

Application for Membership
Join
RIGHT TO LIFE COUNCIL OF SAN DIEGO COUNTY
P.O. Box 1012
Solana Beach, CA 92075
Call for more information: 270-2750

Name _____
Address _____
City _____ State _____ Zip _____
Telephone _____

I enclose membership dues of \$10.00
I wish to make an additional donation to help delay expenses:
\$15.00 \$20.00 \$25.00 \$30.00 \$35.00 \$40.00 \$45.00 \$50.00 \$55.00 \$60.00 \$65.00 \$70.00 \$75.00 \$80.00 \$85.00 \$90.00 \$95.00 \$100.00

Make checks payable to Right to Life Council, San Diego County.
Donations gratefully accepted to help delay cost of this act.
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 and political education organization. The Council was founded in April 1973.

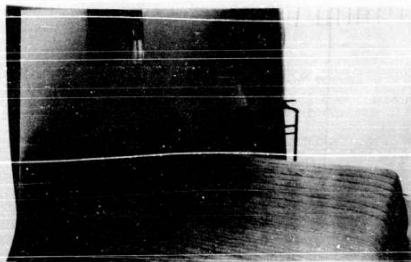
Sheraton Letters

(continued from page 1)

but rather plain-looking high-rise, three big rectangular towers linked together 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 along. I thought 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 night.

I'm glad you saw fit to send me on this trip. Amie, I know that buying the Sheraton Harbor Island Hotel would be a big step for you and for the company, and I feel a big sense of responsibility. You won't be sorry you sent me to do some research on the hotel business here! I know I've never attempted anything like this before, but as we've discussed so many times, I'm



Mr. Rothenberg: Here is a picture of my room, which as I said is just fine even if it is not much compared to Mrs. R's room. The bed is big enough. —Borokowski

thirty-nine now and I refuse to spend 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 yet told the management the true purpose of my visit, but I've made an appointment to talk with the hotel's general manager, John Roberts, tomorrow afternoon. Then we'll see what's what!

All my love,
Estelle

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.

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 shop, a health club, a beauty salon, a clothing store, two restaurants, 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 on behind the scenes to put on the glamour. That's what's interesting to me."

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

(continued on page 12)

First Ever Memorial Sale Through Monday, May 28

Rattan Wicker from China, Philippines & Mexico

	Regular price	Sale price
Rattan Shaker, 72"x54"	\$99.00	\$49.95
Rattan Dining Set (4 chairs, table).....	375.00	209.95
14"x30"x72"	160.00	99.95
Burl TV Stand.....	39.00	22.95
Burl Toy Chest.....	89.00	49.95
Rattan Corner Shelves.....	79.00	49.95
Burl Rattan Bed Chair.....	69.00	44.50
Burl Open Shelves 12"x30"x66"	119.00	59.95
Burl Rattan Chest Table.....	49.00	29.95
Rattan Head Board.....	59.00	33.95
Burl Rattan Bed Chair.....	69.00	44.50
Burl Rattan Bed Chair.....	16.95	9.95
Burl Rattan Bed Shelves.....	10.50	5.95
Rattan Dining Chair.....	59.00	39.95
Rattan Chair.....	69.00	44.50

And 50% OFF All Plastic, Rattan, Bamboo & Vinyl Shakers.
Many hampers and shelves not listed.

Furs & Fur Products

	Regular price	Sale price
Alpine Faux Fur all white.....	\$199.00	\$149.95
patterns.....	199.00	139.95
Sheepskin Car Seat Covers Top quality, custom fit, six colors.....	199.00	153.95 pr
Sheepskin Rugs red fox, black, cream.....	49.00	33.95
Sheepskin Rugs four sizes together.....	139.00	99.95

Oriental Carpets

	Regular price	Sale price
Chinese, Nepalese, Persian designs—made in Belgium		
8'x11'.....	\$149.00	\$103.95
5'6"x8'.....	89.00	59.95
3'7"x5'7'.....	49.00	29.95
Polycrylic Blends		
8'x11'.....	199.00	149.95
5'6"x8'.....	119.00	74.95
Wool		
5'6"x8'3'.....	199.00	139.95
4'x6'.....	119.00	89.00
3'x5'.....	89.00	59.95
2'x4'.....	49.00	29.95
2'x8' runner.....	99.00	59.00

Rug Mart

4327 Ingleham Street, Pacific Beach
(old gas station corner of Ingleham & Grand)
483-3411

Car Stereo Authority



Since 1976 the Radioman has worked on over 10,000 European autos. The combination of high tech engineering and Radioman's meticulous installation and attention to detail enhances your ultimate driving experience. Whether it be Rachmaninoff or Rolling Stones, Radioman is "the place."

3 good reasons to buy from the best:

1. Quality—

Radioman carries the best in equipment.
Alpine, ADS, Blaupunkt, Becker, Nakamichi, Zeff amplifiers.

2. Craftsmanship—

It is said the installation is 50% of the final sound.
Radioman employs only the finest professional craftsmen & technicians.

3. Value—

Radioman delivers the most sound for your money. Our prices are competitive and guaranteed.

San Diego's leader in hi-fi auto sound



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

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3. Value—

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San Diego's leader in hi-fi auto sound



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

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from China, Philippines & Mexico

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14"x30"x17"	\$160.00	\$99.95
Burl TV Stand	\$30.00	\$23.95
Burl TV Chest	\$90.00	\$69.95
Rattan Corner Shelves	\$79.00	\$49.95
Burl Fabric Sofa Chair	\$69.00	\$44.50
Burl Open Shelves	\$119.00	\$99.95
12"x30"x6"		
Burl Mahogany Center Table	\$49.00	\$39.95
Rattan Head Board	\$99.00	\$33.00
Burl Souther Sofa Chair (no cushion)	\$69.00	\$44.50
Burl Ban Bathroom Shelves	\$16.95	\$9.95
Burl Ban Wall Shelves	\$10.50	\$5.95
Rattan Dining Chair	\$99.00	\$39.95
Rattan Chair	\$69.00	\$44.50

And 50% Off All Plants, Rattan, Bamboo & Plant Shelves.
Many hampers and shelves not listed.

Furs & Fur Products

	Regular price	Sale price
Alpaca From Peru	\$199.00	\$149.95
all white	\$199.00	\$139.95
patterns		
Shagpile Car Seat Covers		
Top quality, custom fit, six colors	\$199.00	\$153.95
Shagpile Rugs		
red, tan, black, cream	\$49.00	\$33.95
Shagpile Rugs		
four sizes, loggins	\$129.00	\$99.95

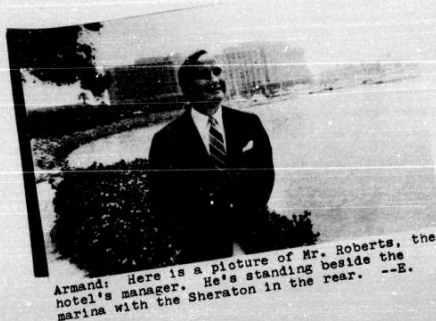
Oriental Carpets

Chinese, Persian, Persian designs—made in Belgium		
Cotton		
8x11	\$149.00	\$103.95
5'6"x8'	\$89.00	\$69.95
3'7"x5'7"	\$49.00	\$39.95
Polyester Blends		
8x11	\$199.00	\$149.95
5'6"x8'	\$119.00	\$74.95
Wool		
5'6"x8'3"	\$199.00	\$139.95
4'x6'	\$119.00	\$89.95
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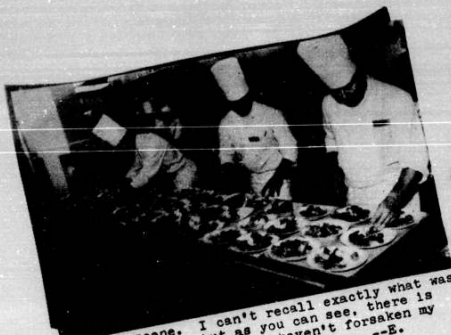
MAY 24, 1964 15



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



Mr. Rothenberg: This is Dave Nasella, the bell captain I told you about who had the good stories. I don't know why there is blur in back. It may be my camera which is not too good. --Borokowski



Kitchen scene. I can't recall exactly what was being prepared, but as you can see, there is lots of it. No, dear, I haven't forsaken my diet. But I've been tempted! --E.

Sheraton Letters

(continued from page 12)

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 here, so people tend to go elsewhere. In the winter it's sometimes even difficult 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, Arnie. The

hotel business is a lot more competitive than I ever imagined. But it's getting 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.

Love,
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 command 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 I'm ok.

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 figured 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 anything. 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 a kitchenette, there's a dining room with a glass-topped table in it with six armchairs. 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 the 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'd want here if you buy the place.

But listen to this. I got to talking with one of the bell captains here, a guy named Dave Nasella, and he was telling me that during the 1978 All-Star game at San Diego Stadium the hotel was full of baseball hall-of-famers. All of them were down in the lobby one morning talking to each other and waiting 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 superstars.' Who's going to get this kind of treatment?" It was Jolinn 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 more than 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 bellmen deserve that much money. Or they just need the money themselves."

"I'll tell you something else I've learned," Nasella says to me. "many 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. I'm not happy. I'm fifty-seven. 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."

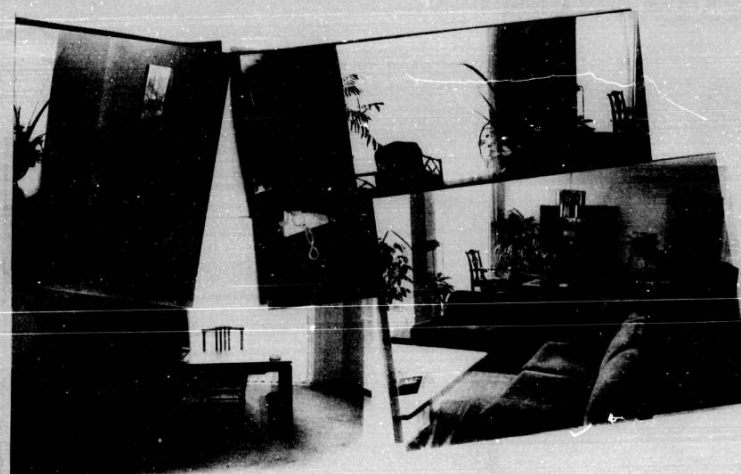
I've got no one to live with. . . . All I've got is a lot of money."

"When you hear that, in your mind you go, 'How can you complain? You've got the world by the gazumbas.' 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 the 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 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 went down into the hotel nightclub on the ground floor. She drank one peach margarita, followed by one 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.

Sincerely,
Tom Borokowski
(continued on page 16)



Mr. Rothenberg: These pictures I took while I was inside Mrs. R's room, without her knowing it, as I told you. This is most of the room there is to see. --Borokowski

Sheraton Letters

(continued from page 13)

Armand Rothenberg
4600 Lakeview Ave.
Buffalo, NY 14201

Armie:

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 computerized, of course, and 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 morning with a prerecorded voice telling them to wake up! It all seems so effortless, 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 chef and a very nice man. I hope you keep him on if you decide to buy the hotel.

expense — about \$11 million a year. You and I may have to do something about that once we take over, and thank god 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 food side of the business can be tremendously profitable: one convention of 600 people can spend \$80,000 a day on food and beverages, if the conventioners 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 5000 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 convention 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 told 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 — 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 peculiar way of sounding as if he is making notes rather than carrying on a conversation. 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, 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 Sheraton 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 I'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 Island Hotel." Need I say more?

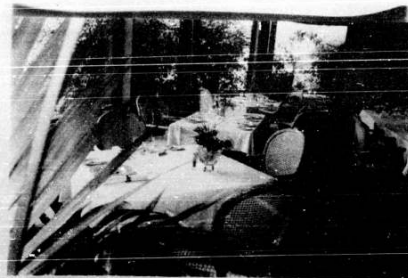
Well, Armie, I hope you'll find all this information useful. I'm finding it very interesting, but very tiring; at the end of each day I barely have enough strength to take a long luxurious bath and drag myself to bed! But never fear, tomorrow I will charge out and learn even more, because I know how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

Miss you,
Estelle

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



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.)

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 currently 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 — forty-nine.

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 said it.

"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, accountants. . . . The public groups are fairly well spoken, and always speak English. But the hidden groups often do not."

"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 try to soothe. We would never admit we were wrong, no matter what. We're in the business of being positive and gracious. Word-of-mouth selling is so important."

I ask her what the big deal about image is — everybody knows nobody's perfect, even a hotel. And she says, "We're image-conscious because 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 well-connected in San Diego, and he likes to impress. He doesn't like people to

(continued on page 18)

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Sheraton Letters

(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. Rothenberg's salad is made right before it goes out to the table. Every julienne of carrot is in its 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.

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 half-hour or 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 the 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 manager, Jeph Garside.



Mr. Rothenberg: Photo of Jeph Garside, 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

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 says, 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," Garside 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 tract 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 hurry.

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 walkie-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 smelling 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 really is something," and he breaks into a run. At the end of the hall there's a curtain with big black holes burned in it, and the hallway smells real bad, like burned plastic. Soon there's firemen and hotel engineers and everybody 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 there was a big smeared ash handprint, 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 whether it was someone who actually 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 I going to sleep?" And her husband is saying, "There are a lot of wackos 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 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 (I just hung up without saying anything). At this point it was about 8:50 p.m. I went up to the twelfth floor to keep an eye on Mrs. R's room from my post in the storage room, but I was only there for a couple of minutes when I see Mrs. R leaving her room. She goes down to the lobby, orders a drink in the lounge (white wine, I think), and at 9:20 p.m. this guy MacDonald comes up and sits down with her. They chit for a few minutes, then get up, and I follow them 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 said. It was a warm night—in fact, the weather here always seems to be just about right—and you could see the lights from the hotel shining on the water, and there was a moon like a fingerling kind of low in the sky above Mrs. R's head. You could see lights in the distance and across the harbor.

I tell you, Mr. Rothenberg, this would be a great place for you to have a hotel. It's the kind of a place women would like because it's so romantic. Anyway, MacDonald went with Mrs. R back to her room, but he didn't go in. I know this because I took the elevator 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. 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. Besides, 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 business as I could, so first thing this morning I got on the phone. One call led to another, and another, and so on, until my ears were ringing. And the very first thing I learned was that the Hotel Inter-Continental, that new hotel I was telling you about, is a kind of symbol both of the new wave of hotels that will be built here and the increasing competition that will result. Here's what I mean:

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 afraid that the Inter-Continental would benefit more than anyone else. In other words, apparently the other hotels were jealous. I talked to the treasurer of the pro-convention center campaign (the matter 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 \$12,000 each; Ernest 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 only \$100!

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 second largest contributor to the Port District's revenues... and we spend well over one million dollars annually in soliciting conventions directly. From a financial standpoint I felt that was enough; it was time for other hotels to contribute their fair share."

Next I asked Mr. Roberts if he expects competition with the Inter-Continental. "Obviously, when you have \$125 million invested in an operation less than three or four miles away, you wonder how it's going to affect you," he told me. "I'm very pleased to say the Inter-Continental appears to be 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 think about that a little bit. The Inter-Continental, how much do they charge for a room? One hundred twenty dollars? So it cost them \$120,000 a room to build the hotel. They have to get \$120 a night to break even. Break even. Now, they can't really 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? Maybe once, if it's a honeymoon."

"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 ten 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. All the hotel people seem to think that the only way to avoid having too many hotels and too few guests is to carry out an aggressive marketing campaign, really sell 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 obtain conventions for local hotels. One powerful hotel chain, Atlas, actually withdrew from ConVis in protest.

(continued on page 20)

TROPICAL NIGHTS

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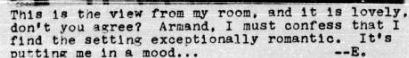
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(continued from page 19)

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 paying 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

[illegible]

spending a little bit more than they do, instead of waiting for ConVits to do it? ConVits'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 scapegoating. Go to the guy who's bitching, ask him how much *he's* spent on promoting *his* hotel, and then compare it to the national average." (I did ask Mr. Giacomini this, but he declined to reveal any figures, saying it was proprietary information.)

Still, we shouldn't give up hope entirely. I've made some excellent contacts with hotel industry people here, and we might have a chance to get in 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 going to miss our big anniversary party, but think how important this is in

Estelle

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 places 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 and they're looking at it. They'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 happen-

Sincerely,
Barakowski

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 shut-eye.

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 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

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 keep an eye on your wife. Anyway, Mr. Rothenberg, I have all the evidence 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.

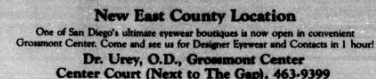
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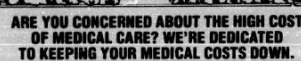
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The Elementary Education of Lalo Aceves



Lalo Aceves and friends at Harborside.

Think back: how many principals floated around the fringes of your school days? And how many of them seemed more than mere shadows, bland men (rarely 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 shadowmen (and women). The good news 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 I. 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 ironically. "It blossoms only with proper care."

Aceves, who is wearing white denim jeans and a blue sweater, and no tie, 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. "I had 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 serious face.

The teacher, Andrea Glasser, asks Fitzpatrick if he's had a chance to examine Melanie. He has. Fitzpatrick marvels that the little girl is only in the fourth grade but has attended eleven schools. "She hasn't done a thing in two weeks," says Glasser, frustration rising in her voice. "What do I do?" Aceves suggests a "contract" with Melanie's parents, wherein they will ensure that the girl does her school work. "But I send her home almost every day!" says Glasser. Fitzpatrick looks up at the girl's test scores and observes that Melanie is a bright child, without congenital learning problems. "But she doesn't know punctuation, parts of speech,

capitalization..." The psychologist look on. Aceves finds the phone number in a card file and gets Melanie's mother. "Mrs. ... Hi, this is Mr. Aceves, your friendly principal. Pleasantries 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. Glasser, regarding Melanie's problems.

"She's got a lot of ability, we've tested her, but she's just not working. Here's what I'd 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 true seriousness. "Now just between me and you, Mrs. ... you are considering staying in town awhile? Good. Good. Now retaining her doesn't mean she's not smart or anything..." He sets up the 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 Russell, the boy who has a terminal 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 classroom. "But we still have to get him 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 Russell, whom he is talking about retaining in the fourth grade. "I've tried everything," he says, staring at 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



extra year here." The decision is made. As Andrea Glasser and the psychologist look on, Aceves finds the phone number in a card file and gets Melanie's mother. "Mrs. ... Hi, this is Mr. Aceves, your friendly principal. Pleasantries 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. Glasser, regarding Melanie's problems.

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too." He's stumped. There is a silence in the room for the first time all morning. "Let's talk to the parents," he finally says, unconvinced. Then he changes the subject back to Miguel, the kid with the headache. "I don't think he cats," says Glasser. "The last field trip we had, he brought chips and Ding Dongs and a Coke."

Aceves looks up Miguel's phone 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 SHARL 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 Sunny side 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 get Jason?"

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

RBS, you'll do it, but I'm telling you now to get out there and wait till I'm done with Mr. Fitzpatrick!" Nicholas slink out past the nurse, who is coming to see. Another miraculous cure. Miguel ate his lunch and he feels better." Aceves grabs Miguel by his narrow shoulders and tells him not to go without eating, then sends him off.

"When I first got here," says Lalo Aceves, "just a few days after I arrived, a teacher walked up to me and says the screws was face into prime! 'Fuck you!' I asked why she said that to me, and she says, 'Because I always wanted to tell an administrator that.' He laughs. 'I said, 'Well, you still haven't told one.'"

