



# City Lights

## A Catch Somewhere

Walk into any marina in any coastal city in this country and it's easy to charter a yacht for a day or two of sportfishing. It's been easy to do in San Diego — but here it's also been illegal. Here, observers say as many as a hundred or more small-yacht owners have simply ignored the port district's long-standing policy of restricting all such charters to the three large sportfishing landings. In turn, the port ignored the pirate charters. But two weeks ago the port commissioners changed all that, a change which is being greeted with mixed reactions.

Essentially, the change permits small chartered yachts to operate out of the marinas. One person who expresses delight with that is Beverly Parsons. "I've been in business for four years but I haven't been properly authorized," she says. "Now I can finally advertise and not have my hands slapped. The boat owners can come out of the closet." Parsons herself doesn't own one of the small yachts (known as "six-pacs" in reference to the boats' capacity for carrying six or fewer passengers). Instead she's a charter broker, she matches up privately owned yachts with people wanting to rent them for sportfishing, cruising, sightseeing, or other functions. She's been chartering up to forty boats a month, most in the forty-five to sixty-five-foot range, and she says they cost anywhere from \$600 to \$1200 per boat per day (a price that usually includes food, soft drinks, bait, and tackle).

Parsons says some of the yacht owners are people who've acquired their boats specifically in order to charter them, while others primarily own the boats for their own use, and only charter them to bring in a bit of extra cash. "Some are local businessmen or attorneys. Some are from Las Vegas, L.A., and elsewhere and only keep their boats here." She claims that the yachtmen she works with are pleased with the change in port policy even though the boat owners now will have to hand over five percent of their gross earnings to the port district. "Nobody likes doing something that isn't authorized," she explains. "They're tired of slinking around, of picking up at night."

One such yachtman is former city councilman Lee Hubbard, who last fall acquired two boats (one a fifty-six-foot Rose Brothers twin diesel, and one a fifty-foot twin diesel) with the thought of going into the part-time charter business. Hubbard says he was startled when he learned that the port policy didn't allow his hired skipper to pick up charter passengers at the place where Hubbard keeps his boats, the Cabrillo Isle Marina on Harbor Island. Hubbard established the business anyway, charging \$850 for a one-day trip and \$1600 for two days. He says in the winter months he moves



Lee Hubbard

the boats down to Mexico for his own use (unlike many yacht owners who send their boats down to Cabo San Lucas for winter chartering, in defiance of Mexican law). Now Hubbard says summertime demand for the boats is tying them up almost all the time. "Occasionally someone might cancel a charter and then I might use one of the boats for a day."

In contrast to Hubbard, Ron Costa makes his living from his fifty-foot Hawthorne, which he's named the *Happy Kinkadee*. Albacore season just started, so all Costa's charter customers at the moment want to go for the famed fighting fish; on one recent weekend the people on Costa's boat pulled out eighty-five of the fish (averaging twenty-one pounds each) from an area about 135 miles south of San Diego. Costa says if things go well, the albacore will continue to run through September, plus he'll also have parties interested in the marlin fishing from the end of July into October. In the winter, Costa, who recently retired from a twenty-year career in the Navy, supplements his occasional charters (cruises and excursions for rock cod) by doing commercial fishing.

Costa's not too happy about the recent "legalization" of his livelihood. He says he doesn't mind paying, or five percent to the port district, but he resents the additional fee (probably ten percent of his gross) that the larger boats running out of the port district, he is going to tack on top of that. Costa says he's been asking \$2075 for his standard two-day trip, but now he'll have to increase that to \$2400.

Like most of the six-pac owners, Costa contends that his

charter service appeals to people seeking luxury and privacy, customers, he says, that are completely different from the ones who go out on the larger boats operating out of the sportfishing landings. "The people who go on a sportfishing boat with six people will not go out with thirty or forty other people," adds Hubbard, who claims the legalization of the six-pacs won't hurt the landings for that reason. Hubbard last fall began checking into the port's agreement with those landings, and found that the landings' written leases don't give them the exclusive right to the charter business. So Hubbard's voice last year joined those calling for a review of the existing situation.

Catherine Miller, president of the San Diego Sportfishing Council and one of the operators of the H&M Landing, also had long been calling for such a review in the hope of getting the port to crack down on the six-pacs operating without authorization out of the marinas. The last thing she wanted was to see the port give its blessing to such operations. So Miller was bitter in the wake of the change of policy.

She makes two major points. First, she asserts that the new policy gives the six-pacs a competitive advantage over the larger boats running out of the sportfishing landings. Licensing requirements for the landing boats are stricter, and

they also have much less control over their own financial affairs than the six-pacs will have under the new arrangement.

Miller, whose grandfather founded H&M back in 1935, says all three landings on San Diego Bay complied with many expensive port requirements over the years in exchange for the promise of exclusive control over local sportfishing. She says when the landings' leases were renegotiated back in 1970, Port Director Don Nay gave his agreement with those landings, and found that the landings' written leases don't give them the exclusive right to the charter business. So Hubbard's voice last year joined those calling for a review of the existing situation.

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wave toward Cram, who was paddling back out on his board, Richards says he saw Cram slide into the water and push his surfboard at him, and that the collision between Cram's board and Richards knocked the surfer into the rolling breakers. Cram says he was merely trying to go through the wave and that his board accidentally slipped out from between his legs and bumped into Richards. Either way, when Richards surfaced, he had a gash in his forehead that required stitches. "There's no question in my mind that it was deliberate," says Richards. "It was purely an accident," counters Cram.

Cram couldn't believe it when, thirty minutes after the incident occurred, a lifeguard swam out and told him he was being placed under citizen's arrest by Richards. "That's when I got upset," says Cram. "I go, 'This can't be happening, this is a joke. I get hit by surfboards all the time.' And the lifeguard was laughing with me. He said to his knowledge there'd never been a citizen's arrest over something like this."

The lifeguard gave Cram a citation to appear in court on charges of assault and battery. The charge was later changed to (the more serious) assault with a deadly weapon after Stephen Anear, the deputy district attorney prosecuting the case — himself a surfer — had reviewed the facts.

Richards claims that the incident was spurred by "localism," the well-documented tendency for

the Hersey's Bittersweet chocolate. He agreed that the incorrect labeling was "definitely misleading," but asserted, "I'm sure I wasn't intentional." He claimed the retailers who buy the product from him "should have been aware" of the product ingredients since the original labels he used when he first

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surfers to claim certain choice spots as their turf. Richards, 24, had not often surfed that spot off Carlsbad and had lived in the town only since September. Cram, 23, has surfed there and other places nearby regularly for ten years

and considers himself a local, though he denies vehemently that his covetous feelings for the place had anything to do with the incident. He points out that the only piece of physical evidence admitted at the trial, a shard of blue fiberglass that

Richards allegedly dug out of his forehead a month after the incident, could only have come from the tail of his surfboard, since that is the only place where there is a "ding." And Richards testified that Cram pushed the board at him nose

first. It would have been strictly Richards' word against Cram's, were it not for an expert witness who testified at the trial and expanded the prosecutor's contention of localism. Charles Critchlow, a

professional surfer who resides in North County, explained the rudiments of surfing to the jury, and expounded on the widespread phenomenon of localism, which has resulted in violence between surfers all up and down the coast. (Surf lore includes a story about a Malibu surfer who has implanted razor blades in the nose of his board, which he doesn't let "use to push at nonlocals.") The trial, held in May, lasted three days and the jury deliberated about an hour before finding that Cram had indeed used his surfboard as a deadly weapon. He's supposed to be sentenced in Vista next week and faces maximum penalties of one year in jail and a thousand-dollar fine.

Since his conviction, Cram says three witnesses have come forward to testify in his behalf (there were none before), and swears that the incident was provoked, if anything. His attorney has made a motion for a new trial. "Anear pushed it up from an accident to a localism thing," says Cram. "I've never been a party to the localism gang violence."

Richards is just as sure of the opposite. "I've seen hostility in the water and it's not right," he insists. "We're out there to have fun. The main thing I want to do is make him and other people think before they do something like this again."

## Sweet Talk

When Cheryl Smith first started working at Hugh's Cakes in Kensington this past January, she says she didn't realize that the bakery was a major supplier of baked goods to local health food stores. But very soon she began hearing customers ask about the ingredients of various items. Some were elderly people who wanted to avoid eating sugar; others were health food fans concerned about white flour or chocolate. Smith says very soon she also became concerned about the response that she heard given regularly.

"We were all told [by Hugh] that whatever they want is what we should tell them in is there."

Within a few weeks, Smith became Hugh Small's chief mixer and so she says she knew exactly what was really in each of the products the bakery sells to such businesses as OB People's Food, Wildflowers Cafe, The Granitery, Windansea Natural Foods, and Vitality. She says the recipe for forty loaves of either the banana or date nut breads called for eight pounds of brown sugar. To make fifteen dozen bran muffins, she'd use two pounds and ten ounces of granulated sugar. The carrot cake recipe listed twenty pounds of granulated sugar, and so forth. "There was sugar in everything except the quark bread." And yet the labels the bakery affixed to the baked

goods mentioned only honey. Labels on the cookies indicated that they contained carob chips only, but Smith says in fact Small's recipe called for mixing carob and chocolate chips, half and half. Smith herself is a vegetarian and health food devotee, so she says she soon began asking her boss why he didn't tell his customers the truth about his products. "He'd say, 'Them health food people don't know what they're doing.'"

Smith says Small also claimed that all his retailers knew that his products contained sugar, a claim she found hard to believe. So Smith gave notice at the bakery June 30, partly because she and Small had had a disagreement, but partly, Smith says, because of her qualms about participating in what she saw as a deception.

When Small was questioned last Thursday about his labeling, he at first responded that he wasn't aware his labels did not list sugar. He suggested that his label printer, the Rayner Press, had "evidently" deleted the word sugar from all the listings, a contention to which Gloria Jones, the wife of the owner of the printing business, reacted skeptically. "We don't take things off the labels. . . . It is a possibility that there is an error, but it's not extremely likely."

Small also disparaged his former boss's comments, saying, "You know how disgruntled employees can be sometimes. . . . The only thing I can remember Cheryl asking me is one time we ran out of carob chips and in order to stretch it I did use some of



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started in business five years ago indicated his use of sugar. Asked how he himself could be unaware of what was on labels he had used for at least a year, he hesitated, then answered, "Just — completely overlooked it, I guess." In any case, he vowed that his employees would start penning in the missing ingredients on

the labels immediately. By last Friday morning, labels at the bakery began to reflect that. But several of the health food stores Small has been supplying still were unaware of the presence of sugar in those products. Minnette Osser, the owner of Wildflowers Cafe in Ocean Beach, said Small had reassured her just a few months ago that his oatmeal cookies contained only maple syrup and his carrot cake contained only honey. "I'm irate!" Osser said when informed of the presence of sugar in both. Up at Windansea Natural Foods, employee Richard Morantz said he also recently inquired about the contents and was told no sugar was used, but then last Friday Small showed up with a revised list of the ingredients of the oatmeal and the chocolate chip cookies; both included sugar.

Judi Bergerson at OB People's Food also received on Friday a cryptic note from Small indicating that although several products had included sugar, they no longer did. "We're going to cancel him," Bergerson fumed. "He's been delivering to us for a long time now and we've questioned him about his products and he swore to us that they didn't include sugar. . . . Our policy is no sugar in the store. We even removed Oronow from our shelves because they listed one preservative which we didn't feel they could justify."

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Miller, whose grandfather founded H&M back in 1935, says four landings on San Diego Bay complied with many expensive port requirements over the years in exchange for the promise of exclusive control over local sportfishing. She says when the landings' leases were renegotiated in 1970, Port Director Don Noy gave his specific verbal promise to her father that sportfishing would not be allowed from any sites other than the landings. But Miller says when she reminded the port commissioners of that two weeks ago, commissioner Maureen O'Connor retorted, "Don Noy may have promised you that, but that doesn't matter now. We're the ones who set the policy."

## Will Surfers Soon Shoot Pears?

Both surfers took off on the same wave one gray morning last January. They emerged from the cove of about thirty surfers bobbing outside the breakers at the jeties off Carlsbad, near the warm-water outfall of the Encina power plant. Larry Richards was a few feet in front of Steve Cram on the four-foot wave, and proper surf etiquette accords the right-of-way to the rear rider. But before Richards cut out of the wave, angry words standard two-day trip, but now he'll have to increase that to \$2400.

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wave toward Cram, who was paddling back out on his board, Richards says he saw Cram slide into the water and push his surfboard at him, and that the collision between Cram's board and Richards knocked the surfer into the rolling breaker. Cram says he was merely trying to go through the wave and that his board accidentally slipped out from between his legs and bumped into Richards. Either way, when Richards surfaced, he had a gash in his forehead that required stitches. "There's no question in my mind that it was deliberate," says Richards. "It was purely an accident," counters Cram.

Cram couldn't believe it when, thirty minutes after the incident occurred, a lifeguard swam out and told him he was being placed under citizen's arrest by Richards. "That's when I got upset," says Cram. "I go, 'This can't be happening, this is a joke. I get hit by surfboards all the time. And the lifeguard was laughing with me. He said to his knowledge there'd never been a citizen's arrest over something like this.'"

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professional surfer who resides in North County, explained the rudiments of surfing to the jury, and expounded on the widespread phenomenon of localism, which has resulted in violence between surfers all up and down the coast. (Surf lore includes a story about a Malibu surfer who has implanted razor blades in the nose of his board, which he doesn't hesitate to push at nonlocals.) The trial, held in May, lasted three days and the jury deliberated about an hour before finding that Cram had indeed used his surfboard as a deadly weapon. He's supposed to be sentenced in Vista next week and faces maximum penalties of one year in jail and a thousand-dollar fine.

Since his conviction, Cram says three witnesses have come forward to testify in his behalf (there were none before), and swears that the incident was provoked, if anything. His attorney has made a motion for a new trial. "Ancar pushed it up from an accident to a localism thing," says Cram. "I've never been in the localism gang violence."

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goods mentioned only honey. Labels on the cookies indicated that they contained carob chips only, but Smith says in fact Small's recipe called for mixing carob and chocolate chips, half and half. Smith herself is a vegetarian and health food devotee, so she says she soon began asking her boss why he didn't tell his customers the truth about his products. "He'd say, 'Then health food people don't know what they're doing.'"

Smith says Small also claimed that all his stallers knew that his products contained sugar, a claim she found hard to believe. So Smith gave notice at the bakery June 30, partly because she and Small had had a disagreement, but partly, Smith says, because of her qualms about participating in what she saw as a deception.