Aceves doesn't consider himself an administrator; he's more a player-coach. "There's two types of skills for principals," he explains, sitting in his office surrounded by hundreds of photographs of him, his teachers, and his students all engaged in school festivities. "One kind of principal administrators, delegates work, and then sits back. Obviously, an administrator has his desk turned this way, perpendicular to mine, so that his desk is between the person he's talking to and himself. Administrators were, like Mr. Maynes, from when I was in elementary school. They wore gray 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 trouble, and that was it. I guess I'm a little unorthodox."

A little. Aceves doesn't own a suit, and he never wears a tie. Last Halloween, as is customary 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

staff bulletins, written wholly by Aceves, are legendary. For example: "STAFF INFORMATION BULLETIN #1 YARD DUTY SAIL CUES 'HISPANIC WEEK' (Next week, in the interest of sex parity, we will be celebrating 'Hispanic Week.' We have been most fortunate to have on our yard duty roster for the coming week those people with Hispanic backgrounds." Our principal, I.M. Chano, has two turned that this week will be highlighted by placing a wreath of used spark plugs on the tomb of the unknown Chevy!"

Duffier (formerly Duffier) Claim to Hispanic heritage. Her great uncle attempted to sail to the Coronado Islands from San Diego... and almost made it! Unfortunately he made his boat out of adobe!"

Shaw (formerly Shaw) Claim to Hispanic heritage. His grandfather invented beans, and was also an avid protester, "airing" his views to all who would listen... and sometimes to some who wouldn't!"

Glasser (formerly Vidriera) Claim to Hispanic heritage. Her aunt invented the first Luchas Taco. She was also a vegetarian and therefore developed the first soybean caritas!"

Christian (formerly Christian) Claim to Hispanic heritage. Her ancestors turned to religion... when they realized that Adiestros don't celebrate any holidays!"

Strickland (formerly Estrupeloni) Claim to Hispanic heritage. His relatives came from Cholo, Az., they helped to invent the venetian blinds for automobiles, and later started a tad of wearing white T-shirts with suspenders because they were too cheap to spend money on shirts and belts!"

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

(continued on page 24)



Aceves

(continued from page 2)

make the record clearer, we will have his interpreter present, Dr. John Valgar, 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 behaved 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 further 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 does it."

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 student fails to enter 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 Harborside; he asked to be moved, and 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.

11:21 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, just stares at him in silence. "Is your mother home or at work or where?" Aceves calls a hospital where 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 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 eighteen incomplete. "It's his 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

where he grabs a boy around the back of the neck and strides with him outside 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 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.

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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 bond 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 nurse. Then some boys rush in to tell the principal, in Spanish, that some other boys are break dancing in the bathroom, and when he laughs, 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 high tops, 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, except for one, to be in here for more

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 door.

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 are Hispanic."

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 transformed from Carlos to Charles,

from Juan to John. He drew strong lessons from such nonchalant ignominy. "At least now we're 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 the 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. . . . But the handwriting was on the wall. I wasn't going to go anywhere because I was being the flame thrower. There weren't too many of us educated at that time, so I figured I had to say something about bilingual education, hiring more Spanish-speaking people, all that stuff."

He was hired as an assistant principal in Chula Vista in 1972 by Superintendent Len Servetter. The

circumstances of his hiring were auspicious, since he was not a teacher in the Chula Vista schools, he was not a principal who owed his job to any district politicking, and he therefore owed 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 Aceves 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" while simultaneously leaving no doubts about who's in charge. "I remember, I wasn't here two days and there was a group of six kids,

(continued on page 26)

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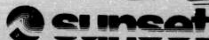
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Aceves

(continued from page 32)
tough little guys who were allowed 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 yell, "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 — shshshshshsh 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. 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, and 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 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

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 it here."

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 here." "Oh." "Go," Aceves grabs his shoulders and turns him toward the door, "and sin no more!" A call comes in from a local junior high school which wants some

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 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. □

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 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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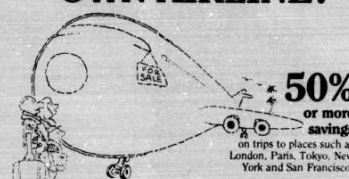


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Still Tops and Temps



The Four Tops

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 Tops, lead vocalist Levi Stubbs waxed hopeful about the group's future. "Our dream," he said, "is to be around as headliners twenty years from now, so our friends and fans will still be able to see and hear us." Only three months shy of the twentieth anniversary of that statement, the Tops — their line-up intact after three decades of performing — joined the latest version of their long-time Motown com-

patriots, the Temptations, for a concert last week in Golden Hall. One can safely conclude from the size and enthusiasm of Thursday's audience that many of those "friends and fans" are still around. More importantly, the co-headliners — but especially the Tops — proved that they are much more than doddering father figures to be trotted out for nostalgic reenactments 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 recordings lies in their being miniature 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 artists as they were when they did the original recording sessions. But concerts splash a much harder, 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 vital performer into a sagging, bulging, gray-haired heap of nerves by the time he's reached his mid-thirties. Singers, especially, have a tough time retaining the suppleness of their voices

as they approach middle age unless 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 spirited 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, Whitman sampler readings of the groups' greatest hits in medley form, plus vigorous but unconvincing attempts to update their repertoires and reputations with more contemporary 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 spotlight, 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 their shows fifteen years ago. With lead singer Stubbs acting as the evening's unofficial master of ceremonies — teasing, cajoling, and otherwise enticing the audience into eager participation — the Tops performed zesty renditions of such enduring favorites as the aforementioned "Baby I Need Your Loving," "I Can't Help Myself," "It's the Same Old Song," "Standing in the Shadows of Love," "Bernadette," and "Seven Rooms of Gloom" (on which they were joined by the Temps), and mixed in more recent offerings that included the 1981 comeback hit, "When She Was My Girl," and the ballad, "I Just Can't Walk Away," from their current album, *Back Where I Belong*. With a couple of exceptions (for example, the curiously off-kilter "Walk Away Renee"), the Tops offered longer versions of their classics than they did the last time around, rarely

lapping into a mechanical treatment of tunes they've sung a thousand times over the years.

Stubbs would have gotten any vote as the likelihood 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 relentless 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 always 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' oeuvre, 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 one of the three remaining Temps is a new comer (Otis Woodson replaced Dennis Edwards a few months ago, Richard Street 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 You Do the Things You Do," "I Know I'm Losing You," "My Girl," and "Ain't Too Proud to Beg." Songs that were recorded after those early hits 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 was "Standing on the Top," a fast, funky, and monotonous tune from the Rick James-produced 1982 album, *Restless*, 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 cohesiveness 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 vocal harmonies, and precise choreography. Even after all the personnel transplants, the Temps remain the legacy of that early emphasis on style, and their flawless stepping last week was challenged only by the vocal acrobatics of Street and Woodson, easily the most versatile of the evening's singers.

While the Golden Hall concert was neatly divided into Tops and Temps segments, the two groups opened and closed the show together and joined for a fitting and obviously heartfelt tribute to Teddy Pendergrass, Otis Redding, and Sam Cooke that served as a smooth transition between the Tops and Temps halves. A four-piece tribute, which was alluded to midway through the show and which many in attendance probably assumed would honor the late Marvin Gaye, was instead directed to the late Jackie Wilson, and his "Higher and Higher" was sung ensemble to close the show. My only criticisms of the Tops/Temps

concert pertain to pacing and sound. The Tops made the avoidable — and for veterans inexcusable — mistake of grouping too many ballads into the first few minutes of their performance. Stubbs's soulful, emoting notwithstanding, the ballad sequence slowed the concert's pace to a crawl and briefly threatened to sabotage both the show's momentum and the audience's excitement. The sound problems were perhaps less avoidable, but nevertheless 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-aged 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 orchestra's presence, however, one would have thought that a much smaller outfit was making the music. The drums, especially, were barely audible, a sacrilege considering that in the trademark "Motown sound" the drums are prominent. And the horns 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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So Very Abbey



ELEANOR WIDMER

The Restaurant: The Abbey
The Location: 2825 Fifth Avenue,
downtown San Diego (291-4779)
Type of Food: Continental
Price Range: All items à la carte. Dinner
entrées, \$11.75 to \$17.95
Hours: Open daily. Lunch, Monday
through Friday, 11:00 a.m. to
3:00 p.m.; Dinner nightly, 5:00 p.m.
to 11:00 p.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 browse—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 calls for such a dress too often 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 re-

novated church at Fifth and Olive (revamped at the cost of two million dollars) is like 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 seated. Waiters and waitresses walk around in hooded monks' robes and while dinner is served, a harpist plays discreetly on the balcony. This isn't just kitsch, it's high camp; so outrageous, 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 buffets are served in a fully equipped bar, located below the restaurant, that seats almost a hundred. On Monday nights there's a complete fish and seafood buffet, free with your drinks. The Friday night I was there, the buffet offered shrimp, crayfish, cheeses, and an entire baron of beef. 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.

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 superb equipment. 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 gravies.

From the look of the gleaming pans, the

refrigerators and stoves, the jars of fresh herbs, the many kitchen hawks, you would have every right to expect the nightmarish meal in town. Alas, your expectations won't be realized. Money can buy equipment, 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 results at the Abbey. Some courses succeed, if not eminently, at least with 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 à 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 most items filled with seasonal fruit to \$6.25 for smoked salmon. Three of us shared one marinated duck. The marinade was not piquant, but the duck was tender, the raspberries 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 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 fork (\$3.95).

The major problems were with the entrées. The sauces are like muddy waters that flow over the perfectly fresh ingredients. My friend had pork loin with chanterelles and grapes (\$11.75). The dish was slightly sweet, the sauce brown, and unappealing in appearance and taste. It was hard to know that the dish was pork—it could have been roast meat of any kind. I ordered swordfish that I thought tasted too 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 loaf and sliced thin. It was the best of the three entrées.

A word must be said about the vegetables: they are served à la carte, 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, but I wouldn't say that half-rare potatoes are high on anyone's gourmet list. Still, my friends were not dissatisfied with their meals. They liked the surroundings, they noted the way my fishy fish had been removed and replaced, and they felt that the total dining experience had been enjoyable. Dinner for three, two complacee 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 mistake of not eating lunch and since the portions at the Abbey restaurant are not at all hearty, we had to compensate for our skinny 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 experience 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 entrées were roast leg of lamb (\$13.95), dover sole filled with shrimp (\$17.95), and veal 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 veal consisted of two tough, small rounds with brown sauce.

The vegetables were softer this time: a baby carrot cut like a flower, a baby zucchini in water-thin slices, two roses of potatoes. Although one friend and I paid almost eighteen dollars for our entrées, we were ravenous, so I broke down and ordered the spinach salad which I divided into three. We had a perfect "monks" 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 snack.

Nevertheless, I recommend it for the spectacle. Try the free buffet downstairs or the least expensive items on the "finer menu": 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 not a thrift shop, not a spot for bargain eaters, nor for those who save their pennies for a special evening out. It's a purchase very much like my red dress with one difference: I may actually chance that red dress again for the Verdi festival.

Repeat performance: My friend and I had really good fish dinners at Su Casa Restaurant #18 (La Jolla) and Boulevard, La Jolla for only \$5.95. My friend had fresh sea bass and I had swordfish, rice and beans, plus salad bar. The fish was prepared on mesquite. 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 dinners at this price.

City Lights

Miffed

(continued from page 3)
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 admits 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 various schools and camps they detailed.

Pfeiffer maintains an unflappable calm when questioned about the sur-misère 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 upset because we didn't print their this year and last. But we never print any ad of

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

Baseball

(continued from page 3)

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

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."

knocking her to the cement. Large hematoma on back of head. . . .

—N.M.

Europe

(continued from page 3)

mountainside overlooking the Mediterranean Sea. They went 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 newsmen 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 there 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 Inman boarded a jet and returned home to San Diego.

All this was reported to San Diego audiences in a nightly series of broadcasts on Channel 10, which began Monday night, May 14, because there was a two-day delay in getting the tapes from Nice to the station's studios here. The first broadcast consisted of a phone report by Donley, saying he had arrived and hoped to uncover pieces to the J. David puzzle through investigating the fugitive financier's "European connection," which he felt centered around Yarry. As he spoke, a montage of still shots of Yarry, Domine, and various other principals in the case served as a backdrop on the TV screen.

The next night, Donley again spoke of what he hoped to find; this time he was shown in front 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 Yarry was reportedly holed up; Friday night, the same scene was followed by the brief interview with the Scotland Yard official. And this past Monday, still more views of the Yarry villa were used as a backdrop for Donley's summation of what his \$10,000 expedition had

yielded the station: that Mark Yarry was inside, but refused to talk to him.

Bad luck? Perhaps, but that's not the way Yarry's attorney, Michael Pancer, sees it. Pancer maintains both he and Yarry made it clear to Donley before he left San Diego that there would be no interview, and he claims Donley's week-long attempt to speak with the ex-J. David lieutenant was marked by "a type of journalism even worse than that practiced by the *National Enquirer*." Mark [Yarry] called me shortly after Donley called him May 10 and was very upset," Pancer recalls. "He told me that when he informed Donley he would not give him the interview, Donley threatened to fly to Nice and follow him and his family around with cameras and just make life miserable for them. He also threatened to contact officials in Nice, the implication being he would say negative things to them about Yarry. I thought Mark might be exaggerating, because I couldn't believe a newsmen would do that, so I called Donley myself and he actually repeated those same things to me. The conversation ended (continued on page 28, column 1)

MAZATLAN'S CARAVELLE BEACH CLUB ON THE MEXICAN RIVIERA

INTERNATIONAL HOLIDAYS

INTERNATIONAL HOLIDAY HOTELS INVITES YOU TO JOIN US IN A CELEBRATION. WE ARE PROUD TO INTRODUCE THE "NEW" CARAVELLE BEACH CLUB.

\$219
INTRODUCTORY OFFER
3 OR 4 NIGHTS

- Round trip airfare from Tijuana to Mazatlan via Aeromexico.
- Hotel accommodations at our lovely beachfront hotel (Price based on two people sharing a room; single rates available on request.)
- Transfers from both the airport and the hotel in Mazatlan.
- Baggage handling at the hotel and the airport.
- Tip for the maids.
- Welcome cocktail party.
- One complete breakfast at our famous Captain Nemo's Restaurant.
- Hotel Tax.

233-6916

*Price subject to change without notice due to airline changes and peso fluctuation. Price is guaranteed at time of booking for any departure date if payment is made in full at that time.

WORTH THE DRIVE.

Arttrageous!
ART POSTERS & PRINTS

9420-H Activity Road 566-4828. Tues.-Fri. 10-6 / Saturdays 10-5
Call For Directions

A DIFFERENT KIND OF POSTER STORE

Memorial Week Special

(As pictured)
• Wayfarer Look-Alike **\$1.99**
Looks just like the original. Sells elsewhere \$4.58

• Rag T-Shirts **\$1.99**
6 exciting colors, S-M-L-XL. The Friday night I was there, the buffet offered shrimp, crayfish, cheeses, and an entire baron of beef. 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.

Don't pay too much for sunglasses:
We've got the lowest prices and best selection from \$2.99 to \$249.95
Vuarnet, Camera, Ray-Ban, Style Eyes, Suncloud, Hobie,ucci, Bolle, Cebe, etc. . . .

Pacific Eyes & T's
Open 7 days and nights

Old Town
2461 San Diego Ave.
(Next to Old Town Mexican Cafe)
692-0059

Encinitas
745 First St.
(Hamberbrook Shopping Center)
942-0237

La Jolla
1030 Torrey Pines Rd.
(Next to Yogurt Almar)
454-8006

Chula Vista
1140 Broadway
(Occasional Mart Price Bazaar)
422-8061

San Diego

Unique

Every person has a unique smile. Is yours all it could be? See our video tape on cosmetic alternatives.

Cary Behle, D.D.S.
Sports Arena Village • 224-2761
General as well as cosmetic dentistry available.
Unique dental care for unique individuals.

Casual. Comfortable. Californian.

Elias Hair Design
a full service salon

Precision Style Cuts for women \$13 (reg. \$18)
Precision Style Cuts for men \$10 (reg. \$15)
Directional Perms \$25 (reg. \$40)
Sculptured Nails (full set) \$18 (reg. \$40)
Manicure & Pedicure \$15 (reg. \$28)
Cellophane \$15 (reg. \$25)
Specials good with ad through 5/31/84

7608 Linda Vista Road (Mesa College Drive & 163)
268-8865

City Lights

(continued from page 27)
with me saying that we were firm in our decision not to give him an interview and that despite his threats, I couldn't believe his station would send him out there if Yarry refused to talk to him, and he said, "You're probably right." The next thing I know, Mark called me back on Saturday and said, "You won't believe this, but he's here." (Donley claims his statement was intended as a bluff to tell Pancer into thinking he wasn't going to France.)

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, 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

secondly, Yarry has lived in Europe in the past but there was nothing mysterious at all about him moving to Nice. Donley's coverage was outright lying, shoddy reporting, and a total, total smear."

On Friday, May 18, after making statements to the press about two other crimes, "alumnus and Debra Hart," who had accompanied Donnelly to Montreal, Pancer told reporters, "I think [the Donley] cynicism his station out of a trip to Europe by saying he had an interview when we told him beforehand there would be no interview." Pancer also stated that he would advise Yarry to sue both Channel 10 and Donley for slander.

Upon his return to San Diego from Europe, Donley was told since contacted a local attorney to discuss filing a slander lawsuit against Pancer.

—T.K.A.
Neal Matthews,
Thomas K. Arnold,
and Randy Opincar

Letters

(continued from page 2)

beginning at conception and is complete," yet a still-developing human person. The baby, not surprisingly, writes in pain as the suction device for tearing it to pieces, or the salt solution to convulse and ultimately poison it is inserted into the womb.

Donley's coverage was outright lying, shoddy reporting, and a total, total smear."

Not Up Front On Backer

The Ann-Planned Parenthood ad (in the May 10 issue) must have brought in big bucks for the *Reader*. Such a one-sided and distasteful ad about such a serious issue reveals a shoddy advertising policy, lacking both sophistication as well as discernment about anything for money, right?

The *Reader* deceives people with fairly "progressive" articles, then runs ads with strong conservative statements, ads which

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 discerning men and women readers of San Diego. We've already lost one reader.
Kate Hyatt
San Diego

Abomination City

If I applied and applied to be the ad headline "The American Holocaust" printed in the May 3 issue of the *Reader*, I cannot believe the Right to Life Council of San Diego County would commit such a gross injustice of the truth — that they would accuse those of us who are pro-choice of being accomplices to the sick Weisberg incident.

I am equally angered that the *Reader* would print this abomination. I understand freedom of expression is sacred in America, but someone has to take the responsibility to decide that some things are too immoral to print. *Judy 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 progressive paper I've ever read, but it is certainly ranks as one of the more informative and, above all, fair publications in this city. At least until now. The ad is not only highly objectionable but is also in extremely bad taste, and I'm truly surprised to see something like this published. Do you really need the money so badly? I would much prefer paying for the paper if this is what must be done to cover expenses. What's next? Perhaps a full-page ad on the virtues of fascism or graphic pictures of the Vietnam War? How about sticking to your usual advertisements and leaving morality to Jerry Falwell?
Gordon Kennedy
San Diego

Obscene On 17

As a long-time reader of your paper, I have grown to appreciate it for its style as well as its appeal to a broad range of interests. I believe in freedom of expression, and I believe in advertising or to refuse to print something that you find objectionable.

I am sure that in the past you have turned down ads from local X-rated theaters or nightclubs. Or maybe you drew the line at fashion ads that you felt showed a bit too much skin.

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 obviously designed to be sensational, to horrify readers without regard to their views on the subject. Would photos of dead bodies be a suitable ad for a mortuary, to promote cremation? Would you print it if you were 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 learns through the pages? Show a little self-control. Exercise a little editorial restraint. Regardless of your views on the abortion issue.
Jeffrey Glenn Levin
San Diego

Holiday Sale

Special savings on new & used equipment—closeout large format cameras—Omega, Wista, Galvin & Rajahl

Monday May 28 only
Super Storewide Savings!
Prices too low to print

Mon.-Fri. 9:00-6:00, Sat. 9:30-5:30 Closed Sun.

PHOTO IMPORTS
4861 CONVOY ST., SAN DIEGO, CA 92111 545-9995

MODELS WANTED WARNING!

The State Department of Education has approved ONLY certain 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 certificate, they are an illegal school. If you believe you are dealing with an illegal school you should report them to the City Attorney (Phone 236-6007) for investigation of criminal fraud.

Do not give your hopes and money in exchange for a vague promise of employment.

Presented as a public service by

The Barbizon School Of Modeling

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

HOW TO MOVE UP THE CORPORATE LADDER!

Call an Admissions Counselor today for more information.

Let Western State University put a degree of difference in your life.

WESTERN STATE UNIVERSITY
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(619) 297-9700

2121 San Diego Avenue - Old Town San Diego, CA 92101
Classes Start August 23, 1984

Fully accredited by the Committee of Bar Examiners of the State Bar of California and the Western Association of Schools and Colleges.

SIX DAYS ONLY

*Limited number of appointments available!

Bausch & Lomb (for Myopes only)
SOFT CONTACT LENSES
(Extended Wear)

\$139.00 reg. \$259

Six days only, no extra or hidden costs. This offer will not be extended and will be available May 28 through June 2 only from 10 AM to 7 PM—on a first come first serve basis.

MAKE YOUR APPOINTMENT NOW... to ensure yourself of this great savings. This coupon must be presented when you come in for your first appointment.



DR. STEVEN GROSSMAN
OPTOMETRY

243 No. Hwy. 101 (The Boardwalk) Suite 8
Solana Beach 481-2277
Hours: Monday-Saturday 11:00 am-6:00 pm

- Package includes:
- Eye exam / glaucoma test
 - Fitting
 - Follow-up visits
 - Care kit

Off the Cuff

Tell us about the time you packed up the car and took off



Doug Travis
Self-employed
Kearney Mesa

It was the summer when I 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—up in the '58 Cadillac and take off.

The car wasn't air-conditioned and I remember it was really hot driving through the desert. We bought gas—those little Elix-a-sketch things, and cars. 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.



Jim Hartley
Consulting Engineer
Mission Valley

It was the last week of summer back in college. There 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 time we really didn't know each other well. On the way we exchanged 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 shared wine. We took the freeway straight up to Spokane. I distinctly remember water-skiing in the Spokane River. It was freezing. On the way home we took every side road you could imagine. After twenty-three thousand miles, exactly one hundred gallons of gas, and eight quarts of oil, we arrived home, best of friends. We're still really close.



Jan Halla
R.N.
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 problems, no people problems. Then we went to New Orleans. We had a great brunch at the Court of Two Sisters, then Vicki went out to dance to a street band, and I went to a nearby bar to drink tequila 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 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 great month!



Don Resmeyer
Electrical Engineer
San Diego

I'm from Glasgow—Glasgow, Montana. Population 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 sidings. Glasgow 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 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.



Cheryl Sackett
Bartender
Clairemont

I had been living in Colorado for about four years and it was time to come back to 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 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 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. smog and see the pink glow that it gets from the refineries. God, for the first time in my life, the place looked good.

—Lin Jakary

ATTENTION Partial Scholarships Now Available at The Professional School of Psychological Studies for deserving graduate students of psychology

We are pleased to announce that funds have been made available to continue the partial scholarship program until June 30, 1984, by which worthy new students will receive twenty percent of their monthly payments paid throughout their degree program. Subject only to continued academic success. These scholarships are being made available to new-entranted degree students, entering the school prior to June 30, or until twenty-five scholarships have been awarded.

Are you serious about completing your graduate education and entering or advancing in a rewarding career as a licensed psychologist or licensed Marriage, Family and Child Therapist? If so, call today! Call today for a personal interview to explore this exceptional opportunity.

The Professional School has been approved by the State of California as offering programs consistent in quality with the State University System and other regionally-accredited schools. California. Its graduates have been very successful in passing the State licensing exams and in obtaining excellent positions throughout the country. Its tuition is the lowest of any private school of its type. Its classes are evening and weekend to accommodate the working student. It gives the individual attention and support which is so often missing in traditional academic settings through an outstanding faculty and a caring administrative staff.

PSHS The Professional School for Humanistic Studies

Call (619) 296-4472 today, or drop by our beautiful campus at 2425 San Diego Avenue, in Old Town, San Diego, CA 92114.



THE 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	\$59.95	\$47.95
Terra TC	\$54.95	\$34.95
Columbia (Closed, Hilled only)	\$64.95	\$39.95
Equator & Lady Equator (Closed, Hilled only)	\$66.95	\$39.95

New Balance 990 \$39.95 \$79.95

Brooks Chariot & Lady Chariot \$61.95 \$49.95

Tiger X-Caliber GT \$74.95 \$59.95

Reebok Aerobic Freestyle \$39.95 \$29.95

20% off
Dolfin, Brooks, Gabelle
shorts & tops

Limited to stock on hand—expires 6/6/84. Open Memorial Day.
LA JOLLA
7486 La Jolla Boulevard
at the corner of Pearl by Baskin Robbins.
Hours: 10-7 Mon.-Fri., 10-6 Sat., 12-5 Sun.
454-0078
HILLCREST
1735 University Avenue
at Park Boulevard
Hours: 11-7 Mon.-Fri., 10-6 Sat., 12-5 Sun.
269-4195

Here's the beef!

FREE*
40 Filet Mignons
to the first 40 customers
calling in today 861-7000
(if lines are busy keep calling)
Purchase required.

No money down, no payments for 30 days • 6 months same as cash • No interest or finance charge

FREE
20 New York Strip
steaks*
to anyone opening a
6 month charge account.
Purchase required.

Example
USDA Choice Special #1

300 lbs. only \$36.33

per payment for 6 payments

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!

includes
100 lbs. Bonus Pack
40 lbs.—Grade A Fryers
30 lbs.—Vegetables
10 lbs.—Sliced Bacon
10 lbs.—Picnic Ham
10 lbs.—Pork Chops
Absolutely no charge.
100 lbs. bonus with USDA
Choice Special #1



Yummy Food!
Only good for one meal only!

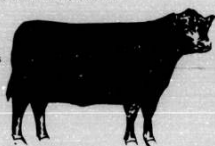
Example only: 200 lbs. loin rib, plates & flanks at \$1.09 lb. equals \$218.00
plus free 100 lb. Bonus Pack, Avg. wts. 160-350 lbs.
Sections 1-B, 1-C, 3-E, 3-F, 3-G.

USDA Choice Special #2

220 lbs. only \$31.73

per payment for 6 payments.

• Filet Mignons
• T-Bone Steaks
• Beef Loin Steaks
• Sirloin Steaks
• Beef Tenderloin Steaks
• Porterhouse Steaks
• Round Steaks
• Top Round Steaks
• Sirloin Tip Roast
• Ground Beef
• Soup Cuts
And more!



Includes this 60-lb. bonus

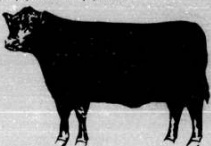
USDA Grade A • 20 lbs. Chicken • 10 lbs. Sausage
• 20 lbs. Vegetables • 10 lbs. Picnic Ham—
Bonus #2 no charge with special #2.
Example: USDA choice hindquarters 160 lbs. at \$1.19 each
\$190.40 plus 60 lbs. Bonus Pack at no charge
Wts. 140 lbs. to 300 lbs. Sections 1A, 1B, 3E, 3F, 3G.

USDA Choice Special #3

175 lbs. only \$24.75

per payment for 6 payments.

• Club Steaks
• Rib Eye Steaks
• Rib Roast
• Short Rib
• Soup Cuts
• Chuck Steaks
• Shoulder Steaks
• Blade Roast
• Shoulder Roast
• Ground Chuck
And more!



Includes this 25 lb. Bonus

USDA Grade A • 12 lbs. Chicken • 5 lbs. Bacon
• 5 lbs. Vegetables • 3 lbs. Pork Chops—
Bonus #3 no charge with special #3.
Example: USDA choice front quarter 150 lbs. at .99 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.

T-Bones, New York Strips, Sirloins, K.C. Strips, Filet
Mignons, Rib Eyes, Delmonico, Club Steaks,
Chateaubriands. Average wts. 50 lbs. and up.

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

USDA Choice • Sirloin • T-bone • Porterhouse • Ground Beef
Examples: Full Beef Loin 50 lbs. at \$1.69.
\$84.50 wts. 50-100

Y-3



Section 2 Events, Theater, Music, Film

Chili Con Coaster

Ernest Wally was sitting along the beach when the idea hit him like a ton of juicy ground beef. The way to save that old hunk over there, he thought, was to hold an enormous chili cook-off, and to use the proceeds from the cook-off 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 can came. He quickly contacted Judy Swink, president of the Save the Coaster committee, and told her about his idea, which he then had simmered into a fully cooked plan. Local chefs would go lade-to-lade in a chili-cooking contest, with the roller coaster and the entire community as the ultimate winners.

Wally, general manager of Hillcrest's swank new eatery, the Abbey, felt confident that he could enlist the support of the San Diego restaurant

(continued on page 8, col. 5)



Giant Dipper Roller Coaster at Mission Beach



Scravls 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 acquiring art works to change from private patronage to public galleries. It took many millennia before artists discovered that a degraded woman, sitting over a glass of absinthe in a bar, could be a proper subject for a beautiful work of art.

Nowadays, everything happens more quickly. For some eight decades, art has proceeded by sudden, outrageous dislocations of everything that has gone before. Instead of developing gradually out of an honored past, new artistic styles and new modes of creating, displaying, and marketing art now come into being as revolutionary acts, overturning 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 Diegoans both a lecture and an exhibition this week. Consider the artistic customs and virtues that Fashion Moda attempts to demolish:

The names of art movements clearly indicate their method or content. Expressionism expresses. Surrealism 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 why

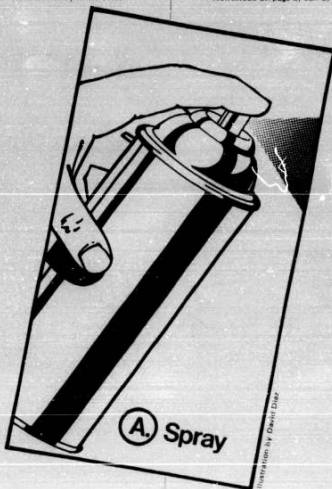
"Fashion"? Because "fashion" always reflects its immediate environment." So an art about the poor people and places of the earth—which is what Fashion Moda is—is given a name suggestive of Habson, Balenciaga, and Yves Saint-Laurent!

Art is created in beautiful or culturally stimulating places (Athens, Florence, Paris) and is exhibited where rich people are. But Fashion Moda, which was established in 1978, is located in a store in the South Bronx, a land of burned-out buildings, filth, ugliness, poverty, and degradation. Its exhibitions are held not only in its own

storefront but also in abandoned buildings of the area, those blackened shells that no one can bear to live in and no one even deigns to own.

An artist is a highly trained specialist. Fashion Moda artists, in contrast, are in general ordinary, unknown neighborhood people, more or less untrained in artistic techniques.

Art represents a creative vision, and a work of art is a special aesthetic object, set aside from the rest of the world. But for Fashion Moda hits and pieces of reality itself may be considered legitimate works of art. One of (continued on page 8, col. 3)



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 particularly surprising since only the week before I had appeared as a stand-in for Twiggy in My One and Only. I had rushed to New York on a moment's notice, when Twiggy 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 outfits had to be taken in two sizes for me, and ten minutes later there I was on stage, giving the aghast audience an experience they will forever remember. And the applause, the whistles, the

bonquets of bouquets... But Twiggy was up and about the next day and I returned to San Diego, where I foolishly allowed a friend to take me to the Ethnic Food Fair in Balboa Park. I always enjoy strolling around those charming little Spanish bungalows near the Organ Pavilion, wondering what they are, asking someone, being told that they contribute the House of Pacific Relations, and then—inevitably—forgetting that information almost immediately afterward. This time, I kept repeating to myself, "House of Pacific Relations, House of Pacific Relations," so as not to forget; but then I got into conversation with my friend, telling her all about Tommy Tone and what he dared to do in my dressing room, and by the time I got back to thinking about the bungalows,

(continued on page 7, col. 3)

READER'S GUIDE TO LOCAL EVENTS

Contributions to READER EVENTS must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not phone. The Events Editor reserves the right to edit all materials. Send complete information, including a description of the event, the date and time it is to be held, the precise address of where it is to be held, and a contact phone number for publication to: READER EVENTS EDITOR, P.O. Box 5883, San Diego, CA 92138.

Dance

Scottish Country Dancing is held Friday, 7:30 p.m., St. James Hall, 7776 Eagle Avenue, La Jolla, 454-5191.

"Dance Jam" create your own style in an evening of freestyle, recreational dancing every Friday night, 9 p.m., 3255 Fifth Avenue, Hillcrest, 439-1711.

"Dance '84," San Diego City College students and faculty present a spring concert, Friday, May 25 and Saturday, May 26, 8 p.m., City College Theater, SDCC, 249-7584.

Circle Dancing, meditative "soft dancing" is conducted weekly, Mondays, 7 p.m., 4079 Jackdaws Street, Mission Hills, 295-8677.

Film

"Central America in Transition," this documentary will be followed by a panel discussion, sponsored by Physicians for Social Responsibility, Thursday, May 24, 7:30 p.m., First Unitarian Church, 4100 Front Street, Hillcrest, Free, 463-7774.

For Children, films will be shown Friday, May 25, 3:30 p.m., Chula Vista Public Library, 165 F Street, Chula Vista, Free (491-5170); children are welcome to view four films, Thursday, May 31, 3 p.m.,

Coronado Public Library, 610 Orange Street, Coronado, Free, 435-4187.

"Vengeance Is Mine," Shoshei Inamura's 1982 film, based on an actual history of a brutal mass murderer, will be shown in Japanese, 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 orangutans of Borneo and mountain gorillas of Central America are studied Saturday, May 26 and Sunday, May 27, 1 and 3:30 p.m., auditorium, Natural History Museum, Balboa Park, 232-1821.

"Dodes'ka-den," a 1970 Japanese film about a group of Tokyo slum dwellers who survive on illusions, screens Wednesday, May 30, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-0261.

Music

Symphony Concert, the San Diego Symphony Orchestra, under the direction of David Atherton, will perform *Symphonie Fantastique* by Berlioz, *The Unanswered Question* by Charles Ives, and *Symphonies for Wind* by Richard Strauss, Thursday, May 24, 7 p.m. and Friday, May 25, 8 p.m., Civic Theatre, 202 C Street, downtown; the Symphony will present Tchaikovsky's *Symphony No. 2*, Stravinsky's *Scherzo à la Russe*, and *Symphony for Wind* by Richard Strauss, Saturday, May 26, 8 p.m., East County Performing Arts Center, 215 East Main Street, El Cajon, 439-9721 or 261-5847.

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.

Master's Recital, guitarist Steven

Floter, accompanied by members of the La Jolla Civic University Symphony, will perform, Friday, May 25, 8 p.m., Recital Hall, Mandeville Center, UCSD, Free, 452-3229.

Brass Quarter Concert, Steve Foster's Brass Quarter 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, folk, and classical music of Japan will be performed on the horizontal harp, bass koto, saragen, and flute in a student recital, Sunday, May 27, 1:30 p.m., auditorium, Japanese-American Memorial Post 4851, 541 East Twenty-fourth Street, National City, Free, 266-7276.

Soprano Marsha Hamilton and pianist Michael Parker will perform the cantata *Des Nautils de Genet* Fini as well as works by Handel, (continued on page 4)

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TONIGHT San Diego State University Rehabilitation Center presents

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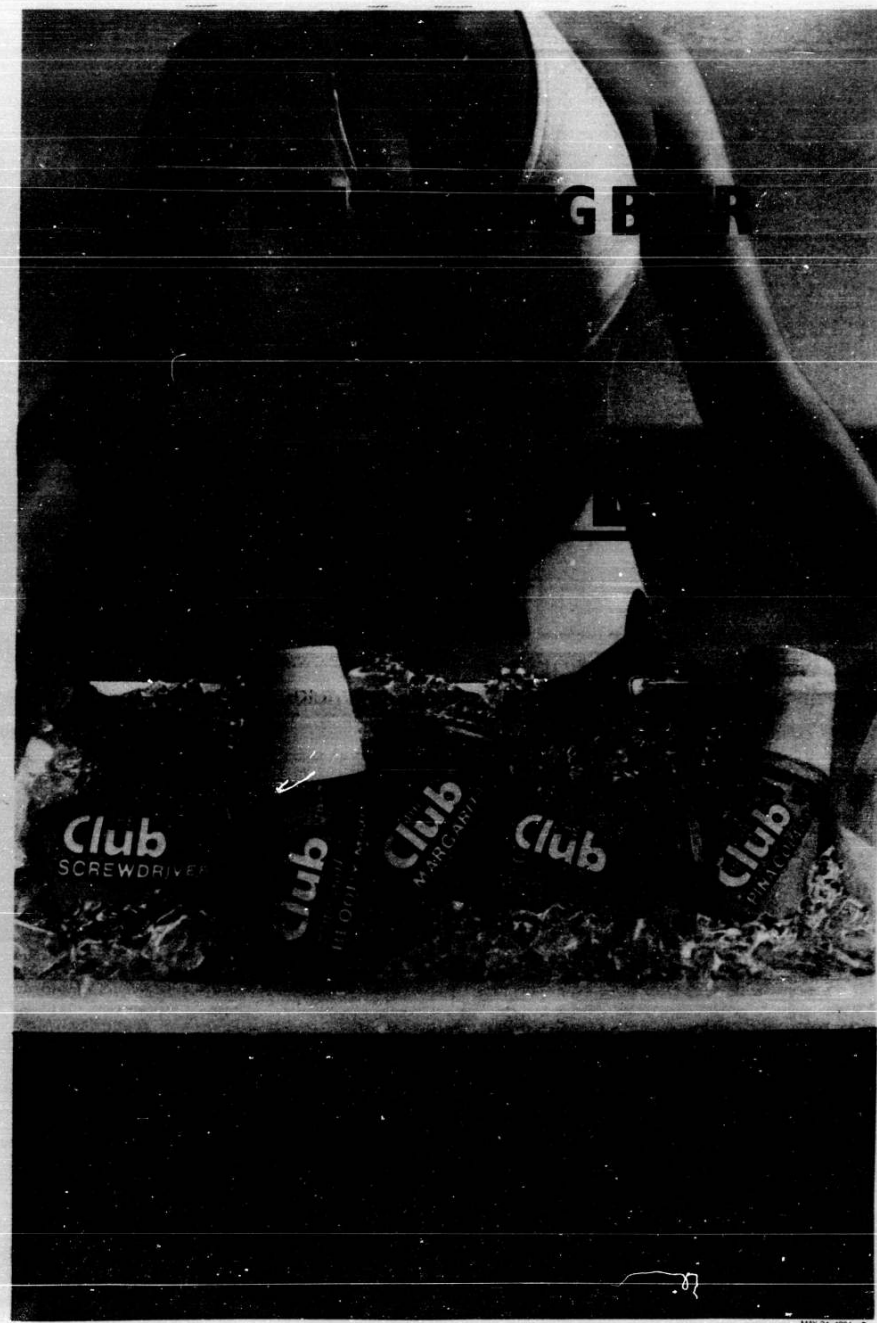
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READER'S GUIDE

(continues from page 2)

Peregiles, Benicini, and others. Sunday, May 27, 7 p.m., Mary, Star of the Sea Catholic Church, 7727 Girard Avenue, La Jolla. Free. 466-9412.