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Judi Bergeron at OB People's Food also received on Friday a cryptic note from Small indicating that although several products had included sugar, they no longer did. "We're going to cancel him," Bergeron fumed. "He's been delivering to us for a long time now and we've questioned him about his products and he swore to us that they didn't include sugar. . . . Our policy is no sugar in the store. . . . We even removed Orowat from our shelves because they listed one preservative which we didn't feel they could justify."

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Photograph by David Curry



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## Right Before Lefty

I would like to make a factual correction about some information contained in Neil Matthews's article on Lefty Adler ("The Art of Being Lefty Adler," July 9). The two exhibitions Matthews refers to, Newton Harrison's *Ducks* (part of an exhibition entitled "Earth: Animal, Vegetable, Mineral") and Barry LeVa's *Velocity Run* (included in an exhibition called "Projections: Antimaterialism"), occurred at the La Jolla Museum of Contemporary Art prior to Adler's arrival.

Thomas Tibb was director of the museum at the time of both these exhibitions, and both were

curated by Larry Urrutia. Sharon Fleming, Former Public Information Director, La Jolla Museum of Contemporary Art.

The mistake was the result of an editing error, which the Reader regrets.

## With A Capital B

Duncan Shepherd is a man after my heart! Applause... his... his... his. Duncan, for being so courageous.

I couldn't agree more with his review of *Readers* ("On, Grow Up") in the June 25 issue of your paper. That bomb cost me five very hard-earned bucks to see and I have never been so bored in my entire life (I take that back — last year the critics were loudest).

*Airplane!* which had the profoundly same effect on me. I would take exception to two things that Mr. Shepherd emphasizes. In his first line he says, "... repeating, in perhaps a little misplaced." In my opinion it is a lot misplaced. And secondly, I would never take or send a six-year-old to see it because that very ghost and horror that is meant to delight and amuse us sophisticated sports is actually very real hard-core porno violence!

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of his/her imagination and marred for life — not to mention the boredom and frustration he would sense at the unfortunates of the entire scenario. Most six-year-olds I know (and you know too) are smarter than Spielberg and Lucas and it wouldn't be too long before they began chanting, "Kill the producer! Kill the director!"

I do wish my daughter had introduced me to Mr. Shepherd's reason and excellent thought deductions before I lost my greens. Keep up the good work. We've been had so much by Hollywood, serious moviegoers will have to apply collectively for \$51 money on the grounds that we lost our intellect trying to figure out what epic is worth foregoing a meal for.

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years ago, of an ex-G.I. professor husband who returned from the liberation of Dachau to find that he and his family were denied the right to buy a house in our revered

## Letters

little village (although it was wasteful to recall the days when professors could afford to buy houses in La Jolla). The article was of significance and value. I was surprised and dismayed later to learn that the *Reader* had received "hate" mail concerning "Memories."

It is not vitally important for us relentlessly to examine ourselves, our civilization, and our species for the lurking dangers which manage somehow to feed and thrive in even advanced contemporary societies, dangers which can destroy and maim, heinously and irrationally, if not contained?

It may disturb some residents to be reminded, but we have not rid ourselves of all remnants of this a recent pathology even today in our "Jewel by the Sea," and I believe we owe gratitude to a writer of Eleanor Widmer's experience and talent for bringing these memories vividly to our attention.

Joe Frankel  
La Jolla

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## Straight from the Hip

Matthew Alice

Dear Matthew Alice:  
Due to circumstances beyond my control, I find myself far from San Diego, and have encountered a problem in acclimating myself to the available radio stations in the area. Is there any source of information that will list the stations and perhaps a note or two about programming? Having to search the dial is annoying and not the most certain method of finding a good station, assuming one exists.

Robin Duane Feja  
#39087-098

Unit 7  
Federal Correctional Institute  
El Reno, Oklahoma

I should think that turning the dial is the only sure method of finding a good station, but to answer your question: the Broadcasting Yearbook, a white, thick paperback that would pass for a telephone directory, lists, among other things, every commercial radio station in the country, subdivided by state and city. Since El Reno is twenty-five miles west of Oklahoma City, you might try tuning in the following stations, all of which originate in the city and are listed in the yearbook: KAEZ-FM, 107.7 megahertz; format: black; special programming: jazz five hours a week. KATT-AM, 1140 kilohertz, and KATT-FM, 100.5 megahertz; format: AOR (album-oriented rock). And two more AOR stations, KOCY-AM, 1540 kilohertz, and KXXY-FM, 96.1 megahertz.

The yearbook is available in most public libraries. In your situation, don't hesitate to ask the librarian for help.

Dear Matthew Alice:  
After completing the written test for bikers



Illustration by Rick Gray

at the Normal Street office of the Department of Motor Vehicles I failed the driving skills test. This test involved a series of maneuvers over a course that was rigged with electronic equipment to time my performance. At the start of the test the examiner warned me that it was likely I would not pass because the limited power of my motorbike (forty-nine cubic centimeters of cylinder displacement) would hinder me on this timed test. Two questions: Why has the state approved the street use of these small bikes, and yet designed the skills test so that these small bikes can't meet the performance standards? And, is this a pilot test program, or has it replaced the old untimed test?

Nancy Sawhney  
Hillcrest

It is indeed a pilot program, which you can avoid by taking the untimed test at the DMV offices in La Mesa or Escondido. Ideally, though, you'll learn from your

mistakes and pass the timed test on your next try, becoming in the process a better street driver. Of the eight exercises that constitute the test, two seem to favor more powerful bikes. These are the accelerated turn to the right, and the accelerated turn to the left, which must be performed in 7.5 and 8.5 seconds, respectively. I witnessed the driver of a Honda Scrambler (the 250cc dirt bike) fail the test, partly because he drove too slowly on the accelerated turns. It wasn't that his bike was underpowered; he couldn't make it accelerate in a narrow, curving lane, and stop it on an exact spot. The untimed test (which examiners call the "lollipop") is easy because you can run the entire course at a walk-up speed. "The whole idea of the timed test is to make it applicable to real traffic situations," said Bob Norris, the manager of the pilot project in Sacramento. Thus the accelerator turns approximate the way a rider takes off at a green light and merges into traffic. The

quick-stop exercise is somewhat like the stop you'd make if a car backed out of a driveway in front of you. The obstacle avoidance exercise speaks for itself. Norris, driving a Honda Gold Wing (1000cc) motorcycle, failed the obstacle avoidance exercise the first time he tried it, but not the second.

"Some people get pretty upset when they fail this test because they've been riding for a long time and they think they know it all," said examiner Steve Zimmerman. "One guy got mad and said that he'd been racing bikes for years. Well, it turned out that he raced flat-track bikes, which don't even have front brakes. . . . No wonder he failed the test: some of the exercises specifically test your ability to use the front and back brakes together."

Asked what kind of bike is best suited for the course, he said it would be those in the midrange of power — 150 to 300ccs. "They're not as heavy as the big bikes, so they're easier to stop, and they have the power to accelerate quickly."

The pilot program ends in January. Thereafter the state may adopt the timed test as standard, or stick with the untimed one. (Norris said Utah, Alaska, and New York have adopted the timed test, which was developed in California.) Riders are selected for the pilot program solely on the basis of their birthdays. A random list of dates is kept at the applications desk. If your birthday is on the list, you take the timed test.