Tube Recital. UCSD student Tina Rost will offer a program of music for tube as solo voice. Sunday, May 27, 3 p.m., room 82K, Mandeville Center, UCSD. 452-1224.

Organ Concert. Daniel Burrows will perform works of J.S. Bach in a

concert to benefit the San Diego Bach Festival. Sunday, May 27, 7 p.m., First United Methodist Church, 2111 Camino del Rio South, Mission Valley. 297-4366. Free. 466-9412.

Band Concert. The combined concert and stage bands of the Marine Corps Recruit Depot will present a Memorial Day Concert. Monday, May 28, 6:30 p.m., Cabrillo National Monument, Point Loma. See 295-3450.

Choral Concert. The Palomar

Concert Chorus, conducted by Joe Stanton, will perform. Wednesday, May 30, 8 p.m., Mandeville Auditorium, UCSD. 452-3229.

Twentieth-Century Music. SONORO's final concert of the season features soprano Carol Plantamura in *Pierrot Lunaire*, Arnold Schoenberg's 1920 German expressionist composition. Warm-Bonay, for flute, piccolo, trombone, cello, percussion, piano, and

celiste, by Australian composer Keith Humble, and Requiem for solo cello by Peter Southbridge. Wednesday, May 30, 8 p.m., Mandeville Auditorium, UCSD. 452-3229.

Special

Frisbee Golf. is played daily at the Morley Field Disc Golf course, located at the west end of Morley Field, near Pershing Drive and

Redwood Street, Balboa Park. Free. 298-9920.

Puppet Show. The Kent family creates *The First Prince*. Friday, May 25, 10 a.m., Sunday, May 26, and Sunday, May 27, 11 a.m., 1, 2, 3, 4, and 4 p.m., Puppet Theater, Piedmont Way, Balboa Park. 420-0794.

Peruvian Evening. music, art, and crafts will be presented. Friday, May 25, 7:30 p.m., Insight, 11777 May Montana, Del Mar. Free. 481-6358.

Library Book Sale. The University City branch of the San Diego Public Library will hold a sale. Sunday, May 26, 10 a.m., 4155 Governor 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 Oceanview Boulevard, Oceanside. Free. 744-0707.

Chili Cook-off. a competition to benefit the restoration of the Mission Beach "Giant Dipper" roller coaster will feature chefs from some of the area's top restaurants competing for a trophy for the best chili. In noon. Sunday, May 27, 11 a.m., the roller coaster site, West Mission Bay Drive at Ventura Place, Mission Beach. 295-6188.

Ship Launching. Governor Donkeyman will launch the schooner *Californian*, a ninety-three foot replica of an 1840 revenue cutter, in christening ceremonies. Monday, May 28, 7 p.m., Spanish Landing. 293-7447.

Sports

Veldrome Racing continues. Fri-

TO LOCAL EVENTS

day, May 25, 7:30 p.m., Morley Field Veldrome, Balboa Park. 298-1570.

Soccer. the second annual Youth Soccer Tournament will feature eight of the best teams 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. 466-6754 or 464-7695.

Speedway Racing. the Ted Kallis Memorial Race, with forty extra laps, will be held. Saturday, May 26, 7:30 p.m., Capon Speedway, El Cajon. 448-0900.

Radio/TV

Radio's Golden Age is re-created in thirty-one half-hour broadcasts of old-time radio and drama programs, one each evening throughout May, following the 6 p.m. news, KJWV-AM (1360).

Padres Baseball. games against the Philadelphia Phillies will be broadcast live. Friday, May 25, 5 p.m., Saturday, May 26, 4 p.m., and Sunday, May 27, 10:30 a.m., the New York Mets face the Padres, with live television coverage. Tuesday, May 29 and Wednesday, May 30, 4:30 p.m., KUST, Channel 39.

"Horton." 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 Indianapolis "500" may be seen. Sunday, May 27, 9 p.m., KGTW, Channel 10.

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

Washington, D.C. Monday, May 28, 8 p.m. and Tuesday, May 29, 5:30 p.m., KPBS-TV, Channel 15.

"My Dinner with Andre." the critically acclaimed film dramatizing a dinner conversation between two friends airs. Wednesday, May 30, 9 p.m., KPBS-TV, Channel 15.

Lectures

"CETI: Contact with Extraterrestrial Intelligence." CSU pro-

fessor Bruce Goldell concludes his lecture series. Thursday, May 24, 7:15 p.m., Reuben H. Fleet Space Theater and Science Center, Balboa Park. 238-1233 x213.

Reptiles and Amphibians on the Caribbean island of St. Lucia are discussed in a slide presentation by Vince Schuch, sponsored by the San Diego Herpetological Society. Thursday, May 24, 7:30 p.m., CNU Center, San Diego Zoo, Balboa Park. 264-3352.

"The Polish Crisis and East-West

Relations" will be the topic for United Nations consultant Rodan Lewandowski, in a luncheon address sponsored by the World Affairs Council of San Diego. Tuesday, May 29, noon, California Room, Tom Han's Lighthouse, 2180 Harbor Island Drive, Harbor Island. Reservations 231-0111.

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

Galleries

Faculty Exhibit. paintings, sculptures, photographs, and videos works by Manny Farber, Patricia Patterson, Italo Scaleg, Ernest

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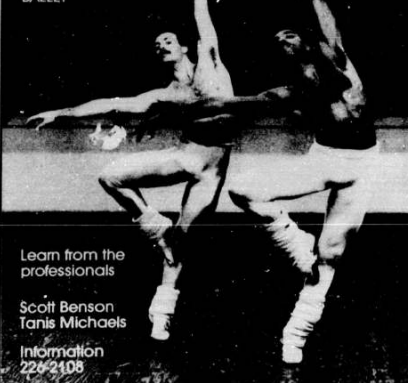
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READER'S GUIDE TO THE THEATER

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, WHAT'S DOING?
Del Mar Stratford Center for Education and the Arts presents a reading of Tania Weller's pilot for a television sitcom about an all-female business — from the chief executive to a staff of six — that runs more along the lines of Murphy's Law, denied the hourly, than the management style reworked at Harvard. In an effort to showcase the works of San Diego, Los Angeles, and New York playwrights, the Stratford Center plans to offer several readers' theater presentations in the near future. (Sm.) The Stratford Center for Education and the Arts, 1407 Stratford Court, Del Mar, Friday, May 22 at 8:00 p.m. For information call 481-8896.

HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING
The United States International University School of Performing and Visual Arts presents the musical comedy — music and lyrics by Frank Loesser — based on the book by Abe Burrows, Jack Weintraub, and Willie Gilbert. An ambitious window washer named J. Pierrepont Finch climbs, schemes, and plots his way to the top of the New York-based World Wide Wicket Company, Inc. Jack Tippet directs and choreographs the production. Cast members include James Brown, Edward Hollingsworth, Clasper Flory, Keny Pipes, and Tim Irving. Robert Zentis is the set designer, and Kerry Duse is the musical director. (Sm.) Old Town Opera House, through May 27, Wednesday through Saturday at 8:00 p.m. Matinee Sunday at 2:30 p.m.

A LATE SHOW
One of the most refreshing things about the movie *Tender Mercies* is

that at no point do the two central characters pause to discuss the experience of their "committed relationship." They just have one trait. How odd. How radical in this age of minute pulse-taking and

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



Stange Haven

new to say on the subject. And it makes its points in a dialogue register with day-to-day experience and clichés. Chambers also demonstrates the women, at the end of the play, as quickly as possible. This hasty spring cleaning makes room for the growing bond between the two remaining women. But it's abruptness, as if they were no longer needed for the plot and thus completely expendable. Makes one wonder what will become of the three rejected women. The impression is especially true in the flower's production, because all five actresses — Kaiti Diamond, Call West, Nancy, Clay Bennett, Kathie Thackaberry, and Sheryl Hicks — have put more life into their roles than even in the threadbare, wordy script. All do fine-act work. And co-directors Dorothy Stone and Kim McCallum — aided by Sam Lamotte's effective lighting design — have done a competent job with the production as a whole. Would that the script were as strong as the feelings Stone and McCallum have been able to generate from their cast. (Theater) Bowers Theatre, through May 26, Thursday through Saturday at 8:00 p.m.

THE MIDDLE AGES
This "new romance," by A. R. Gurney Jr., is a play for the Eighties. The 1280s. And even the medieval romances of that bygone age, who were never beyond warring the truth to its then almighty ladies, would find serious fault with the play. While their heroes quested after Grails and Guinevere, the romances will look the time to invest their characters with believable motivations and psychology. They also made sure that, however fantastical, the emotional ploys of their mythical tales were genuinely earned. In Gurney's comedy, currently playing at the Gaslamp Quarter Theatre, the opposite is the case. The play's external — its concept (three years of unrequited

love) and its setting (the trophy room of an exclusive club) — are exactly credible. But the interiors of its four characters, especially the central figure, Barney, exhibit A of the Peter Pan Syndrome — are pure fantasy. And its resolutions are facile beyond belief. The play and the Gaslamp production are funny, even very funny in spots. But its jerks, scattered over three decades, refuse to add up to a plausible, satisfying whole. In attempting to create centers for roles that lack them, the actors at the Gaslamp — Kaiti Diamond, Call West, Nancy, Clay Bennett, Kathie Thackaberry, and Sheryl Hicks — have put more life into their roles than even in the threadbare, wordy script. All do fine-act work. And co-directors Dorothy Stone and Kim McCallum — aided by Sam Lamotte's effective lighting design — have done a competent job with the production as a whole. Would that the script were as strong as the feelings Stone and McCallum have been able to generate from their cast. (Theater) Bowers Theatre, through May 26, Thursday through Saturday at 8:00 p.m.

MRS. DALEY HAS A LOVER
For its second production of the season, Showcase San Diego is staging the one-act play by William Hanley, a dramatic comedy, with a Dorothy Parker flair, that examines the lives of an unhappily married woman and a young man with whom she is having an affair. Ginny Lynn Sanford directs the production. Luisa Vargas is Mrs. Daley, and Russ Lloyd is the young lover. Showcase San Diego was originated with the sole purpose of

supporting actresses and actors who want to develop their talents through continuous participation in theatrical projects. (Sm.) Showcase San Diego, Presentation Consultants Studio, 2244 Fourth Avenue, Suite D, Hillcrest, through June 16, Friday at 8:00 p.m., Saturday at 8:00 p.m. and 9:30 p.m. For information call 239-4240.

MY ASPARAGUS IS GROWING FINE
Kerry Jo Ledeburg's new drama, currently being performed at Lamb's Players Theatre, is actually two plays — or a play and a staged reading of excerpts from the novels of Robert Louis Stevenson. The production is in keeping with the standard of high quality at Lamb's. Don Lonsborough is, in particular, rich in detail, and yet the acting (Carolyn Schade and especially David Heath as Stevenson), though quite good, is unable to infuse the two-sided script with dramatic life. The play is set in the home of the author and his wife Fanny, a two-story structure in Samoa. It is December 3, 1894, the last day of Stevenson's life. As a tribute to Stevenson (the readings from his works take up roughly two-thirds of the play), Asparagus is interesting — but better read than seen. As a study of the relationship between a gifted writer and his wife, however, the play is weak where it could have been most revealing, since many observers felt that Fanny Osborn Stevenson was detrimental to Stevenson's career; she was manipulative, even abusive, some said. Ledeburg's treatment is clearly meant to humanize the son. The script stresses Fanny's patience and her artistic contributions to the novels. But while this recasting of the woman may be accurate, it doesn't make for engrossing theater. Aside from a mild case of writer's block and the action derived from the adventure stories, which the couple need to keep their social security benefits. Their children sit at the ceiling of the news. Frank Wayne directs the production. Members of the cast are Patrick J. Keane, Carol Heger, David Tennant,

don't know Fanny's reputation, the clash between the image and the actual woman is a study in contrasts. With the possible exception of Samuel Clemens and his wife Lays, few marriages have been luckier. Even if Fanny had been a saint, the Stevensons must have known more inner tensions than Asparagus shows us. The play spends far too much time on the works and very little on a fundamental question: What is it like to be married to a man with two loves — his wife and his writing?

Ledeburg's play only glances at this question. Revisions of the script should keep it in the foreground. (Sm.) Lamb's Players Theatre, through May 26, Thursday through Saturday at 8:00 p.m. Matinee Saturday at 2:00 p.m.

THE PHILADELPHIA STORY
The Heartland Theatre presents Philip Barry's comedy of manners. The upcoming wedding of a Philadelphia socialite — who boasts an impossible, lofty set of moral standards — brings a reporter and a wisecracking photographer from a national gossip magazine. It also encourages an appearance by the woman's first husband, D. Langley Stedding, who directs the production. Members of the cast are Pat Sipes, Jim MacFarlane, Tim Ellick, Juliana Arnold, Lynn Hill, Bruce Erickson, Brian Muhl, Walt Starr, Bob Campbell, Jim Woods, Les Corbett, and Laura Thelma. (Sm.) Heartland Theatre, 5480 Haverwood Avenue, La Jolla, through May 26, Friday and Saturday at 8:00 p.m. For information call 466-6982.

THE SECOND TIME AROUND
The Fiesta Dinner Theatre is staging the comedy, by Henry Denker, about two senior citizens who announce plans to live together, without getting married, their aim being to keep their social security benefits. Their children sit at the ceiling of the news. Frank Wayne directs the production. Members of the cast are Patrick J. Keane, Carol Heger, David Tennant,

Dianne Gray, Laura Derby, Christopher McGreagh, Chuck McCann, and Sheryl Hicks. Mary Burnett is the set designer. (Sm.) Fiesta Dinner Theatre, through June 3, Tuesday through Saturday, dinner at 6:30 p.m., curtain at 8:15 p.m. Sunday, dinner at 5:30 p.m., curtain at 7:15 p.m. Matinee Wednesday and Sunday, buffet luncheon at noon, curtain at 1:15 p.m.



How to Succeed in Business Without Really Trying

THE SUPPORTING CAST
The Coronado Playhouse presents a new comedy by George Furth, about Ellen, wife of a successful author, who has recently written a very revealing book about her four closest friends, all of whom are married to celebrities. She has waited until the book is on the way to the bookstores before bringing her friends together for lunch at her Malibu home to tell them about the book and to have them sign waivers in order for the book to go on sale. Hysteria ensues, made even more comic by a burlesque on one side of the house and a landslide on the other. Charles Kay directs the production. Members of the cast are Patrick J. Keane, Carol Heger, David Tennant,

Hoffman, Tamara May, and Louisa Thelma. (Sm.) Coronado Playhouse, through May 26, Thursday through Saturday 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

WALKING
The University of California at Irvine hosts the staging of the world premiere of Edward Albee's new one-act play *Walking*, a companion piece to Albee's one-act *Finding the Shore*, which will also be performed at UC Irvine. Like *Seascapes*, both of these one-acts have beach settings. Albee, a visiting regents professor of drama at UC Irvine, directs both productions. (Sm.)

THE ARTS VILLAGE THEATRE
The University of California at Irvine, through May 26, Thursday through Saturday at 8:00 p.m. For information call (714) 856-6617 or 856-5549.

YO-YO TRAJECTORIES AND BEHAVIORAL BIOLOGY
The South Gallery presents two new performance works. In *Yo-Yo Trajectories*, Los Angeles artist Ed Heckerman explores the history and politics of the yo-yo, including the connection between the Duncan yo-yo and the Duncan parking meter. Slide projections, taped and live monologue, and music props, devices, and costumes are used in this performance work about the American yo-yo. In *Behavioral Biochemistry*, John Goss and Sarah Schneiderman investigate the new science, which they define as an ineffective tendency to switch gender roles and appearance to balance the power between sexes, thus leaving the basic assumption and structure of gender difference unquestioned. The piece portrays the high-tech housewife, the liberated housewife, and Dr. Schilling, Boy Get, and a fed-up male support in search for gender difference. (The South Gallery, 852 Eighth Avenue, downtown, Saturday, May 26 at 8:00 p.m. For information call 235-8466.)

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"... refreshingly funny and thoroughly entertaining."
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A futuristic rock and roll thing
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(continued from page 12)

rewarding coalition. Don't let my use of the term "funk" put off those of you who equate it with the hairless dance grooves perpetrated by many funk and fusion artists. Tacoma is not a funk poser, but a multifaceted bassist and composer who, in addition to the odd funk piece, also trades in pop-inflected jazz and shows the influences of his work with Ornette Coleman's harmolodic outfit, the Prime Time Band. If Tacoma'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, Tacoma 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 slow-fingered or rhythmically oriented. Tacoma and his band, **Jamaal**, will be joined for this unusual Spirit presentation by the local **Trowers**. 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 saxophonist **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 Cafe in Leucadia; and the **Jim Carroll Band**, **Twisted Roots**, and **Gary Heffern** at the Spirit. On Sunday, rap king

Grandmaster Flash and **Crash Crew** will entertain at the Holiday Inn at the Embarcadero in a concert to benefit Jesse Jackson's presidential campaign; a double-bill featuring **Joe Jackson** and **Howard Jones** will be offered at SDSU's Open-Air Theater; Planet F's **Tony Carey** ("Fine, Fine Day") will be at the Rodeo; and the **Spinners** will perform two shows at Humphrey's. Monday's shows include **Rush** and **Gary Moore** at the Sports Arena; and England's latest sensation, **Paul Young** and the **Royal Family** at the Rodeo with **Army of Love**. A busy week concludes with shows on Tuesday by vocalist **Jennifer Holliday** at Humphrey's; and the **Moody Blues** at SDSU's Open-Air Theater.

CONCERTS

The Burrito Brothers and **Red Lane**: Belly Up Tavern, tonight, Thursday, 9 p.m., 143 South Cedros Avenue, Solana Beach, 95027.

Jamaaldeen Tacoma and **Jamaal and Trowers**: Spirit, Friday, May 25, 9 p.m., 1130 Buena Vista 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 Buena Vista Avenue, 276-3993.

Joe Jackson and **Howard Jones**: SDSU's Open-Air Theater, Sunday, May 27, 8 p.m., San Diego State University, 265-6947.

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 293-1865.

Tony Carey: Rodeo, Sunday, 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., 2363 Shelter Island Drive, 283-SEAT.

Rush and **Gary Moore**: Sports Arena, Monday, May 28, 7:30 p.m., 224-4176.