Get a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 89863, San Diego, California 92138.

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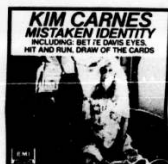
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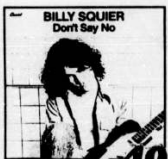
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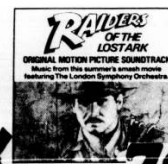
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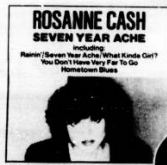
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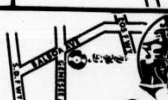
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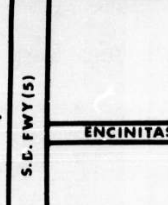
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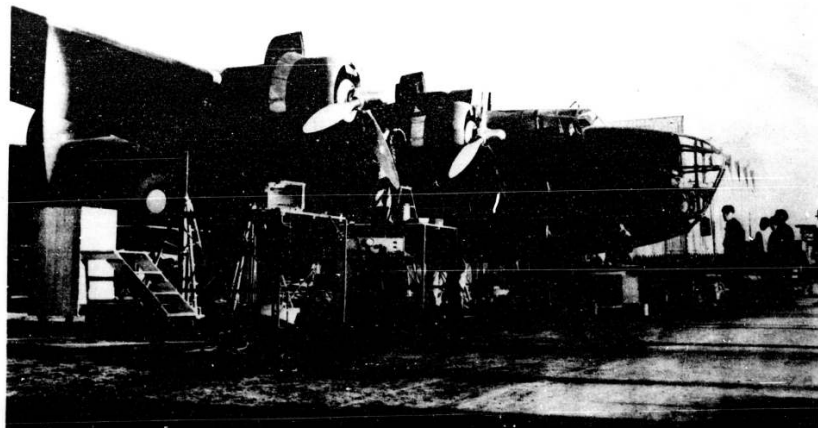


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B-24 construction at Convair, November 24, 1940

## WAR!

(Continued from page 11)  
goal, and it was important and good. In a way it was sort of uplifting.

"Well, Constance and I, we wanted to do something more for the war effort, to 'do our bit,' and we had our summer vacations coming up and Convair had started hiring women to work the assembly lines. So we decided to take a job and write a book about it. The other teachers in the lounge laughed at us, but we said, 'Well, we can do it and we will do it!' And we did. We felt we sort of had to."

The book, *Slacks and Calouses*, written by Constance Bowman and illustrated by Clara Marie Allen, was published by Longmans, Green & Company in 1944. It was an outstanding achievement in that relatively few books were published during the war. Paper was in rare supply. Says Clara Marie, "I'm sure the reason it got published was that it had to do with the

war. Everything existed for the war effort then, even books. For ourselves personally, writing the book made working at Convair especially interesting. Having a dual purpose for being there, we were especially alert to everything."

"The book had been originally titled *We Were Available*. That was changed to *Slacks and Calouses* at the publisher's suggestion. In any case, it had a tremendous sale in San Diego, as you can imagine. Convair people and others bought it and used it as a kind of yearbook. They took it to work with them and had their friends sign and autograph it. Working at Convair, especially on the swing shift, meant living for the job. So the book was a way of partying. There was a lot of partying then and people partied at odd times, whenever they could, despite all the problems, despite the brownouts and the blackouts."

Frances Johnston and her husband Bob were the owners, managers, and soul of the Hollywood Theatre, a much beloved institution made famous by loyal servicemen fans. "We had such a beautiful marquee at the Hollywood, but at the beginning of the war and because of the blackouts we couldn't light it and business

was terrible. Then business boomed, all the downtown businesses did. We spotlighted a strictly live show, 480 seats at two dollars a ticket, continually from noon to midnight for the duration. When we opened every day there would be a lineup of sailors from the box office, down the street and round the corner to the Knickerbocker."

Frances Johnston taught Lilly St. Cyr her first striptease and made her first big break possible. Other stars in the Hollywood Theatre galaxy (now the Lyceum Theatre) were comics Eddie Ware (he stayed with the show for twenty-five years) and Say-No-More Joe, who got his moniker because he'd open his act and punctuate it frequently with those immortal words, "Say no more, Joe!"

"We had about forty-eight people dancing on the stage at one time, small as that stage was. About thirty-five girls and ten to fourteen boys in the chorus. A four-piece band in the pit. It was a terrific production. We made it a big thing."

It was burlesque and by today's standards it was the cleanest show in town. It wasn't topless, much less bottomless. There was a flash at the end of some numbers and what you saw was pasties. That was that. "It was a very clean show, but people figured it was burlesque and not

many women attended, and if they did they'd always sit in the balcony. Our audience was mostly sailors and even during the blackouts we'd pack them in, regardless. It was a Navy town, always Navy, and the boys loved their Hollywood Theatre."

"After each show, Daddy [Mr. Johnston] would get them all out and bring in the new group for the next show. We couldn't let guys stay for the second show, not with thousands waiting to get in. Later, what the hell, we were glad to have 'em stay over for a second look. The boys, they'd just scream and yell at everything, a very appreciative, enthusiastic audience. And they just loved our comics. Yes, the sailors loved the comics even better than the showgirls."

Yvonne Early, now an executive secretary with the Navy, remembers what it was like to be young and live in San Diego. "Boyfriends were easy to come by. You just reached out and grabbed yourself one. They never lasted very long before they were shipped out. Here today and gone tomorrow. You didn't worry about it. "I was eighteen when I went to work at a soundproofing in B-24s. It was all new to me. I had never done that kind of work before, riding the planes down the assembly line, getting lost in the huge plants,



working outside in the rain, the thousands of us. During fifteen-minute breaks I'd climb up into the cockpit of a Liberator, put a piece of soundproofing down onto the control pedals, and take a nap. I had to because I was going out at night, all the time."

"When I fell, hurt my hip, and had to leave Convair, I went to work for the Zellerbach Paper Company. Downtown, of course, was very crowded then. There were two every thirty feet, little holes-in-the-wall. When you stood at the foot of Broadway and looked up the street, you saw nothing but a sea of little white sailor caps."

"I remember the old Hamilton store. It was gourmet foods and a bakery. And they always someone carried items that were hard to get because of the rationing. Some kinds of Campbell's soups. Some kinds of canned meats and tuna, luxuries like that."

"It was good working at Zellerbach when the rationing crunch was on. Paper was in very short supply, and I could get paper supplies, good for the bartering system that developed. Sometimes we actually traded goods company for company. We'd give one of our customers a case of toilet paper (really scarce and treasured) in return for their letting us buy Sunnybrook whiskey. It was terrible whiskey,

that Sunnybrook, but it was the only kind available so I swapped toilet paper for it and gave the whiskey to my father and his friends. They complained but they drank it well enough."

Everything during the war years was rationed, in short supply, or nonexistent. Gasoline, soap, sugar, leather goods, fabric, tires — everything that wasn't immediately rationed eventually was. Soap rationing, however, was eased in 1943 because there was a rise in the collection of household fats."

"It was probably hardest on the families with infants," remembers Clara Marie Allen. "A jar of baby food cost as many ration stamps as an adult-sized can of food. You paid for items with both cash and ration stamps. You couldn't make a purchase of anything scarce without both. For the stamps, we all had to sign up, something like registering to vote. We might have done that at post offices, or people might have been stationed at tables set up on the streets, that detail escapes me. But once that registration was made, your allotted stamps came regularly in the mail."