Earl Klugh: Humphrey's, Monday, May 28, 6:30 and 9 p.m., 2363



SOUTHWIND
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8:30 p.m.-1:30 a.m.
New Champagne Happy Hour
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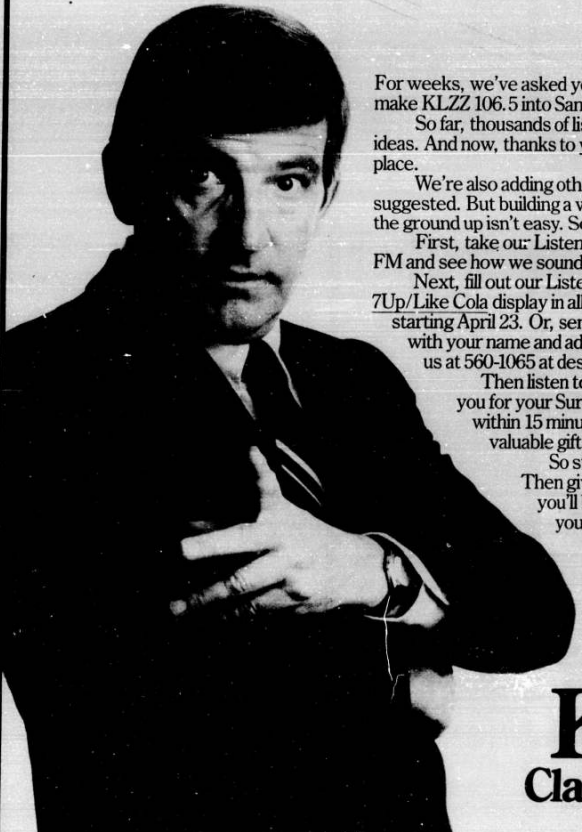
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Class FM 106.5

Complete contest rules available upon request at KLZZ studios, 8665 Gibbs Drive #201, San Diego, CA 92123, or on contest forms at participating Big Bear Supermarkets.

The Del Mar Cattle Company, 12702 Via Cortina, Del Mar. 259-8873. Stampede, country, Thursday through Monday; White Lightning Express, country, Tuesday and Wednesday.

Distillery East, 753 Mutual Street, Escondido. 741-8093. Recorded music, Thursday through Saturday.

Distillery Nightclub, 140 South Sierra Boulevard, Solana Beach. 753-6733. Bratz, rock, Thursday through Saturday; the Reflectors, Bratz, rock, Sunday; Notice to Appear, rock, Sunday; Tuesday through Saturday, rock, Wednesday.

El Comal, 12845 Poway Road, Poway. 486-1411. Live music, country and contemporary, Wednesday through Saturday.

Fireside Lounge, 439 West

Washington, Powells. 745-1971. Illusion, rock, Thursday through Saturday; 92L, rock, Tuesday, Prophet, rock, Wednesday.

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

Gibby's Cocktail Lounge, 945 West Valley Parkway, Escondido. 480-0429. Friendship, contemporary, Thursday through Sunday; Gil and Linda, contemporary, Monday through Wednesday.

Cizmo's, 380 North El Camino Real, Encinitas. 942-1676. The Effects, rock, Thursday through Saturday; comedy night, Sunday; Vayur, rock, Monday and Tuesday; 40 favorites, Sunday through Wednesday.

Henry's, 264 Elm Street, Carlsbad. 729-9244. Tony Soraci and Co. with Judy Ames, contemporary, Tuesday through Saturday; the Island Society, contemporary, Sunday and Monday.

Hill House, 2730 Via de la Valle, Del Mar. 755-6614. The Roosters, rock, Thursday; Wheels, rock, Friday and Saturday; the Mark Lessman Band, jazz and rock, Sunday; Ella Ruth Piggie, jazz and blues, Monday; the Bruce Cameron and Hollis Gentry Ensemble, jazz, Tuesday; Thunderbolt the Wonderbolt, rock, Wednesday.

Hungry Hunter, 1221 Vista Way, Escondido. 435-2633. Steve Morris, comedy and music, Wednesday through Saturday; John Barker, Top 40 favorites, Sunday through Tuesday.

Hungry Hunter, 11940 Bernardo Plaza Drive, Rancho Bernardo. 566-2410. Jerry Schmitt, contemporary, Wednesday and Thursday; the Roudoux Brothers, contemporary, Friday and Saturday.

Jolly Roger, 1900 North Harbor Drive, Oceanside. 722-1831. Russ Kirkpatrick and Dan Leher, contemporary and country, Wednesday through Saturday.

Mulvaney's, 340 East Grand Avenue, Escondido. 741-9035. The Footnotes, rock, Thursday through Saturday; Ollie Raja, contemporary, Sunday and Monday; Rich Hunt, contemporary, Tuesday; the Heaters, rock, Wednesday.

Normandy Cocktail Lounge, 215 North Hill Street, Oceanside. 722-4771. Firewill, rock, Thursday through Saturday; the Echoes, 90s

rock, Sunday and Monday; Outta Control, rock, Tuesday and Wednesday.

Old Time Cafe, 1414 North Highway 101, Leucadia. 436-4030. Denise Genaro and Andy Gallaher, contemporary, Wednesday and Thursday; the Bonnie Phlips Ensemble, autoharp and folk music, Friday; Fernon, folk and originals, Saturday; Sam Hinton, folk, Sunday; Old Time Hot Night, Tuesday; Kate O'Malley, soprano, Wednesday; Sunday Brunch Concert: Catherine Espinoza, Irish harp.

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

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

Paradise Gardens Natural Food Restaurant, 260 West Great Avenue, Escondido. 489-1217. Paul and Carla Roberts, folk, Wednesday.

Pea Soup Anderson's, 890 Palomar Airport Road, Carlsbad. 438-0886. Movie, contemporary, Thursday through Saturday.

Pomerado Club, 12237 Pomerado Road, Poway. 748-1135. High Stepper, country, Wednesday through Saturday; country dance lessons, Wednesday.

Poway Mine Company, 12375 Poway Road, Poway. 748-7296. 566-2070. One, rock, Thursday through Saturday; J.J. Donnelly, contemporary, Sunday and Monday; and Friday happy hour; Miss O'Neer, rock, Tuesday and Wednesday.

Ralph and Eddie's, 390 Grand

Avenue, Carlsbad. 729-2889. Yahoo, rock, Friday and Saturday; Brooklyn, rock, Sunday.

Rancho Inn, Scott'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, 17350 Bernardo Oaks Drive, Rancho Bernardo. 487-1611 or 27-2346. Jim Gates and Sound Investment, contemporary, Tuesday through Saturday; the Marley Days Quartet, contemporary, Sunday and Monday.

Road's Hidden Acres, 3700 Carmel Valley Road, Del Mar. 481-9556. C.W. Express, country, Friday and Saturday.

Stage Coach Inn, 1865 Vista Way, Vista. 744-9090. Coyote, country, Wednesday through Sunday.

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

music, Friday and Saturday, call club for information.

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

That Plaza Place, 2622 El Camino Real, Carlsbad. 434-3171. Brass Tax, jazz, Friday.

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, call club for information.

Whiskey Flats, 14240 Poway Road, Poway. 748-7531. Rick Backus and Harmony, country, Wednesday through Sunday; live country music, Monday and Tuesday, call club for information.

Whiskey Flats, 1260 West Valley Parkway, Escondido. 745-8649. 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.

Yahara Hotel, 998 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: Buddy Reed.

Beaches

Aimee's, Hotel La Jolla, 7766 Fay Avenue, La Jolla. 454-3901. Jimmy Fontane, contemporary, Tuesday through Saturday; J.J. Frank, contemporary and jazz piano, Monday through Friday happy hours.

Atlanta, 2596 Ingraham Street, Mission Bay. 224-2434. Paul and Kathy, contemporary dance music, Tuesday through Saturday.

Bahia Hotel, 998 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: Buddy Reed.

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 music, Monday and Tuesday, call club for information.

Whiskey Flats, 1260 West Valley Parkway, Escondido. 745-8649. Planet, rock, Thursday through Saturday; Automatics, rock, Sunday and Monday; the Heroes, rock, Tuesday and Wednesday.

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The San Diego Jazz Festival presents JAMAALADEEN TACUMA

Friday, May 25, 9:00 pm
at Spirit 1130 Buena Avenue
(Off Morena Blvd.)

With special guests, Townsends & Wills!
Master of jazz funk, a member of Coleman's Prime Time Band. Currently recording with Jeff Beck, leader of his own "no wave" ensemble The Golden Palominos. Tacuma is simply astonishing!

Tickets available at all ticket outlets and at the Spirit.
\$2.00 general admission, \$5.00 for San Diego Jazz Festival members.
Advance reservations call 459-1404.

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Ralph and Eddie's, 390 Grand

HALCYON

4258 W. Point Loma 225-9559

Thursday, Friday & Saturday
May 24, 25 & 26

THE HEROES

Monday, May 27

SAN DIEGO ORIGINAL MUSIC SHOWCASE

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

This month presenting:

THE MONROES THE RICK ELIAS BAND ODD PENGUIN

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

STAR TREK III 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.

Aloha from the Islands

Dance To Our Sun. & Mon. Night Specials!

Special Bands, Special Prices
and a Special Good Time!

Featuring
May 27-BIZZ
May 28 & June 3, 4, 10, 11
BOBBY O'DAY

THE ISLANDS
Lounge

HANAIE HOTEL
2270 Hotel Circle N.
Mission Valley, 297-1101

Mustang Club

is now
Rock n' Roll
with

CANADA

from Las Vegas

No cover charge
Thursday Kamikazes \$1.00
Open Thursday-Saturday 7 pm to 2 am
3585 Sports Arena Blvd.
(across from S.D. Sports Arena) 223-5596

REFLECTIONS BELIECTIONS

welcomes

TRILOGY V

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

S.D.B.O. presents in concert

Wednesday, May 30
**ANSON &
THE ROCKETS**
from Texas

Every Thursday, Friday & Saturday
THE INCOMPARABLE
KING BISCUIT BLUES

Tuesday through Saturday; Bob MacLeod, Sunday and Monday.

Beach Club, 1821 Bacon Street, Ocean Beach, 452-6822. The Hurricanes, blues and rhythm and blues, Thursday; Yikes, rock, Friday and Saturday.

Carlos Murphy's, 4303 La Jolla Village Drive, La Jolla, 457-4176. Rock, blues and R&B music, Wednesday through Saturday; the Music Machine, recorded music singalong, Sunday and Monday.

Catamaran Hotel, 3999 Mission Boulevard, Mission Beach, 488-1081. Touch, contemporary, Tuesday through Saturday; Prymison Lounge, Steve Woods, contemporary, Monday, through Friday happy hours.

Che Cafe, Revell Campus, Torrey Pines Road, UCSD, 452-2311. Inty, reggae, and the Trouwars, ska and reggae, Saturday.

Chuck's Steak House, 1250 Prospect Street, La Jolla, 454-5325. Aubrey Fave, jazz, Wednesday through Saturday; Zazz, jazz, Tuesday.

Elario's, 7955 La Jolla Shores Drive, La Jolla, 459-0541. Jesse Davis, contemporary, Tuesday through Saturday; Bobby Chevrolet, vintage jazz, swing, and rock, Sunday and Monday.

Hakyon, 4258 West Point Loma Boulevard, Loma Portal, 225-9558. The Heroes, rock, Thursday through Saturday; with the Fleeces, rock, Friday happy hour; New Language, rock, Sunday and Monday; Four Eyes, rock, Tuesday and Wednesday.

Hilton Hotel, 1775 East Mission Bay Drive, Mission Bay, 276-4010. People Movers, contemporary, Wednesday through Saturday; Tripe Fias, contemporary, Sunday through Tuesday.

Hotel del Coronado, 1350 Orange Avenue, Coronado, 433-6611. The Elements, contemporary, Tuesday, Thursday and Friday; Modern Art, rock, Tuesday and Wednesday.

Islands Hotel, Circle Lagoon, 1441 Quivira Road, Mission Bay, 224-3541. Sander and the Ram Band, variety stage show, Tuesday through Saturday.

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-3220. The Nerv Brothers, rock, Thursday through Saturday; Bobby Chevrolet and the King Biscuit Horns, rock and blues, Sunday and Monday; David Bradley and the Mantle Band, comedy and music, Tuesday and Wednesday.

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

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

Le Chalet, 5046 Newport Avenue, Ocean Beach, 222-5300. The Echoes, R&B, 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, 435-5260. The Boogie Brothers, rhythm and blues, rock, and comedy, Thursday through Saturday.

Mexican Village, 120 Orange Avenue, Coronado, 435-1822. Third Degree, contemporary, Friday and Saturday; Coni Cobb, contemporary, Sunday through Thursday.

Mon's Saloon, 945 Garnet Avenue, Pacific Beach, 483-7737. Empress, rock, Thursday through Saturday; Shaker, rock, Tuesday and Wednesday.

Mukany's, 1011 Orange Avenue, Coronado, 435-4660. Jmahl Williams, contemporary, Friday and Saturday.

Mukany's, 4230 Mission Boulevard, Pacific Beach, 483-7385. Rick Covey, contemporary, Friday and Saturday.

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

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach, 270-7522. The Bruce Cameron and Hollis Gentry Ensemble, jazz, Thursday through Saturday; Ella Ruth Pigeon, jazz and blues, Saturday.

Sunday, the Features, rock, Monday and Tuesday; King Biscuit Blues, blues and rhythm and blues, Wednesday.

Rodeo, 8980 Villa La Jolla Drive, La Jolla, 457-5390. Moving Targets, rock, Thursday through Saturday; Tim Carey, rock, Sunday; Paul Young and the Royal Family, rock, Monday; Tex and the Horseheads, rock, Tuesday; live rock, Wednesday; club call for information.

Rodeway Inn, 2901 Nimitz Boulevard, Loma Portal, 224-3655. Piano Bar: Gary Naravone, Tuesday through Saturday.

Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay, 274-3314. True Spirit, contemporary, Tuesday through Saturday; Mike 4 nostalgia, pop, and blues, Wednesday.

Syndicate Nightclub, 2170 Chatsworth Boulevard, Loma Portal, 226-6578. Bible Black, rock, and Assassins, rock, Friday; the Crawdaddys, rock, Manual Scan, rock, and the Grave Digger V, rock, Saturday.

Upstart Crow and Co., Seacoast Square, 4475 Mission Beach Boulevard, Pacific Beach, 272-8990. Light classical music, Sunday brunch.

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

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

Windrose, 1905 Quivira Road, Marina Village, Mission Bay Park, 223-2333. Ipeo Facts, rock, Wednesday through Saturday; the Toys, rock, Sunday and Monday; Ricky and the Jets, vintage rock, Tuesday.

San Diego North

The Athlete Country Saloon, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7331. Communion, country, Tuesday through Saturday; country dance lessons, Tuesday through Thursday.

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

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

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

The Blarney Stone Pub, 5617



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

Balboa Avenue, Clairemont, 279-2033. Brian Connolly, Irish music, Wednesday through Saturday.

Bushby's, 9906 Mira Mesa Boulevard, Mira Mesa, 578-8666. The Fine Line, jazz, Thursday through Saturday.

Carriage House, 7945 Balboa Avenue, Clairemont, 278-2997. Dan Connor, country originals, Wednesday through Saturday.

El Rico's, 3353 Mission Center Road, Mission Valley, 297-8301. Michael Edwards, contemporary, Wednesday 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, 291-7331. Piano Bar: Sharon Skidgel, Sunday, Monday, Wednesday, and Thursday; Kevin Melton, Tuesday, Friday and Saturday.

Haji Baba, 101 Mission Valley Center West, Mission Valley, 298-2000. Live Arabic music and entertainment, with Delilah, belly dancing, Thursday through Saturday.

Holiday Inn, Mission Valley, 3000 La Jolla Village Drive, Mission Valley, 291-5720. Fortune, contemporary, Tuesday through Saturday.

Islands Lounge, Haruki Hotel,

DARK RYDER
Hot Southern Rock & Roll
Now appearing at The Lantern 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
creating musicians
Hal Crook, Director 284-5240
Sponsoring the HAL CROOK JAZZ ORCHESTRA
Every Monday, 8 pm at the Bachand

Grand Opening
LIMELIGHT MUSIC
Come in and sign up for \$100 GIFT CERTIFICATE
Drawing to be held Saturday, June 2
7612 Linda Vista Road, Suite #109 (across from Kearny High School) 573-1731
Guitars, amps, band accessories
SAVE 10% ON ANY PURCHASE
WITH THIS COUPON THROUGH 6/2/84.

THE SYNDICATE
presents
Memorial Weekend Bash
Friday, May 25
Heavy Metal Night with
BIBLE BLACK • ASSASSINS
Saturday, May 26
Mod Night with CRAWDADDYS •
MANUAL SCAN • GRAVE DIGGER V
2176 Chatsworth Blvd., in Pt. Loma
At corner of Chatsworth & Loma • Take I-15 to exit 12 & right on Loma • Follow to Chatsworth • See above information • 224-4576
Doors open at 10:00 pm • Ages 17 and up welcome

We've got boozell!!
TUBAMANS GRANDSLAM SALOON
Dixie Jazz
Tonight, 8 pm—Tobacco Road
Friday, 7 pm—Top 40 Rock DJ
Saturday, 9 pm—Cotton Mouth D'Arcy
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
THE BEAT FARMERS
*The Beat Farmers may be the best country-rock blues band to come down the pike since Creedence Clearwater Revival—Billboard Magazine
Sunday-Tuesday, May 27-29
STRETCH
Versatile rock
Wednesday, May 30—Ladies T-Shirt Night—Cash Prizes!
LONE RIDERS
Drink Specials Wednesday 7:00 pm-9:00 pm
\$6 well drinks, \$66 bottle beer.
\$5.00 steaks with open salad bar and baked potato.
You cook it yourself; so if you burn it—tough steak.
6149 University Avenue • 583-5700

DOC MASTERS
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-11pm Tuesday-Thursday

Tickle Your Tastebuds.*
Don't miss our annual
MEMORIAL DAY PARTY
Sunday, May 27 9 pm
DOS AMIGOS
MEXICAN FOOD
*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
AT THE ALAMO
Thursday, 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
Every Tuesday is
\$3333.33 CASH
LIP SYNCH CONTESTS
\$150 weekly • \$495 semi-finals • \$750 finals • Entry blanks and info at the Alamo
& ANY DRINK IN THE HOUSE 75¢ TILL 9:30 PM
Every Wednesday is
LADIES' T-SHIRT NIGHT
\$200 CASH PRIZES Free drink tops to contestants
& ANY DRINK IN THE HOUSE 75¢ TILL 9:30 PM
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'Leary, contemporary, Sunday and Monday; the Spinal Brothers, comedy and music, Tuesday and Wednesday.

Kearny Mesa Bowl, 7585 Clairemont Mesa Boulevard, Kearny Mesa, 279-1301. 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, 291-1638. Steve Hudson,

299-2828. The Ron Bolton Band, rock, Thursday through Saturday; Dirk Debonaire, rock, Friday through Monday; Moving Targets, rock, Tuesday and Wednesday.

The Magic Lamp, 9522 Miramar Road, Mira Mesa, 271-8789. Live contemporary music, Thursday through Saturday.

Monk's, 10475 San Diego Mission Road, Mission Valley, 563-0060. Forward Motion, Top 40 dance music, Tuesday through Saturday; the Bruce Cameron and Hollis Gentry Ensemble, jazz, Sunday and Monday.

Monterey Whaling Company, 887 Camino del Rio South, Mission Valley, 291-1638. Steve Hudson,

comedy and music, Tuesday through Saturday; L.A. rock, Sunday and Monday.