Janette Brainin, now the food editor at the *San Diego Union*, recalls how shortages made keeping up with fashions difficult. "When the war started, skirts were rather short and tight. Then fashions began

to change very rapidly and, totally out of sync with rationing logic and the war effort, skirts began to drop, lower and lower, until they finally ended up at about midcalf."

"Well, fabric wasn't readily available, and what was available was kept deliberately expensive. So a big hem-facing business started up. The idea was to let your old skirts down to the last quarter inch, then face the hem up. Another tactic was to drop yokes around the hips of your skirts and cover up the hip yokes with a blouse worn outside the waistband. Everything was very tailored and uniform. If you had a good suit, you wore it and wore it and wore it."

"It was during that same period that the fashion moguls introduced, for the first time ever, that wonder of the chicest of wonders, nylon stockings. Nylons were touted as the greatest invention the world had ever seen, probably second only to the wheel itself. But we couldn't buy them, they were introduced from the very beginning as a high-stretch item, so we wore leg make-up instead."

"Leg make-up was horrible but it was popular because there was nothing else you could do unless you wanted to be seen in public with white legs. It came in two ghastly forms, cake and liquid. Both were

very reddish so we all walked around with orange legs. Naturally it was very uncomfortable to have your feet bare in your shoes, but it was in fashion, and we did it."

"There were no houses, no cars, no refrigerators, no small appliances, nothing available for purchase during the war," recalls Ernie Yankin, now vice president of Bank of America and manager of the downtown branch. "To my knowledge not a single home was built by its owner during that period. Other than to businesses servicing military accounts, there was very, very little lending to the private sector."

"Still, money flowed into the banks, primarily because of rationing and the lack of anything to purchase. And the banks, of course, invested almost solely in government bonds. By the war's end all banks had most of their deposits in the form of government bonds. This wasn't a legal requirement, merely the only form of investment available. It also had the added benefit of being patriotic."

"The black market was something like Prohibition," Yankin reports. "It wasn't vicious, but there was a ton of chiseling. The theft of scarce materials, for example, if you had a toolbox at work, you kept that

(continued on page 12)

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Photograph by Howard Russell/San Diego Historical Society

Belmont Park

# WAR!

(continued from page 11)  
baby locked tight because you couldn't buy a hammer anywhere. A friend of mine owned an egg ranch. But the price of everything was rigidly fixed and he could only get so much legally for, say, a case of twelve dozen eggs. So as he handed the case over to a regular customer, the customer would have six bucks or so over and above the regular price palmed in his hand. That's how things were done."

Most on-scene observers of the period agree that rationing in general was honored by the vast majority. Most "chiseling"

was essentially bartering. After all, the newly imposed system was rigid, but if it were too rigid, it would simply crack, the whole grand scheme. But it didn't. American rationing worked; it was a combination of fair play and old-fashioned ingenuity.

As Yahneke explains, "Whatever was going on, I was young and couldn't care less about that sort of thing. Everything anybody wanted you could pay for. It was accepted. Some would get greedy or selfish or careless, of course, and they'd get caught and get sent away. One guy was a wholesaler of chickens. He'd raise 'em, kill 'em, pluck 'em, and freeze 'em. The Navy would weigh them, pay him, and buy them. He was chiseling and got away with it for a while. But one day they set a stack of his chickens aside and a helluva puddle of water formed on the floor. He had been freezing water into the birds to

add to their weight. He went to jail."

Others were incarcerated, too. But they went in large numbers, were innocent of wrongdoing, lost their properties, homes and businesses, and were confined in the worst of circumstances. Without trial or benefit of legal process, 110,000 Japanese-Americans who lived on the West Coast, 70,000 of them U.S. citizens, were carted away overnight and kept in internment camps until the war was over. They were victims of mass hysteria, rumor mongering, and a public blinded by a need to protect the homeland and defeat the enemy at all costs.

Morrie Shalen remembers that "we had a tremendous friendship with a Japanese family living next door. They had a restaurant business, very nice. In April of 1942 they were literally uprooted, forced to sell out. My dad bought the things from their home and helped them get a fair price for

their stuff. It was a traumatic experience, seeing your friends dragged away to camp. It was one of the worst things Americans ever did to other Americans. There was no reason for that."

"Most did not get fair prices for their things. They were forced to sell fast and didn't have time enough to get what was coming to them. The wheeler-dealers sensed they could get houses and businesses full of stuff for practically nothing, and they swooped down on the Japanese like vultures."

"I don't remember the general reaction at the time," Jannette Brannin recalls, "but it must have been supportive. I did know it was not too many years later when we became afraid that we had ever been so caught up in propaganda. Many of us became dreadfully ashamed before the war ended. Especially when the all-Japanese battalion went over to Italy and fought so



Photograph by Howard Russell/San Diego Historical Society

magnificently.

"I know one Japanese man named Murooka. Saburo Murooka was a truck farmer well on his way to becoming a wealthy man. He worked with his hands, had dirt under his fingernails, a good family man. And of course, he lost everything. He came back to San Diego after the war and started all over again. He recovered. He recovered. But he had to work a second lifetime after he was a middle-aged man. It was very, very shocking."

Saburo Murooka has lived in Chula Vista for sixty-five years. Immediately after the bombing of Pearl Harbor he was arrested and jailed in San Diego. Until that time, he grew celery, tomatoes, cucumbers, and beans, selling half his crop in Los Angeles, the remainder in San Diego. "In 1941 I was farming and the government came and took me over and put me in jail for two weeks," he says. "Separated from

my family, I was then shipped to a camp in Oklahoma. After that I was shipped yet another time to a new camp, this one in Louisiana. Some time passed. I was then again shipped to yet a second location in Oklahoma."

"My wife, Haruko, was arrested in April, 1942. She was shipped by closed train to Santa Anita. There she was 'housed' in a horse shed. Both of us were kept in internment camps until the late spring of 1945. Then, reunited, we returned to San Diego and started farming crops in Chula Vista again. We just worked, worked, worked every day."

Clara Marie Allen recalls a Japanese-American student in her art class. "He came to me to say good-bye, that he was being sent to a camp with his parents and family. I'm afraid that at the time I didn't quite realize what all of that meant. He was one of the best students I've ever had. A

lovely boy, very gifted and hard working. Well, he said good-bye and I just smiled and shook hands with him. Looking back on it I wish I had hugged him and wished him well and been much warmer. We just didn't know."

Ernie Yahneke had had many Japanese-American friends, "kids I went to school with, because that was a big farming community, South Bay. Well, I guess the government just picked them all up one day, because suddenly they weren't around anymore and I've never seen any of them since."

"I don't recall how I felt about that. They were my dear friends. I can't believe I was angry with them. I know I wasn't. Certainly I wouldn't have attacked any of them if I saw one in the streets. But by the same token, I didn't try to stop what the government was doing. You didn't ask questions."

"Later, we had further thoughts. I strongly doubted that my friends Kenji and Karla and the fellow I played football with would be capable of plotting against our country. I looked upon them as upon myself. They were one of us. My dad's was a German family. Why didn't they pick me up?"

...

Larry Booth, now with the San Diego Historical Society, recalls the difficulties wartime residents had in finding housing. "San Diego's population had exploded during the war, and it was hard finding a place to live. Except for public housing built primarily for the aircraft workers, new homes or apartments simply weren't being built. My wife and I, when we first moved to the city, lived in three or four different places until we settled down."

(continued on page 14)

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Horton Plaza, 1-3 Dec. 1945

## WAR!

(continued from page 12)

"We stayed for the first few weeks in one room in a house in Chula Vista, not a boarding house, but a rented room with kitchen privileges. You had to know somebody to find a place. A friend of a friend told you about somebody who was leaving and you followed up the lead, that sort of thing. We moved three more times before we found a place we

liked well enough to stay." Denis Edwards remembers the great shortage of housing. "One night my husband and I were down at Bernardini's and we met a couple, a very charming captain and his young wife. She was a little deb from Chicago and the captain was in tears because they had no place to stay. So we offered them the use of our home and they stayed as our guests for six months. That's how it was here then. Everyone was very cooperative."

Most downtown businesses stayed open long hours every day, which was necessary if the numbers of customers were to be accommodated. It was a time when the most was made of everything. Buildings did double duty — a community hall by

day, a USO by night. The city was open twenty-four hours a day.

Larry Booth recalls that few people drove cars; there weren't any to be had. And since most of the all-night stores were located downtown, it was "pedestrian heaven." The streets were crisscrossed with people, shoulder to shoulder, at every hour of the day and evening. "I remember seeing four sailors walking arm-in-arm down the middle of Broadway, singing, happy, friendly, high. Not causing any trouble and nobody bothering them. It was good seeing people let off steam, not getting into any trouble, and being tolerated." Mari Lu Stewart remembers starting a conga line down Broadway in broad daylight. With her mother at the head of the line, their

conga soon grew three blocks long, snaking in and out of Horton Plaza, across streets in unbroken files, and out of sight. There were no problems and no hassles from the police. It was the era of the spontaneous party.

Despite this sometimes festive air about the city, there was a need for a structured way of dealing with the leisure time of the servicemen, tens of thousands of whom lived in the city and county at any given time. In addition, tens of thousands more would disembark into the city at any one time. And what were they to do, having returned from combat? Walk up and down Broadway in an endless circle of searching? An organization, whose motto was

ed the answer.

San Diegans responded beautifully. Hearts went out to the young servicemen, many of them lonely, confused with worlds beyond the smaller ones they'd only recently left behind. And scared, too, some of them, but that was seldom discussed. So civilian USO volunteers came forward, welcoming and nurturing, by the tens of thousands. They gave their time, money, goods, talents, and concern. Whatever was needed was shared. It was a spontaneous outpouring of generosity unmatched in American history.

"We had one facility operated by the Army/Navy YMCA," says Sheridan Hegland, executive director of the San Diego USO council during the war. "The rest of the thirty-four clubs were primarily hospitality and entertainment centers. The downtown units were open twenty-four hours a day, 365 days of each year. Clubs in the outskirts of the county opened their doors early in the morning and didn't turn the lights out until late late."

Hegland recalls the early days of the USO in San Diego. "Primarily because of the military involvement here, San Diego was probably the least isolated city in the country. Even before we officially entered the war there was a tremendous build-up here. The military was much more important to San Diego's economy than that is now. Downtown merchants often used to display window signs that read, 'We Reopen When the Fleet Returns.'"

"So it was only natural that our USO program was well underway before late 1941 when the national organization joined us in the city. By that time the San Diego USO council was already operating thirty USO clubs throughout the entire county. Churches, synagogues, and fraternal organizations like the Moose, Elk, Masons, etc. housed them. We used whatever space we could get or take. Some of the clubs were staffed by professionals, some by volunteers. The point is the older San Diego USO Council ran parallel to the younger national organization."

George Scott, of Walker-Scott department stores, was extremely committed to the San Diego USO effort. "We'd run my stores in the mornings, and in the afternoons we'd work on USO matters in my offices. We had thousands of volunteers. It was a very, very big program, and it grew so large that after a while we could no longer afford to finance it, so we joined up with the national organization. Well, they came in here and tried to tell us how to do it. Of course, we did as much as was necessary and more to get financial support from them, but we ran our own program."

"After all, we've been at it longer than they had. We were all volunteers, of course, but we had learned how to do things the hard way and had developed an expertise. We worked with the national

USO on some fronts because it was collecting money from all across the nation and we here in San Diego had a disproportionate, a greater concentration of need."

Sheridan Hegland talks about the numbers and logistics involved in running the USO here. "Usually, we'd stage a minimum of ten dances a week. We screened first-run movies at the smaller installations throughout the county, from San Ysidro up to Fallbrook, and Oceanside to Rancho Penasquitos, frequently as many as fifteen showings a night. Three hundred thousand servicemen attended our screenings every month. We operated our own camp show program, our mobile units, manned by local show business people, would go wherever they were needed to make the world a stage again. I remember Mrs. Kittleson in particular. We'd load her piano into the back of a truck and on the way to Camp Callan or Camp Kidd or wherever, she'd practice her pieces right there in the moving truck all the way. At Christmas time we set up a large tent in the middle of Horton Plaza and distributed wrapped gifts and surprises and treats by the warehouseful. We had an ongoing program of supplying the men on the ships with current magazines and newspapers, food, gifts, and every which game imaginable. At one point the Navy told us, 'For God's sake, stop giving the men darts!' We set up hundreds of little stands all over the city and county so servicemen could hitchhike with convenience. Hitchhiking was okay and everybody did it. Even gray-haired grannies would offer sailors rides in the family coupe. It was the patriotic thing to do and — besides — they had sons and grandsons in far-away places, too. We also served civilian defense workers. They, too, were a part of the USO obligation and responsibility. So we staged huge dances at the Mission Beach Ballroom. The dances started on Saturday night, every Saturday night, at twelve o'clock midnight on the dot. The late starting time was posted so as to accommodate the Convar plant's swing shifts."

"So every Saturday night a big-name band (Tommy and Jimmy Dorsey, Gene Krupa, Benny Goodman, Paul Whiteman, you name 'em) would pump it out until five in the morning while SAM swinging boogie-woogie fanatics ("Zoot suit with the ree-pleat and the drape shape") would jump and jive, swing and swing it well into the big beat dawn. "It was a lot of fun," Hegland reminisces, "and also a bit wearying."

Of course there were problems and prejudices. World War II was a tremendous stirring of the fabled American melting pot. It startled some people, those who came from more provincial, homogeneous backgrounds. Sheridan Hegland remembers that "there was a black cavalry outfit stationed at Camp Lockett, and when the USO first started, the clubs had been

(continued on page 16)

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# WAR!

(continued from page 17)  
would start developing again and everything would be all right for a while, until the next time. It went on like that."  
"A slip of the lip can sink a ship." That slogan was taken seriously in and about San Diego. Certainly one didn't make jokes about it, nor was it merely a matter of poor form. Talk out of place and you just might well be visited by interested people from one of the intelligence services. Stranger things happened.

Pressure increased. Volunteers were taken out of state and federal prisons to build strategic roads. U.S. Highway 395 is

in large part their contribution to the war effort. High school principals and university deans extended holiday vacations so that students would be free to work in department stores and service industries when seasonal demand was greatest. In fact, children were definitely part of the war effort. It was so pervasive, so consuming at all social levels that there was no practical way for them not to be involved.