The Hoople, 4615 Clairemont Drive, Clairemont, 273-1022. Justice, Top 40 and oldies, Tuesday through Saturday.

Navajo Inn, 8515 Navajo Road, San Carlos, 465-1730. Quasi, rock, Sunday through Saturday; Red Alert, rock, Sunday and Monday.

Pal Joey's, 5147 Waring Road, Allied Gardens, 286-7873. Pro Bigham's Preservation Band, disco/dance, swing, and oldies, Friday and Saturday.

Pavilion Lounge, Town and Country Hotel, 500 Hotel Circle North, 291-7111. Southwind, contemporary, Tuesday through Saturday.

Peter D's, 5149 Clairemont Mesa Boulevard, 277-3217. The Bobby Alado Trio, jazz and contemporary, Thursday through Saturday.

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 Spacelays, 9579 Mira Mesa Boulevard, Mira Mesa, 566-0970. The Jimmy Casero Trio, jazz, Friday and Saturday.

Spirit, 1130 Buena Avenue, Bay Park, 276-3963. Urban Umbrella, rock, Laws of Motion, rock, and the Seventh, rock, Thursday; Jamaaldeen Tacoma, jazz, the Trowers, ska and reggae, and W.I.I.I.I., rock, Friday; Jim Carroll, rock, Twisted Roots, rock, and Gary Heffern, rock, Saturday; "Pearl Butter and Blues Jam" Night, Tuesday; I Drive, rock, W.I.I.I.I., rock, and Born Criswell, music of the Grateful Dead, Wednesday.

Springfield Wagon Works, 3255 Kearny Villa Road, Kearny Mesa, 565-2772. Jo Treanor, piano bar, Thursday through Saturday.

Tio Leo's/Mira Mesa, 10787 Camino Ruiz, Mira Mesa, 695-1461. 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, 296-9944. Costa V, contemporary, Thursday, Sunday, Monday, and Wednesday; Joe Stewart, contemporary, Tuesday, Friday, and Saturday.

Wrinkler's Roost, 6608 Mission Gorge Road, Mission Gorge, 296-9263. Steer Crazy, country, Thursday through Saturday; Cimmaron, country, Sunday; Jerry Bae and a Touch of Country, country, Monday.

San Diego South

Anthony's Harboride, 1355 North Harbor Drive, downtown, 232-6528. Nefeline, variety dance music, Tuesday through Saturday.

Atac Bowl, Turquoise Lounge, 4356 Thirtieth Street, North Park, 283-3135. Fundi and Good Company, contemporary, Thursday through Saturday; live contemporary music, Wednesday, call club for information.

Barnacle 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 Spal Brothers, comedy and music, Thursday through Saturday; Raggle Taggle, variety — Renaissance to jazz, Sunday and Monday; the Twenties, rock, Tuesday and Wednesday.

Bodie's, 6149 University Avenue, East San Diego, 583-5706. The Lone Riders, rock, Thursday and Wednesday; the Boat Farmers,

rockabilly and country, Friday; live rock, Saturday through Tuesday; call club for information.

Cafe del Rey Morn, 1549 El Prado, Balboa Park, 234-8311. Dale Vernon, piano and guitar variety, Tuesday through Saturday evenings and Sunday afternoon.

Doc Masters, 2051 Shelter Island Drive, Shelter Island, 232-2572. Old Ridge, comedy and music, Tuesday through Saturday; Bill Brackett, comedy and music, Sunday and Monday.

Dookie's, 4225 El Cajon Boulevard, E-4 San Diego, 283-6581. Paul Gregg, piano bar, Wednesday through Monday; Patti Glenn, piano bar, Tuesday.

Droney Maggie's, 31st and University, North Park, 298-8564. San Diego Storytellers, tall tales and stories, Thursday; Paul and Carla Roberts, folk, Friday; the Paradise Street Band, Irish music and

originals, Saturday; Peggy Watson, folk, blues, and originals, Sunday; Old Time Foot Night, Monday; the Peter Sprague Trio, jazz, Tuesday; Bluegrass Ambrose, Wednesday; Early Evening Show: Lynn Hall, Latin American harp, Thursday; Tom Cahoon, folk, Saturday.

The Escape Lounge, 421 University Avenue, Hillcrest, 295-8202. The Tony Achille Trio, jazz, Tuesday through Friday; Barbara Casler, piano, organ, and vocals, Saturday through Monday; Holly Rabel and Eddie Gold, piano, organ, and vocals, Sunday brunch.

Fat City/China Camp, 2137 Pacific Highway, downtown, 232-4686. Most Valuable Players, jazz, Friday and Saturday.

Harpoon Henry's, 2725 Shelter Island Drive, Shelter Island, 224-8242. J.J. Frank and the Coalition Orchestra, pop, the Zorngian Jazz Quartet, jazz, Friday through Sunday.

Le Chalet

Entertainment by the Sea

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.



HURRICANES
The blues are back.
Sunday & Monday
May 24 & 25. No cover.

MODERN ART
Tuesday & Wednesday
May 29 & 30. No cover.

Sat. & Sun. Pool Tournament 2 pm
5046 Newport Ave. • Ocean Beach
222-5300

LEHR'S GREENHOUSE

TONIGHT!

Thursday, May 24

CAMPUS NIGHT
1/2-price admission with student I.D.
7:55 drafts until 10:00 pm

Ron Bolton Band

ROCKIN' WEEKEND

Friday & Saturday, May 25 & 26

Ron Bolton Band

plus

DIRK DEBONAIRE

Two bands
Two dance floors
Three bars
Three music video screens

SUNDAY

Sunday, May 27

DIRK DEBONAIRE

MONDAY

Monday, May 28

9IX MEMORIAL DAY PARTY
with STEVE WEST
Drink specials, surprises, major premiere movie ticket giveaways
and 9IX personalities.

DIRK DEBONAIRE

TUESDAY

Tuesday, May 29

SUPER FASHION AUCTION NIGHT
WITH FASHION INTERNATIONAL

Moving Targets

WEDNESDAY

Wednesday, May 30

BLUE NUN NIGHT
Blue Nun by the glass \$1.25

Moving Targets

Dress code & picture I.D. strictly enforced.

CABARET DRINK SPECIALS

SUNDAYS	MONDAYS
Wodka \$1.25	Long Island Iced Tea \$1.25
TUESDAYS	WEDNESDAYS
Kash \$1.25	Blue Nun by the glass \$1.25
	Margaritas \$1.25

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 swing music, Friday, call club for information; a Cobb's Jazzbe, Dandeland jazz, early evening Sunday.

Humphrey's, 1411 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 June and Richard James, jazz, Friday and Saturday.

"The Invader", at the dock at 1066 North Harbor Drive, downtown, 298-8006. The Invaders, contemporary music for dancing, Tuesday through Sunday.

Jolly Roger, 807 West Harbor Drive, Seaport Village, 273-4300. The Night Managers, contemporary, Tuesday through Saturday.

Mandolin Wind, 308 University Avenue, Hillcrest, 297-3017. King Beech 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.

Me a Lisa Restaurant and Cocktails, 2041 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 Gordons Trio, jazz, Friday and Saturday.

Pacific Wine Bar and Bistro, 480 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 Bigham's Preservation Jazz Band, jazz, early evening Thursday; NiteTrain, '50s and '60s light rock for dancing, early evening Friday and Saturday.

Prophet Restaurant, 4461 University Avenue, East San Diego, 283-7448. Lori Bell and Friends, jazz, early evening Thursday; the Orton Duo, classical guitar; early evening Wednesday and Friday; Walter Clark, classical guitar, early evening Saturday; Lori Bell and Shap Meyers, jazz, early evening Sunday.

Rancho E. Lee's, 880 East Harbor Island Drive, Harbor Island, 291-1874. Gloria Michaels and Spring Fever, contemporary, Tuesday through Saturday.

Sheridan Harbor Island, 1380 Harbor Island Drive, Harbor Island, 291-2906. Trilogy Five, contemporary, Tuesday through Saturday; Ducktail Revue, vintage rock, Thursday and Friday happy hours and Monday evening.

Sheridan Harbor Island West, Sandpiper Lounge, 1590 Harbor Island Drive, Harbor Island, 291-6416. Piano Bar: Peter Robberecht, Sunday through Wednesday.

Solea's, 425 West B Street, downtown, 232-7588. Harvey and the 52nd Street Jive, jazz, Friday and Saturday.

Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island, 291-9110. Doby and Melissa, contemporary, Wednesday through Sunday; Donna Cote, contemporary, Monday and Tuesday.

Trition, 6911 El Cajon Boulevard, East San Diego, 583-3240. Ella Ruth Piggie, jazz and blues, Thursday through Saturday.

Wind rose

presents

Wednesday-Saturday, May 23-26

ipso facto

Sunday & Monday, May 27 & 28

TOYS

9IX's Jim LaMarca welcomes
"ostalgic Rock 'n' Roll"
Tuesday, May 29

Ricky & The Jets

Jim LaMarca gives a hug to nostalgic dessert

Coming May 30-June 2

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Every Friday at 7 pm

International Fashion Auction by
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You name the price! (Free giveaway every show)

The Windrose weekly drink specials:
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Monday: Heineken on draft \$1.25
Tuesday: Margaritas \$1.25
Wednesday: Stoly Kazes \$1.25
Thursday: Iced Teas \$1.25

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"SUPER" VIDEO LOUNGE
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JESSE DAVIS
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RESTAURANT
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Bacchanal
8022 Clairemont Mesa Blvd. 560-8022
(Between Hwy. 163 & 805)

Thursday, Friday & Saturday
May 24, 25 & 26

J.J. FRANK & THE COALITION
THE BEST IN TOP 40
ROCK AND NEW MUSIC

Every Friday, 5:00-8:00 p.m.
**CHARLEY'S GOOD TIME
DIXIELAND JAZZ BAND**
DURING HAPPY HOUR • NO COVER

Sunday, May 27
ONE NIGHT
ONLY
DEVOCEAN

Trojan Horse, 6179 University Avenue, East San Diego 582-3978:
The U-Band, rock, Thursday through Saturday; Strike Force, rock, Sunday; Presence, rock, Wednesday.

Tuba Man's, 2351 University Avenue, North Park, 295-9426: Live rock, Saturday; call club for information.

Tuba Man's No. 2, 7149 El Cajon Boulevard, East San Diego, 698-6042: Tobacco Road, vintage jazz and boogie-woogie, Thursday; recorded music, Friday; Cotton Mouth D'arcy and Chris Norris, jazz, Saturday.

Viscount Hotel, 1960 Harbor Island Drive, Harbor Island, 291-6700: Jammet, oldies and newies, early evening Tuesday through Saturday.

East County

Antonio's Hacienda, 700 North Johnson, El Cajon, 442-9827: Neutral Ground, contemporary, Friday and Saturday.

Baxter's, 1025 Fletcher Parkway, El Cajon, 442-9271: Kicks, rock and roll, Thursday through Saturday; Patrol, rock, Tuesday and Wednesday.

Black Angus, 1000 Graves Avenue, El Cajon, 440-5055: RPM, rock, Tuesday through Saturday.

Blarney Stone Too, 7059 El Cajon Boulevard, La Mesa, 463-2263: Sean McVicker, Irish music, Wednesday through Saturday; The Hinton, Irish folk music, Sunday and Tuesday.

The Boondocks Restaurant, 8320 Parkway Drive, La Mesa, 465-3660: Jerry Blumhard, 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.

Cabney 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 Knorr, one-man variety, Friday and Saturday.

Circle D Corral, 1013 Broadway, El Cajon, 444-7443: Country Casanova, country, Tuesday through Saturday; Cottonwood, country, Sunday and Monday.

Ducky's Landing, 1185 East Main Street, El Cajon, 442-0258: Piano Bar, Joey Chess, Wednesday and Thursday; Joey Chess and Steve 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, 7164 Broadway, Lemon Grove, 469-6344: The Smith Brothers, country rock, Friday and Saturday.

The Hungry Hunter, 412 Fletcher Parkway, El Cajon, 442-0517: Tony Irvine, country and contemporary, Thursday through Saturday.

Kentucky Stud, 1377 Woodside Avenue, San Diego, 445-3402: Shadow Riders, country, Friday through Sunday.

Lakeside Hotel, 1940 River Street, Escondido, 443-9591: Red Lane and Rumblyin' Free, country, Friday through Sunday.

MAGNOLIA MULVANEY'S
Thursday-Saturday, May 24-26, May 31-June 2

HEAD BAND



Thursday
No cover. Happy, happy hour
50¢ well drinks, beer & wine
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6179 University (College & University) 582-1070
Thursday-Saturday, May 24-26

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US
BAND**



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Wednesday & Thursday, May 30 & 31
Friday & Saturday, June 1 & 2
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NIGHTLY SPECIALS
Sunday—Tempta Sunrise \$1.25
Monday—Bourbon well \$1.25
Tuesday—Wear Trojan Horse t-shirt or hat—
50¢ off any drink
Wednesday—Long Island Ice Tea \$1.25
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HAPPY HOUR
4:00-7:00 pm daily
Kamikaze 65¢
Bud Pitchers \$1.75
Jangalinas \$1.25
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WILD TURKEY**
5080 Bonita Road, Bonita 267-2500


Mondays \$1.25 tequila drinks

Tuesdays Ladies' t-shirt night
\$1.00 well drinks, 75¢ beer & wine
Win a \$25 bar tab!
\$1.25 vodka drinks, 75¢ beer

Wednesdays Men's t-shirt night
\$1.25 kamikazes, 75¢ beer & wine

Thursday-Saturday, May 24-26
& Tuesday-Saturday, May 29-June 2

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Charger Season Tickets in the new section of the stadium.
Call 267-2552. Bus to stadium plus after-game drink

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LIVE ENTERTAINMENT SEVEN NIGHTS A WEEK

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Join
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and
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Sunday & Monday Evening
7 pm to 11 pm

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San Diego, 291-8011
(On Harbor Island)

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Live Oak Springs Resort, Old Highway 80, Boulevard, 766-4288: The Trademarks, country, Saturday.

Louanna's, 596 Broadway, El Cajon, 442-9806: Rich N' Woe with Garrie Woe, contemporary, Tuesday through Saturday; Pro Brigham's Preservation Band, Oldland jazz, Sunday and Monday.

Magnolia Mulvaney's, 8961 Magnolia Avenue, Santee, 448-8550: The Headband, rock, Thursday through Saturday.

Mr. Bill's Backroom Saloon, 594 North Magnolia, El Cajon, 447-4500: Huston and Best with Dave Sizemore, contemporary and variety, Wednesday through Saturday; Steve Morris, comedy and contemporary, Sunday through Tuesday.

Nite Owl East, 667 North Mollison Avenue, El Cajon, 447-3854: Vision, contemporary, Tuesday through Saturday.

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

The Outpost, 652 Grand Avenue, Spring Valley, 464-9807: County Line, country, Friday and Saturday.

The Ox Bow Inn, 9816 Campo Road, Spring Valley, 469-9613: 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, 444-4111: Diamond, rock, Tuesday through Saturday; Prophet, rock, Sunday and Monday.

Seaton's, 7353 El Cajon Boulevard, La Mesa, 469-1560: Chain Reaction, contemporary, Tuesday through Saturday; live musical entertainment, Sunday and Monday, call club for information.

Silver Spur, 7941 Mission Gorge Road, Santee, 448-4882: Jerry Baze and a Touch of Country, country, Wednesday through Sunday.

Turquoise Lounge, 5975 Severin Drive, La Mesa, 465-3225: 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 Dewey Polka Band, polka music, Friday; live polka bands, Saturday.

Black Angus, 707 E Street, Chula Vista, 426-9000: The Bizz, rock, Tuesday through Saturday.

Bull N' Stick, 608 Palm Avenue, Imperial Beach, 429-5330: Red Alert, rock, Thursday through Saturday; Transacton, rock, Wednesday.

China Five Restaurant, 569 H Street, Chula Vista, 422-5851: Hex 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 Monday.

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 and Augustine, contemporary, Thursday through Saturday; Karen, contemporary, Sunday and Monday; The Lyons, contemporary, Tuesday and Wednesday.

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Mercedes Lounge
Tuesday-Saturday
9:00 pm to 1:30 am
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Advance tickets at Spirit, Teletron, Teletron Off the Record
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Thursday-Saturday, May 24-26


THE HEATERS



Sunday, Tuesday, May 27-29

THE SOURCE

Sunday, Memorial Day Party
Shots of Gold \$1.50,
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Hors d'oeuvres from 4:00-7:00 pm daily
Entertainment from 6:30 pm, Tuesday-Saturday

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Hungry Hunter, 1344 Palm Avenue, Imperial Beach, 423-0923: Delicacy, contemporary, Thursday through Saturday.

Hutch's, 1403 Palm Avenue, Imperial Beach, 423-3479: Country, comfort, country, Friday and Saturday.

Joe's, 415 Broadway, Chula Vista, 420-4828: Louis and Pina, contemporary and Latin, Thursday through Monday; lapestry, country, Latin, and blues, Tuesday and Wednesday.

La Maza, 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 Drom and Country Night Life, country, Friday and Saturday.

The Lantern, 1322 Third Avenue, Chula Vista, 427-4200: Dark Rider, rock, Thursday through Saturday.

Marisol, 1680 Broadway at Main Street, Chula Vista, 429-8405: Colour, Latino, Thursday through Saturday.

The New Trophy Lounge, 999 National City Boulevard, National City, 477-5753: Vergie and the Orient Express, contemporary, Thursday through Sunday; Fortune, country, Monday through Wednesday.

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

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita, 479-3537: Wayne Gire, comedy, country, rock, and oldies, Thursday through Saturday.

Palomino Star, 3008 Main Street, Chula Vista, 427-5889: Goodall Boys, country, Tuesday through Saturday.

Wild Turkey, 5080 Bonita Road, Bonita, 267-2580: The Blizz Brothers, rock and roll, Tuesday through Saturday; dance to recorded oldies, Sunday and Monday.

The Features:
Maltin's: Escondido, Old Pacific Beach Cafe
Fishes: Hahn
Flowell: Kuma
Four Eyes: Halycon
J.J. Frank and the Coalition
Orchestra: Barcelona
Harpoon Henry's
Freewill: Normandy Cocktail Lounge, the Chipping Black
Grave Digger V: Spradford
Nightclub
The Headband: Magnolia
Maltin's
The Heaters: Bobby G's
Maltin's: Escondido
Gary Heffern: Spirit
The Heroes: Whiskey Flats
Halycon
Hit and Run: The Chipping Black
Illusion: Fireside Lounge
Incognito: Rockers: Ralph and Edlie's
Ipsa Facto: Windrose
Kicks: Baxter's
L.A.: Monterey Whaling Company
Lone of Nelson: Spirit
Mark Leasman Band: Hill House
Lone Riders: Redie's
Manual Scan: Syndicate Nightclub
Miss D'Meanor: Poney Mine Co.
Modern Art: Le Châlet
Moving Targets: Rodas, Leher's Greenhouse
Network: Bobby G's
New Language: Halycon
Nightwing: Aquila Flats
911: Fireside Lounge
Notice to Appear: Distillery
Normandy Cocktail Lounge
Ome: Poney Mine Company
Outta Control: Chipping Black
Patrol: Baxter's
Planet: Whiskey Flats
Premiation: Visa Entertainment Center
Presence: Trojan Horse
Prophet: Park Place, Fireside Lounge
Puff: Pancha's
Quest: Nargio Inn
Rabel Rockers: Belly Up Tavern
Red Alert: Nargio Inn, Ball N' Stick
The Reflectors: Distillery

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RUSH
Tuesday, May 29-S.D. State
MOODY BLUES
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NIGHT RANGER
Thursday, June 4-S.D. State
DAVID GILMOUR
Friday, June 5-S.D. State
SHIRLEY ROBINSON
Saturday, June 6-S.D. State
THE BEE GEES
Sunday, June 7-S.D. State
LIONEL RICHIE
Monday, June 8-S.D. State
THE BEE GEES
Tuesday, June 9-S.D. State
THE BEE GEES
Wednesday, June 10-S.D. State
THE BEE GEES
Thursday, June 11-S.D. State
THE BEE GEES
Friday, June 12-S.D. State
THE BEE GEES
Saturday, June 13-S.D. State
THE BEE GEES
Sunday, June 14-S.D. State
THE BEE GEES

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and special appearance by **Tell Tale Hearts**

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Rockers: Carlos Murphy's
RPM: Black Angus (El Cajon)
The Seventies: Spirit
Shades: Morn's Saloon
Sara Brothers: Jose Murphy's
The Source: Bobby G's
The Spud Brothers: Box House
Honey: Oceanview
Stabaz: Tanager Lounge
Strike Force: Trojan Horse
Tex and the Horseheads: Rodas
Thunderbolt the Wonderbolt: Hill House
Toys: Windrose
Tranzaction: Bull N' Stick
Twisted Routes: Spirit
Urban Umbrella: Spirit
Vipers: Glenside
The West Coast Twisters: Glenside
W.I.I.H.: Spirit
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featuring Bill Shreve, sax & flute; Bud Shreve, guitar
Tuesday
IAN WILMOT, Australian bassist
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Happy Hour
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Come dance to the exciting
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20 MAY 24, 1984

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The Trademark: Live Oak Springs
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Phil Hebert: guitar variety, Mille

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M.P.s.

Bill Brackett: comedy and music;
Doe Masters
David Bradley and the Maniac
Band: comedy and music; Jose
Murphy's
Walter Clark: acoustic guitar,
Prophet Restaurant
Marley Days Quartet: popular and
singing music; Rancho Bernardo
Inn.

Delilah: belly dancing, Hagit Babu
Gar, Duncan: harp and guitar,
Piazza Restaurant/Old Town
Catherine Espinoza: Irish harp
music; Old Time Cafe
Paul Gregg: piano bar, Dookie's
Patti Glenn: piano bar, Dookie's
Eddie Gold: piano, organ, and
vocals, the Escape Lounge
Guy and Jackie with Gil Warrner:
variety, pop to opera, Moma Lisa
Restaurant

Lynn Hall: Latin American harp,
Unusual Maggies
Steve Hudson: comedy and music;
Montezuma Whaling Company
Tim Knorr: one-man variety,
Chico Club
Ed Lange: Paraguayan harp, the
Capitola

Bob MacLeod: piano and vocal
variety, Bahia Hotel, La
Valencia Hotel
Kevan Nelson: variety piano, Gold
Coast Lounge
Steve Niles: comedy and music;
Mr. Bill's Backroom Saloon,
Hungry Hunter/Occasional
Niles Murphy: comedy and music;
La Hacienda Cantina
Oli Ridge: comedy and music;



JAMAALADEEN TACUMA, Friday, Spirit

Doe Masters
Kate O'Malley: spoonist, Old Time
Cafe
The Orion Duo: Prophet
Restaurant
Dale Pearson: piano variety, Dev's
Landing
Raggle Taggle: variety -
Renaissance to Jazz, Boat House
Sundance and the Ram Bands: variety
stage show, Islandia Hotel
Sharon Siddigeli: piano bar, Gold
Coast Lounge
Jo Tyeon: piano bar, Springfield
Wagon Works
Louis Vazquez: piano bar, Victor's
Dale Vernon: piano and guitar
variety, Cafe del Rey Moro

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Best seats—lowest prices

PAIDERS	CHARGERS
Home games	Buy now and get season at cost
JOE JACKSON PAUL YOUNG	
May 27	May 28

RUSH

May 28

KOOL JAZZ FESTIVAL MOODY BLUES

June 1, 2

KING CRIMSON NIGHT RANGER

June 8

SIMPLE MINDS DAVID GILMOUR

June 16

SMOKEY ROBINSON LIONEL RICHIE

June 21

STAR TREK (IN SEARCH OF SPOCK)
Opening night \$1.00 service charge
Reservations: JONES
Square to Mariners of the Lost Ark

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FEATHERWEIGHT CHAMPIONSHIP**

June 5

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Is now reserved seating

EARL KLUHN—5/28	CHUCK MANDINO—7/20-21
DAVID BRISMAN—5/8	CHUCK MANDINO—7/20-21
DAVID SANBORN—5/16	JEAN LUC PONTY 8/13
HAY CHARLES 6/13	RADE SILK—8/24
LEE OTTEBORN 6/22-23	SPYRIDO 8/16-9/19
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Your choice \$5.50

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Ella Ruth Piggee

Jazz Thursday-Saturday
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Thurs. 5/24—Outside Patio Bar—Special Haagen Dazs night
Oyster Bar

Fri. 5/25—Double for the \$ of singles—75¢ draft—outside
Patio Bar—Ribs & Chicken Wings—
Prime Rib Special

Sat. 5/26—New show: luncheon special—Jim Beam Shooter
Night—Prime Rib Special

Sun. 5/27—\$5.44 Champagne Brunch (Patio Seating
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Mon. 5/28—MEMORIAL DAY—CLOSED
(Gone to the Beach)

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PIONEER

KP-4205 Pioneer—Universal
In-Dash Automatic Reverse Cassette with AM/FM Stereo
• Automatic reverse • Music search • Tape guard • Key-off pinchroller release • Tape direction LED • Hard permalloy head • FM mono/stereo switch • FM stereo indicator • Loudness control • Volume, tone and balance controls • Locking fast forward and rewind • Power antenna activator • Adjustable shafts
List \$220.00. Our price
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KP-4700 New Superstun III
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In-Dash Cassette with AM/FM Stereo
• Superstun III • Station preset • Auto reverse • Separate bass, treble and loudness controls • RCA type pre-out • Music search • Tape guard • Key-off pinchroller release • Hard permalloy head • Built-in PMS • Locking fast-forward and rewind • FM auto/mute switch • Volume and balance controls • Illuminated cassette door • Power antenna activator
List \$200.00. Our price
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In-Dash Cassette Deck with AM/FM Stereo
• Superstun® II
• 5 Station Pre-Set Pushbutton Tuning
• Built-in PMS
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KP-5500
• Separate component Cassette Deck and main amplifier • Auto replay system • Built-in Dolby system • Superstun • Sublimated tone control circuit • Auto-eject system • Electronic Governor Master • Locking fast forward and rewind
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\$195.95

Panasonic

EAB-045 Panasonic
4" Angled Tweeter Coastal 2-Way Speakers • High efficiency piezo tweeter • Maximum input power 30 watts • Wide frequency reproduction: 50Hz-20kHz • Voice coil impedance: 4 ohms • 6.4 oz. stainless magnet
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Compact Under-Dash Cassette Player
• Speaker relay system shuts off radio when tape is in operation • Self-contained amplifier for use without a radio • Auto replay • Locking FF and REW • Auto eject • Balance control • Tune control
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CQ-5668 Panasonic
Repeatrac® cassette player with AM/FM stereo radio • Locking FF/REW • FM optimizer (PMO) List \$149.00
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EAB-911 Panasonic
Thin Type 5" Speakers with 7 oz. Magnet for Car Doors • 10 watt power rating sustains 20 watt peaks • 7 oz. ceramic magnet • 4 ohm impedance • 70-15,000 Hz frequency range • Attractive and convenient thru grille construction (combined grille and rain shield frame) • Easy two-hole mounting
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Repeatrac® Cassette Player with Pushbutton AM/FM Stereo Radio • Repeatrac® cassette player • Radio monitor • FM optimizer PMO • Impulse noise quelling INQ • Loudness compensated tone control • Adaptive FM limit end • MDS • F.E.T. tuner • Distributed multi-stage AGC on AM band • Compact chassis • Adjustable shafts
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The Bearcat 300 receives from a choice of active local frequencies in 11 interest categories. Program these frequencies into any of the Bearcat 300's 50 channels and begin scanning. Suggested retail \$549.95. Our price
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CURRENT MOVIES

All reviews are by Duncan Shepherd. Producers are indicated by one to five stars and antipathies by the black spot. Unrated movies are for 16 and over.

Against All Odds — The remake of Jacques Trueman's *OUT OF THE PAST* needn't detain anyone longer than to diagnose it as part of the Hollywood grave-robbing, epidemic, and to point a large red cross outside the theater door. What would seem to have been an untranslatable Forties story has, as a BODY HEAT, been yanked into the Eighties, and there have been enough other alterations, including a slackening of the powerful, fatidic undertone and the partial refutation of the screen's most on-regenerate former laws (Tubby's all bad — No, but she comes closest 1 to 5 to make comparisons with the original portents. When all the elements of a movie coalesce as they did in the 1947 version, you can't tamper with some of them and expect the others to keep on functioning as before. What sort of movie, then, do we have now? Bland, sluggish, grossly carnal, and — in a sense not too dissimilar to comparisons with the original — portless. The presence of the original leading lady, Jane Greer in a newly credited role, is a nice gesture — a nice tribute to her, that is, and a nice treat for her fans. But nothing more. Jeff Bridges, Rachel Ward, James Woods, directed by Taylor Hackford. 1984.

(Century Turn, from 5:25, Claremont, Flower Hill Cinema, from 5:25, Parkway, Sports Arena 6).

Airplane II: The Sequel — People who enjoyed the predecessor seem to be disappointed in this one. People who did not enjoy the predecessor will have difficulty telling much difference. But because today, not originally, it



Indiana Jones and the Temple of Doom

gives the goal this time (a new writer and director, Ken Finkleman, has taken over for the Kentucky Fried Theater team). There may be a bit more of a sense of Mission Accomplished. Their volume of clips, however, impresses more by industry than by wit. With Robert Hays, Julie Hagerty, Peter Graves, Lloyd Bridges, and William Shatner. 1982.

(New Valley Drive In).

The Best Little Whorehouse in Texas — The stage musical Burt Reynolds had done (and Luvuized) Dolly Parton is fine (despite doing a

portless and less good rendition of one of her best songs, "I Will Always Love You"), and Charles Durning brings out the scene too late and too brightly. A good, if not great, Higgins directed the whole deadly business with thought and care and no hope. 1982.

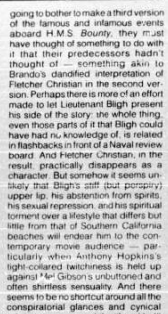
(Santitas Drive In, from 5:25).

Blame It on Rio — Quits being a drooping travesty just after enough and long enough to be a drooping comedy. Two middle-aged fathers take their full-grown daughters on holiday. One of the fathers has an affair

with one of the daughters — not his own. This comes about (Dad blame it) because the daughter — a sort of Brooke Shields with bosoms — looks and acts as if in a pornographic novel. And, incidentally, writes her diary in the prose style of one, too. Michael Caine, Joseph Bologna, Michelle Johnson, and Valerie Harper, written by Charles Peters and Larry Gelbart, directed by Stanley Donen. 1984.

(Studio 3 Cinemas, Vogue, from 5:25).

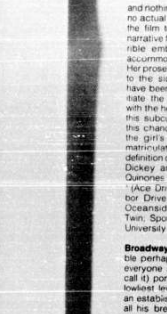
The Bounty — Mutiny thereon. You might presume that if someone were



going to bother to make a third version of the famous and infamous events aboard H.M.S. Bounty, they must have thought of something to do with it that their predecessors hadn't thought of — something that would make a different interpretation of Fletcher Christian in the second version. Perhaps there is more of an effort made to let Lieutenant Bligh present his side of the story, the whole thing, even those parts of it that Bligh could have had no knowledge of, is related in flashbacks in front of a Naval review board. And Fletcher Christian, in the first, practically disappears as a character. But somehow it seems unlikely that Bligh's staff (but properly) upper lip, his abatement from spirits, his sexual repression, and his spiritual torment over a lifestyle that differs but is not from that of Southern California beaches will endear him to the contemporary movie audience — particularly when Anthony Hopkins's light-colored hairlines is held up against a Gibson's unbroken and other shirking sensuality. And there seems to be no shout-out to all the conspiratorial plans and cynical grinnings of the British and "I bring you gifts" and naked giggling native girls (the greater groans). Tell of the Australian director, Roger Donaldson, has resulted in no number of the most interesting, a couple of frozen preposterous and a single dreary moment, nothing more, and not a "From now on there is going to be discipline on this ship" and "There will be no more grog and no more shore leave, nor around the loggings and rumblings and "Are you with us?" and "You fools!" You'll hang for that!" that two words of the former life have been tossed off does not indicate a general trend toward streamlining. 1984.

(Camino Cinema 4, from 5:25, Center 3 Cinemas, Grosvenor Mall, Suite Village 8, University Towne Centre, Village, from 5:25, Vineyard, Twin, Wiegand Plaza 6).

Breakin' — The only, and ample, reason to see this is the dancing. And even that, as directed by Joel Silberg, is often badly framed and parceled out in snatches rather than fully formed sequences. One such sequence is a dancer identified as Michael Boogaloo Shrimp Chambers performs a pas-de-deux with a broom (not the first time a broom in movies to do that element as a dance partner), captures perfectly the effect of stop-motion animation that makes break dancers with such magical figures as King Kong, George Pal's Puppetoon character, Jasper, Art Clokey's Gumby,

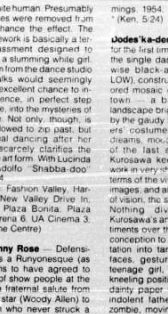


and nothing quite human. Presumably no actual frames were removed from the film to enhance the effect. The narrative framework is basically a terrible embarrassment designed to accommodate a slurring white gag while black-and-white HIGH AND LOW, constructs an audaciously colorful mosaic of a Japanese shanty town — a basically muddy gray landscape brightened here and there by the gauzy hues of the sun dwellers' costumes, home decorations, charms, no-Bs hallucinations. One of the last surviving EPICsists, Kurosawa keeps this large, dense mosaic in every chair focus — rarely, in terms of the visual surface detail of the images, and also in terms of the clarity of vision, the simplicity of expression. Nothing diverts or devalues Kurosawa's anguished humanist sentiments over the course of their initial conception to their eventual translation into tangible objects, colors, faces, gestures, habits. A selfless teenager girl, never rising from her kneeling position even to sleep, finds a paper flower to support her inebriated father, a rigid, eyeside-zombie, moving about as if on casters, never fails to patlock his worthless snail in the morning when he goes out to nowhere, a beggar boy loses a tiny pair to restaurants backdrops, collecting throwaway scraps for his father's meager dinner, a wife's brasserie partner comes into focus on the chest of her tiger-print shirt, where concentric black circles into built-in eyes over her nipples. The kneep of lower-deck characters quickly stretches out far enough to remind you of Kurosawa's famous fondness for 19th-century Russian "novels and American detective fiction, but with the first character introduced — a retarded boy who runs an migratory streetcar up and down the "M" if they like — the focus coincides to an early emotional climax which never quite equals thereafter, but which few other movies ever remotely approach. 1970.

(LA Jolla Museum, 5:30, 7:30 p.m.).

Dr. Zhivago — David Lean's vision of Platemak's novel is designed for teenagers who are prone to remain "oh" and "ah" at wide-screen pictures of bowels, souls, deserts of snow, beds of wheat, and so forth. Omar Sharif, Julie Christie, Geraldine Chaplin, Rod Steiger. 1965.

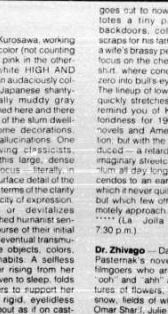
(Carroll Cinema 6, from 5:25).



El Norte — The story of a Guatemalan brother and sister who enter the United States through four miles of abandoned sewer, and with far more melodramatic a motivation than that which shows this glimmering dream world to be an alien if the alien were to approach it on his own private hell-crozier. Zeise-Silva-Guierrez, David Villalpando. 1984.

(Five Arts).

Finders Keepers — Five million stolen dollars are secreted in a coffin to be shipped cross-country by rail. The coffin, as chance would have it, is commandeered in the train depot by an impetuous soldier who drags the coffin to the American flag he happens to be carrying, in order to evade a woman's roller derby team whom he owes several weeks' wages. Got to go to 777 on like that, most of the way around the



Indiana Jones and the Temple of Doom — Harrison Ford, Ke Hui Quan, and the rest of the Temple of Doom. The movie is a sequel to the first Indiana Jones movie, "Indiana Jones and the Last Crusade". It follows Indiana Jones as he leads a team of soldiers to rescue a group of children who have been kidnapped by a group of evil wizards. The movie is a mix of action, adventure, and horror.

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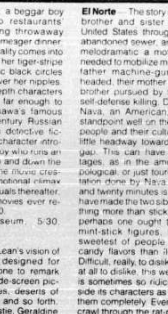
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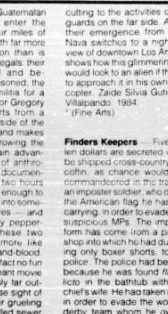
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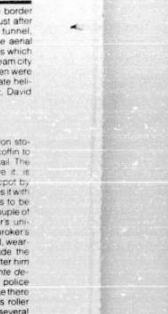
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CURRENT MOVIES

train — fast enough, but never really funny enough, although Richard Lester's vaunted mean streak sometimes provides a class-enough substitute. With Michael O'Keefe, Beverly D'Angelo, and Louis Gossett Jr. (Cineplex; Fiesta Twin, from 5:25 Parkway; Sports Arena 6, University Towne Centre).

Firestarter — Stephen King, on the overwhelming order of the movie adaptation, can seem to be bothered to develop one of his ideas, but the ideas are so potent with developing in the first place. The idea here — the terrible, supernatural powers of supernatural powers or their possessor — is pretty much the same idea as in *THE DEAD ZONE* and in *THE SHINING*, and its relative appealings, along with its recurrence, may indicate deeper emotional roots than some of King's others. Indeed the present movie might well make more sense — it would hardly make any less sense — if it were looked at as a metaphysical enactment of the author's own creative dilemma. Thus, the little heroine's

so-called pyrokinesis, nurtured usually for quite graphic actions as boiling bread at the kitchen table, but soon sought after by an army of gray-haired government agents bent on harnessing it for their own ends, might be seen as King's personal metaphor for his creative, literary gifts and the increasing market demands upon them. On a level however, so few camps have been taken to put the explosion into a comprehensive order that the story never really gets going. George C. Scott, as an Indian assassin with a gray ponytail and a marked eye comes along somewhat tardily to inject some robust vitality, and the ending, if it does not remain awake for it, does not disappoint. Goodness, goodness! Great balls of fire! Even this platitudinous, however, is a far cry from what the girl's pyrokinetic powers, connected as they are to the planetary planet, are projected to be capable of when she reaches adolescence. Nuclear explosion, great! Fresh. Armageddon. Metaphysical transition. The Greek. Amazon. Better, better, sugar! Wait! Drew Barrymore. David Keith, and Martin

Sheen, directed by Mark L. Lester, 1984. (Aero Drive in. Bijou, from 5:25 Cinema Plaza 6, College Fashion Valley, Front Drive in. La Jolla Village, New Valley Drive in. Rancho Bernardo 6, San Diego Village 8, South Bay Drive in. Sports Arena 6, Sweetwater 6.)