Ole Kittleson, now a teacher at the San Diego School of Creative and Performing Arts, talks about the happy fact that his mother, father, and sister were all frequent performers for several USO troops throughout the city. "I was too young to leave home by myself, luckily enough, and babysitters were impossible to come by, so I went along with the scenery."

"The military would come and pick up the whole performing troupe, usually at a downtown area meeting place. They'd load up the costumes, scenery, lights, in-

struments, gear, and performers and off we'd go. That was part of the fun. There was a romance to it, an adventure. Perfect for an often-scared kid. After the final curtain, the military then drove each of us home, I mean personally home, right to the front door. That's how I got my start in show business."

His grandfather remembers that every activity at school was directed toward the war effort. "We did nothing with our allowance money except buy defense stamps. We'd buy them in small denominations and paste them in our defense stamp books until we had enough to buy a Series E War Bond for \$18.75, just like grown-ups. We collected grease for ration stamps and old newspapers and scrap metal — coat hangers. We kids were mobilized. We learned how to be airplane spotters. Every time a plane flew by we'd check our illustrated *Spotters' Handbook* and have little contests to see who could

correctly identify it first. We played at being soldiers and building model airplanes. We formed little war clubs, going around the neighborhood to see what we could do for the war effort. One of the big activities for the girls was the eternal knitting of woolen squares which the adult women would later be in blankets or afghans."

"As far as we were concerned there were only three enemies — Hitler, Mussolini, and Tojo. They were very neatly packaged. We had posters at home showing the three of them. None of them were particularly attractive men so they were easily caricatured, and that's how they were presented to us, as graphic grotesques. And every time you bought a defense stamp, you were given a black self-sticking piece of paper to stick over the poster. The motto was: 'Help Blackout Hitler,' or whomever. We divided, then, into war teams and whichever team first

black-out the caricature, that team won the war. I really didn't understand what was going on, but it hung over our heads all the time."

On September 2, 1945, aboard the U.S.S. Missouri, World War II officially came to an end. And on that day San Diego once again was transformed. It was commonly believed that the city, blasted by its wartime industry and population, would soon collapse economically. But the fears were unfounded. "In September or October of 1945, Convoir laid off 40,000 employees in one week," Frederick McLaughlin recalls. "But it really didn't hurt that much because many of the workers were professionals or skilled and back to their civilian occupations. And most were women, former housewives, and they were sick of the labor and the dirt

and tired of the war."

Clara Marie Allen remembers that "a lot of the Convoir women took jobs because they wanted to do their bit for the war effort and because they wanted the wages and a better way of life. The majority had worked and saved for the day when they could finally quit and go back to the kitchen and take care of their man and have a family and all the nice things that we were denied during the war and the Great Depression before it."

Ernie Yahnske says, "The civilian sector was ready to take over again. The G.I. Bill was passed immediately and private housing started going up fast. I went back to the Bank of America in 1946 and was made the G.I. loan officer. When I asked what I was supposed to do, I was told to call the Veterans Administration. When I called the V.A., they said, 'We don't know. It's all new to us, too. Do whatever you people do, and we'll okay it.'"

"Well, I was lucky enough to have an associate, an old-timer, who had done real estate lending before the war started and he knew how to make a real estate loan. So we did it on bank form — made the loans, closed them, and forwarded reports of what we'd done to the V.A. Then, without questions, they'd send us the guarantee certificates."

There had been few houses built during the Depression and none to speak of during the war. Every G.I. wanted a house, and every G.I. who could get a job qualified for a loan. "The government guaranteed forty percent of every house loan," Yahnske explains. "Processing was so easy it was often done right on the tract. All the G.I. had to do was bring his papers to the bank and — bang! — finished! We even lent closing costs. When I purchased my first home as late as 1950 the monthly payment was only fifty-seven dollars. There was a post-war building boom and it

absorbed a lot of people, a lot of people. There had obviously been a lot of preplanning."

In the next weeks, hundreds of thousands of soldiers began returning home. In San Diego, the 50,000 war workers and their families who left the city were quickly replaced by returning G.I.s. There were countless homecomings similar to the one recalled by Wally Schlotter, now director of the San Diego Motion Picture and Television Board. He was five years old when the war ended and his father came home. "I remember Mom was cooking dinner and I heard a knock at the door. I went to it and answered and looked up at him — green aviator's uniform, wings on the pocket. He had a duffle bag in his hand. But I really hadn't seen him in a long time, so I said to him, 'Just a second, please,' and I went to the kitchen and said, 'Mom, there's a man at the door...' and I think it's Daddy."

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# Don't Bust That Bottle on My Account

By Thomas K. Arnold



Lakeside Hotel

A friend who's played guitar in various country-western bands for the past twelve of his thirty years did a double take when I told him I was going to the Lakeside Hotel. "You're crazy," he told me, shaking his head. "That place is full of drunken rednecks and cowboys, who go there for one reason — to fight and throw tables and chairs at each other. They'll kick your ass for no reason at all."

Of course I'd heard this before about the Lakeside Hotel. Over the years, it's achieved a reputation as the roughest, toughest nightclub in San Diego County, an authentic Western honky-tonk straight out of the late 1800s, where cowboys and construction workers come after a hard day's work to gulp down beer and raise some hell, where an evening does not go by without a bottle or even a chair being broken over some unfortunate's head. But has this lawdry reputation been deserved?

The following Saturday night I drove through Lakeside's L-shaped downtown district, past wood buildings and storefronts that looked as if they belonged on a set of Gunsmoke instead of on the main

street of a modern town. I pulled into the small parking lot in front of what appeared to be a harmless old hotel. Other vehicles in the lot included a couple of dusty pickups, one with a dilapidated camper shell, and two motorcycles near the front entrance.

"Isn't that place kinda rough?" — that's the first question I hear when I tell people I play at the Lakeside Hotel," said Wayne Markus, the thirty-year-old singer for Shennadoah, the hotel's house band. Markus, a stocky fellow with wavy brown hair and an impish smile, has played sporadically at the hotel in a variety of country-western outfits since the early 1970s. Until two months ago, he also played guitar, but he broke his finger in a fight . . . at the Lakeside Hotel.

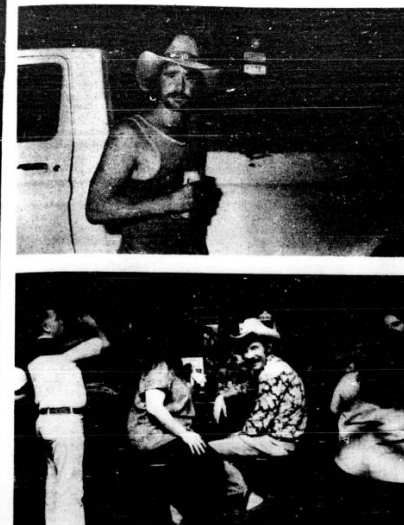
"Most of the fights are just fist swinging. But I've seen people get knocked down on that concrete porch out there and then someone comes along and just pounds their head open. That's just the way people are — assholes and angels, bad and good, and the old hotel's got its share of both. But these people have as much soul as

anybody. They're simply working people who come here to drink. Most of the fights start with someone messin' with someone else's woman, or stealin' a drink — and the same things somebody'd thump you for in any other bar, just with maybe a little more fervor here.