Footloose — They've studied the demographics, calculated their odds, and decided to stick out their necks on the bet that the movie audience contains more teenagers than *Rocky*. Many members. The bet's lines are

drawn straight up, as John Lilgore, with fun-around collar, rants from the pulpit. If he isn't testing us, how do we know for the proliferation of this rock-and-roll music? (Hayden, he explains to his daughter in private, is a day. This lighting, it doesn't confuse people's minds and bodies.) Trouble starts to brew in earnest when an up-to-date Chicagoan (Kevin Bacon) moves to this Hicksville, which is somewhere in the Bible Belt. But might as well be in Iran, dancing is officially outlawed. And trouble soon percolates into a determined campaign for a senior prom, fought all the way to Town Council, where, in a stroke

of grace, Clarence Barrone, the puritan-harsh head demonstrates that even the Good Book would approve. It's a measure of how low this movie is willing to bow to its desired audience, that, when the big night arrives and director Herbert Ross has a chance to depict the effluence of kids who've never in their pubescent lives been on a dance floor, he trots out a chorus line of Broadway-Vegas professionals. 1984. (Century Twin, from 5:25, Santa Fe Village 8, Sports Arena 6, Sweetwater 6, 5:25 Studio 3 Cinemas, Sweetwater 6.)

Love Letters — James Lee Curtis as a radio deejay having an affair with a married man (James Kauch), written and directed by Amy Jones. (Grossmont Mall, LA Glasshouse 6, University Towne Centre, from 5:25)

Macross on the Hudson — Paul McCrane's movie about a Russian circus musician who defects in Bloomington is a most thematically, even ideologically, tangy to date. In the long run, it is perhaps too intricately thematic in conception. But not in the short run, nor even in the middle-distance run. It goes along quite well and truly far as a series of experiments in cultural overexposure. The Russian and his Cuban lover, the Russian and his FBI shadow, the Russian and the Columbia University. But, so, professor, the Russian and the female businessman, the Russian and the homosexual. Gradually, however, the shortcoming of the movie, and there always has been to be one of those in a Mayan movie, is that the personal story never really comes up to the thematic level. The events, that is, never take on as large a personal meaning as a cultural one, and the movie loses its drive and its inventiveness and its novelty when it begins to work out narrative resolutions. With Robin Williams. 1984. (Cinema Plaza 5, Valley Circle)

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PACIFIC THEATRES

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PACIFIC THEATRES

Bargain Matinee Monday, Tuesday, Thursday, Friday, Saturday, Sunday, 10:00 a.m. (PG)

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Pacific's SWEETWATER 474

12:30, 2:30, 5:00, 7:30, 10:00 p.m. (PG)

FOOTLOOSE 12:30, 2:30, 5:00, 7:30, 10:00 p.m. (PG)

ICEMAN 2:30, 5:00, 7:30, 10:00 p.m. (PG)

SWING SHIFTS 12:30, 2:30, 5:00, 7:30, 10:00 p.m. (PG)

WAR GAMES 2:30, 5:00, 7:30, 10:00 p.m. (PG)

Mel Gibson • Anthony Hopkins

THE BOUNTY 12:40, 3:10, 5:40, 8:10, 10:40 (PG)

Pacific's GROSSMONT Cinema 465

7:00 a.m. - 12:30 a.m. 12:30 p.m. - 3:00 p.m. 3:00 p.m. - 5:30 p.m. 5:30 p.m. - 8:00 p.m. 8:00 p.m. - 10:30 p.m. (PG)

Daily films: Sat., Sun. 12:30 a.m. - Advance tickets to sale each day

GROSSMONT MALL THEATRES 465

12:30, 2:30, 5:00, 7:30, 10:00 p.m. (PG)

Mel Gibson • Anthony Hopkins

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TERMS OF ENDEAVOUR 3:10, 5:40, 8:10, 10:40 (PG)

Pacific's CINERAMA 563

12:30, 2:30, 5:00, 7:30, 10:00 p.m. (PG)

CRONSTON, THE LEGEND OF TARZAN, LORD OF THE APES

Final week: 12:30, 2:30, 5:00, 7:30, 10:00 p.m. (PG)

Daily films: Sat., Sun. 12:30 a.m. - Advance tickets to sale each day

La JOLLA Village 453

12:30, 2:30, 5:00, 7:30, 10:00 p.m. (PG)

(PG) SIXTEEN CANDLES 12:30, 2:30, 5:00, 7:30, 10:00 p.m. (PG)

Daily films: Sat., Sun. 12:30 a.m. - Advance tickets to sale each day

INDIANA JONES AND THE TEMPLE OF DOOM 12:30, 2:30, 5:00, 7:30, 10:00 p.m. (PG)

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CENTER Cinemas 297

12:30, 2:30, 5:00, 7:30, 10:00 p.m. (PG)

ROMANCING THE STONE 12:30, 2:30, 5:00, 7:30, 10:00 p.m. (PG)

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CLAIREMONT Theatres 2

12:30, 2:30, 5:00, 7:30, 10:00 p.m. (PG)

THE BOUNTY 12:30, 2:30, 5:00, 7:30, 10:00 p.m. (PG)

TERMS OF ENDEAVOUR 3:10, 5:40, 8:10, 10:40 (PG)

AGAINST ALL ODDS 12:30, 2:30, 5:00, 7:30, 10:00 p.m. (PG)

AMPLE FREE PARKING ALL THEATRES

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IS THIS SUMMER'S FUNNIEST MOVIE!

BARBARA EDEN • CHATTANOOGA CHOO CHOO

GEORGE KENNEDY • MELISSA SUE ANDERSON

JOE NAMATH

A Phil Barak Production • Written by ROBERT MINTY and STEVE PHILLIPS • Screenplay by CAROL EDWARDS and JILL GIBBERT • Directed by PHIL BARAK

Directed by NELSON HEDDER • Screenplay by BARBARA EDEN • Screenplay by NELSON HEDDER

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CURRENT MOVIES

you are liable to be taken for a lunatic. It could be argued, though, that the followers of God B. DeMille actually have more reason to be offended than those of Jesus H. Christ. With Graham Chapman, Michael Pe, John Cleese, Eric Idle, and Terry Jones, directed by Jones, 1979. (LA Glasshouse 6, 5:25 and 26 midnight)

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National Lampoon's Vacation — It would have been nice if the tone of the opening credits sequence, with old postcards for visuals and a peppy pop song narrated by Lindsey Buckingham, could have been extended into the action. No such luck. The movie-makers show little knowledge of what actually goes on, and goes wrong, on a cross-country family vacation, and little feeling for the places it wouldn't have mattered anyway. However, once Chevy Chase was hired for the lead role, his idea of a satirical performance is to impress upon the viewer at all times that he himself, in his private life, is not a bit like the character he is supposed to portray. Eddie Bracken has much more the right idea in a small role as a Walt Disney-ish entertainment emcee, and he badly shows up such Chase considerations as Eugene Levy, John Candy, and Brian Doyle-Murray. With Beverly D'Angelo, Imogene Coca, and Christine Brinkley, directed by Harold Ramis. 1983. (Babylon, from 5:25)

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CURRENT MOVIES

Rear Window — A premise with broad appeal for the casual and occasional voyeur, a globe-trotting photomontage, confined to a wheelchair with a broken leg, whiling away the hours of a summer hot spell by spying on his neighbors across the tenement courtyard, begins to suspect the neighbor across the way of having done away with his wife. And a treatment of high, not broad, appeal for the more than casual and occasional moviegoer, an unusual amount of material done in extreme long shot. Or, to say the same thing another way,

an unusual amount done in first-person point-of-view shots. (Better, however, to say it the other way: Hitchcock's rigorously choreographed camera movement, as in all his subjective work, does not correspond terribly well to the human eye.) With James Stewart, Grace Kelly, Thelma Ritter, and Raymond Burr. 1954.

*** (Cineplex Cinema 6, from 5-25)

Romancing the Stone — The sweetly Western action for openers is not everyone's mental image of a ro-

mance novel — more suitable, one might think, for Stacy Western cast 1937. (The accompanying strains of Alfred Newman's HOW THE WEST WAS WON awaken a mind for something other than a spoof — not to be skated here.) Now is the case, that Katherine Mansfield's wider every-one's idea of a "romance novel" — pen name of Joan Wilder. But she is just the person, or Kathleen Turner is just the actress to be swept up in a Latin American adventure wider than Wilder's widest. Something, but not enough, and nothing at all complica-

ted, is made of the relationship between the heroine's books and her real-life adventure. The popularity of these books in the movie market is one such thing, perhaps the best such thing it gets her out of one jam, and doesn't get her out of another, and gets a laugh (with tense, with Michael Douglas and Danny DeVito, written by Diane Thomas directed by Robert Zemeckis, 1984).

*** (Center 3 Cinemas, Cinema Plaza 5, La Jolla Village, Rancho Bernardo 6, UA Cinema 3, UA Glasshouse 6, UA Movies 6, Wiegand Plaza 6)

Sixteen Candles — The directorial debut of comedy writer John Hughes, a move for and about teenagers, and with their same impudence and appropriation. It simply die if I don't get a laugh in the next few seconds. And the next and the next and the next, opportunity, even than Sean Penn in FAST TIMES AT RIDGEMONT HIGH for Christopher Penn in FOOTLOOSE. He steals a few scenes at the least. But the movie belongs, as is only right, to

Molly Ringwald, playing straight-up woman to all the cards and cut-ups, in a puffy but dignified performance as a just sixteen-year-old whose birthday is overlooked in all the hubbub over her big sister's wedding (Blanche Baker, the big sister, steals only the wedding scene, as is also right). With Paul Dooley and Justin Henry, 1984.

*** (Barbosa, from 5-25; Cinema Plaza 5, College, Escondido, Drive-In, from 5-25; Fashion Valley, Frontier Drive-In, Harbor Drive-In, La Jolla Village, Rancho Bernardo 6, Santee Village 8)

Spinal — Romance between man and man, and the tale of the latter, which goes away to a serviceable pair of legs when dry, left to quite nicely as a symbol for all the unspoken something which one partner in a relationship worries that the other won't tolerate. It's a Thorne Smithian premise, but without any real feel for fantasy (as the casting of a Miss Cal-

forma Bland — Daryl Hannah would indicate). The basic urbanity in its place is a pleasant enough substitute for the everyday, Tom Hanks is representative there). But all this is undone by the Steven Spielbergian angle, with the lovable alien trying to elude the coercive forces of the U.S. Government. Who wouldn't trade that ornate sequence, from the moment the menard is taken captive, for a few more examples of the kind of English language an innocent immigrant might learn from television? With John Candy, Eugene Levy, directed by Ron

Howard, 1984.

*** (Tower 112 Cinemas, Oceanview 8, Parkway, Rancho Bernardo 6, UA Glasshouse 6, UA Movies 6, University Towne Centre)

Swing Shift — Or GOLDIE THE RIVETER, for those who need Guide 1944 and marital fidelity to perk up the documentary. RUSIE THE RIVETER, on the female work force in World War II. Andrew Gaudin, in an effort to show how her character grows and strengthens into a fierce warrior, is less pretty than usual. The production

in terms of laughs, cuts, and so forth, is very far, a good outflowing. The life portrayed is boring of what this people envisions what their job is like, what their leisure is like, is pretty stumpy. And granted that the woman is the right kind of attention, a slight bit of interest in what her husband has been up to, once he returns home from war, would not be much to impair her independence. With Kurt Russell, Ed Harris, and Christine Lahti, directed by Jonathan Demme, 1984.

*** (Cineplex Cinema 6, from 5-25; College, Mesa Mesa Cinemas, Parkway)



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Open 24 hours a day. Division of AAAA Auto Storage & Park
165 Seventh Ave., Seventh & L, San Diego
234-5206

WANTED HOUSE FOR rent, Pacific Beach. Cleanest of its kind area. 2 bedrooms, approx. 1500 sq. ft. monthly rent \$77-\$81, lease 1 year.

WHY LIVE ALONE? Out there, but better than 4 bedrooms, 2 1/2 baths, 2nd floor master's suite, 1 bedroom finished, 1500 sq. ft. \$75-\$80 after tax. Monthly rent \$120. Monthly \$71-\$79.

10 MONTH RENTAL. Beautiful 2 1/2 bath, 2nd floor master's suite, 1 bedroom finished, 1500 sq. ft. \$75-\$80 after tax. Monthly rent \$120. Monthly \$71-\$79.

PRIVATE UPTOWN HOME with 2nd floor master's suite, 1 bedroom, 1 1/2 baths, 1500 sq. ft. \$75-\$80 after tax. Monthly rent \$120. Monthly \$71-\$79.

12 MONTH 1 BEDROOM home, close to downtown, 1 bedroom, 1 1/2 baths, 1500 sq. ft. \$75-\$80 after tax. Monthly rent \$120. Monthly \$71-\$79.

STUDIO APARTMENT close to 12th & Union, 1 bedroom, 1 1/2 baths, 1500 sq. ft. \$75-\$80 after tax. Monthly rent \$120. Monthly \$71-\$79.

OCEAN BEACH HOUSE, available starting next spring, 1000 sq. ft., 2 bedrooms, 2 1/2 baths, 1500 sq. ft. \$75-\$80 after tax. Monthly rent \$120. Monthly \$71-\$79.

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HEART OF HILLCREST. 2nd floor, 2 bedrooms, 2 1/2 baths, 1500 sq. ft. \$75-\$80 after tax. Monthly rent \$120. Monthly \$71-\$79.

3 BEDROOM TOWNHOUSE. 3 bedrooms, 2 1/2 baths, 1500 sq. ft. \$75-\$80 after tax. Monthly rent \$120. Monthly \$71-\$79.

NORTH PARK HOUSE for rent, 1 bedroom, 1 1/2 baths, 1500 sq. ft. \$75-\$80 after tax. Monthly rent \$120. Monthly \$71-\$79.

NORTH PARK 2 bedroom, 2 1/2 baths, 1500 sq. ft. \$75-\$80 after tax. Monthly rent \$120. Monthly \$71-\$79.

VACATION RENTAL, completely furnished, 2 bedrooms, 2 1/2 baths, 1500 sq. ft. \$75-\$80 after tax. Monthly rent \$120. Monthly \$71-\$79.

10 MONTH RENTAL. Beautiful 2 1/2 bath, 2nd floor master's suite, 1 bedroom finished, 1500 sq. ft. \$75-\$80 after tax. Monthly rent \$120. Monthly \$71-\$79.

PRIVATE UPTOWN HOME with 2nd floor master's suite, 1 bedroom, 1 1/2 baths, 1500 sq. ft. \$75-\$80 after tax. Monthly rent \$120. Monthly \$71-\$79.

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RENTAL. 1st floor, 1 bedroom, 1 1/2 baths, 1500 sq. ft. \$75-\$80 after tax. Monthly rent \$120. Monthly \$71-\$79.

STORAGE GARAGE. 1000 sq. ft., 1 bedroom, 1 1/2 baths, 1500 sq. ft. \$75-\$80 after tax. Monthly rent \$120. Monthly \$71-\$79.

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OFFICE SPACE. Available for a limited period. 1000 sq. ft., 1 bedroom, 1 1/2 baths, 1500 sq. ft. \$75-\$80 after tax. Monthly rent \$120. Monthly \$71-\$79.

HAWAII. 1000 sq. ft., 1 bedroom, 1 1/2 baths, 1500 sq. ft. \$75-\$80 after tax. Monthly rent \$120. Monthly \$71-\$79.

STUDIO APARTMENT. 1000 sq. ft., 1 bedroom, 1 1/2 baths, 1500 sq. ft. \$75-\$80 after tax. Monthly rent \$120. Monthly \$71-\$79.

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LEASE WITH OPTION to buy. 1000 sq. ft., 1 bedroom, 1 1/2 baths, 1500 sq. ft. \$75-\$80 after tax. Monthly rent \$120. Monthly \$71-\$79.

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Real Estate

ATTENTION CLASSIFIED READERS: The reader will find the most complete and up-to-date information in this section. Classified advertising is the best way to find a home. Call 444-1111 for more information.

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Earn your spiritual law degree in 6 months and enter the "untouchable world of ministry."

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B.D. Bachelor of Divinity with major in Spiritual Self Awareness (designed to self-improve, to bring love, health, peace and prosperity to one's life).

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Ph.D. With major as an Awareness Psychologist.

Be an INDEPENDENT SOURCE OF MIND, personality/counselor, minister, planetary healer, your form.

GOD IN MAN MINISTRIES
3299 First Avenue (at Thor) 1000
Introduction to classes following 10:30 pm service. For more info call 296-0344.

Candida?

How do I know if I have this problem?

The E.L.I.S.A. test—the only scientific test that determines the harmful form of candida albicans. E.L.I.S.A. means Enzyme Linked Immunosorbent Assay. The test uses monoclonal antibodies to detect this insidious organism.

Call today for more information:
Institute of Scientific Nutrition
8950 Villa La Jolla Drive, Suite 142, La Jolla, CA 92037
Lectures every Wednesday, 7:15 pm.

Neolt Lolly Pop

30% OFF

Regular \$149.27 Sale Price \$104.49

20% OFF NANNY NANNY ARCHITECT, LOLLY NEOLIT, and MINI-DEK

Save 20-40% On selected Martin seating.

PRIMA DYANA 91-0109-2 Orange
PRIMA OMEGA 91-0209-7 Brown
PRIMA OMEGA 91-0209-11 Burgundy

20% OFF All Other Martin Seating
Hurry, limited to stock on hand. Some assembly required.

QUALITY WRITING INSTRUMENTS

PILOT 40% OFF REGULAR PRICE

WATCH FOR UPCOMING ANNOUNCEMENT

The Fine Art Store
8843 CLAREMONT MESA BLVD. SAN DIEGO 92126-0646
4681 CASS ST. PACIFIC BEACH 92024-3170

SCREEN PRINTED CUSTOM LOGOS

571-7757

Custom logos can be produced on premises, at reasonable rates.

7895 Clairemont Mesa Boulevard (Just east of Convo)

Baseball Hats
• One size fits all
• Solid color or white panel
• 24 colors available
\$3.90

Sweat Shirts
Crew neck
\$9.95
Hooded
\$12.95
Hood & zipper
\$14.95

T-Shirts
• 50% cotton / 50% polyester
• First quality
• Wide selection of colors
\$2.95
Add 25¢ for pocket

Golf Shirts
• 50% cotton / 50% polyester
• First quality
• 3 button
\$6.95

Wind-breaker
Coaches' jackets
Fully lined
\$14.95

Satin Jackets
• Team style
\$29.95

Sales territories available.

Special quotes for
• Marathons
• Quantity orders

COLEMAN South

The Best Deal in San Diego

From **\$53,950** to **\$471** Per Month

No first-year home owners' dues**

2 1/2% Down
VA, FHA Financing Available

4855 Cole Street San Diego, CA 92107-6700

1-2 Bedroom Condominiums

Based on a purchase price of \$83,950. Down payment \$1000. Loan amount \$82,950. First year payment \$471. Second year \$800. Third year \$840. Remaining 27 years \$843. Homeowners dues and taxes a la carte. Annual Reserve Fund 1.75%. Prepaid and financing subject to availability.

**Limited Offer

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