"But it's not like it used to be. It still has a reputation as the roughest place in town from the old days, ten, fifteen years ago, when an evening didn't go by without someone gettin' his head smashed out on the concrete. Even two years ago, there was a sign outside that read, 'Dudes in fancy dress be prepared to defend yourselves.' Lately, though, the most gruesome stories I hear are from people who've never even been to the hotel. There's rarely more than a fight a month, just like at any other bar. A lot of it's due to the owner gettin' wiser. There was a time when two guys would fight and he'd buy them a beer when it was all over to cool 'em down. Now he shows 'em the door. It used to be the place to go if you wanted to fight, but not anymore. Still, legends die hard. . . ."

At the bar assorted signs were tacked onto the wall between bottles and more bottles of booze: "Rooms for rent," and "Do it at the Lakeside Hotel." The bartender came up to where I was standing and I ordered a pitcher of beer. "No pitchers, only bottles," she told me. How come? I inquired. She smiled knowingly and replied, "Pitchers tend to get dangerous around here, honey." I settled for a bottle of Budweiser and took a seat at a table in the far corner of the room.

Bill Appelhaus is a brawny man, with huge hands and two of the biggest, saddest-looking brown eyes imaginable. Tonight he's wearing his traditional long-sleeved Western-style shirt — the top few buttons open to reveal a chestful of bushy salt-and-pepper hair — and the obligatory faded denim and cowboy boots. He's owned the Lakeside Hotel since 1968, and along with his third wife, Sherry, whom he married a month ago in a ceremony at the hotel, tends bar every night. "I haven't served pitchers here since I bought the hotel," he said during a break from work. "They're pretty good-sized and can be



Sherry and Bill Appelhaus

used as weapons. I don't even like to serve the long-neck beer bottles. You can break the bottoms off and they can be pretty deadly. But I still sell 'em 'cause I've never had no problems with 'em."

Late Markus, Appelhaus feels the Lakeside Hotel's reputation as a rough-and-tumble watering hole for redneck trouble-makers is a bit exaggerated. "Anytime anything happens anywhere near the place, the sheriffs come. And the next day in the paper you read about such-and-such a crime taking place down the block from the Lakeside Hotel, and everybody who reads it thinks the crime was committed at the Lakeside Hotel. A lot of people come here to see a reputation, and the family-

types stay away. That hurts. I'd rather have family types in here than anybody else. But the reputation is there and you can't get rid of it."

Outside of occasional fights, Appelhaus says, the last real trouble he had was a few years back when bikers — predominantly members of the Mongols, a particularly tough East County outfit — would frequent the hotel and often get into "some pretty heavy, scary fights. For about a year, I guess from the middle of 1978 to the middle of '79, we'd average a couple of fights a weekend. Then one day one of 'em just about snuffed another guy. That was all, as far as I was concerned, and I eighty-sixed 'em."

"You know, you have to play the thing cool with bikers. You can't just say, 'Get out,' or 'I don't want you here' to them. You've got to watch 'em closely and, when you spot trouble or possible trouble, level with them. I'd tell 'em, 'Look, I have a family to support and a business to run, and I just can't afford any trouble.' But that incident in 1979 was the last straw. For a while I had quite a few of 'em in here every weekend, but — knock three times on wood — they've been out of here pretty much since then, although one or two do pop up occasionally."

After the band finished its first set, I walked outside, beer in hand, for a breath of fresh air. I sat down on a slab of wall

overlooking the parking lot and inhaled deeply. Cool, country night air filled my lungs and jolted my mind, already dimming a bit in an early stage of inebriation. A car pulled up and parked in one of the few remaining spaces, next to a particularly ragged pickup truck. Two girls got out: a shapely, long-haired brunette wearing tight designer jeans and a blue tube top, and a thicket, shorter girl in a loose white blouse and similarly tight jeans. They walked into the hotel and emerged seconds later, each with a scruffy, long-haired man on her arm. They strode to the two motorcycles parked near the hotel entrance. For a moment my attention was distracted by

(continued on page 22)

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## (continued from page 21)

hand and they embraced and kissed. A few seconds later he pulled away and walked to his motorcycle, the girl following closely behind. "'C'mon, bitch,'" he said, mounting the bike, and she obediently followed, her arms around his chest. The other couple, who up to now had been watching in silence, climbed on the other bike, and the four of them rode off to points unknown.

Hills or Blossom Valley might ruffle more than a few feathers.

"Now, myself, I'm not prejudiced. I even had a black female minister marry Sherry and me and nobody said anything," Bill Appelhaus said as he looked proudly behind the bar where his third wife was doling out beers to a crowd of regulars. "But I wouldn't advise anyone to bring a black person in here. You might have the wrong element, if you know what I mean, and they might run 'em off. These people are a lot of Okies and Texans, and they're pretty set against blacks."

Wayne Markus concurred with Appelhans' words of caution. "Several times when I've been playin', I guess probably about once a month or so, I've noticed someone come in with a black person. But it's usually the white guy who brought the black guy in who pulls the heat. You know, maybe he'll go up to the bar and order a drink and the people who are sittin' there'd start sayin', 'Hey, what do you think you're doin', bringin' that kind down here,' and maybe try to start trouble. But you have to remember that this is a pretty redneck town."

The band had not started again, so I walked around the lobby just outside the

the dance floor. The layout of the hotel is uncomplicated: when you walk in through the front entrance, a long bar with black leatherette trim and a scratchy Formica top is to your right, and a walnut-paneled wall running almost the entire length of the building is to your left, forming a narrow hallway. At the end of the hallway is a door, with a wide doorway that leads to the dance floor. Further down is a jukebox offering a selection of the latest pop and country hits along with an assortment of country favorites — Willie Nelson, the Oakridge Boys, Conway Twitty. Near the back of the hallway, the wall turns right about six feet. Inside this cubicle is a pool table, generally surrounded by a cluster of cowboys who don't mind letting an occasional buck or two ride on a game. Walking through the doorway onto the dance floor, you see the stage built diagonally in the left corner, and a scattering of pool tables and chairs along the two opposite walls.

Upstairs is the actual hotel, which consists of nine rooms and two bathrooms, one for men and one for women. The upstairs portion can be reached by two outside stairways, one on either side of the

hotel, which lead to a connecting hallway. Again, the familiar worn walnut paneling covers the walls, and a musty odor pervades the air. The rooms are tiny but comfortable — a bed, a dresser, and a worn, threadbare carpet. Rooms rent for ninety dollars a month and are occupied mostly by cowboys who work on the nearby ranches, most of whom stay for several years and then move on.

When the band began playing again, I walked back to my table on the dance floor. All around me were beer-drinking men in full Western garb; hats and shirts and denims and boots not as fancy as the studs worn by habitués of the Mustang Club or Nashville West, but certainly more authentic. Chugging down beers one after another, the men periodically grabbed their women and moved to the dance floor, where they twirled around to the sounds of pedal steel and banjo. Around the middle of the set, a woman I judged to be about forty, with closely cropped golden hair and

a gracious smile, walked over to my table. "C'mon, honey, let's dance," she said enthusiastically. I shook my head no, telling her I had never danced to country music in my life and this was certainly the wrong place and time to begin. But she

persisted. "C'mon," she urged, still smiling broadly and reaching for my wrist. "You didn't come here to sit at a table and watch, did you?" I sure as hell did, I thought to myself, but finally gave in and followed her out on the floor. Seconds later we were in the center of the dance floor, right in front of the band, doing something I vaguely remember as the country shuffle. "You have a good beat,"

she whispered to me. Wonderful, I thought. When the song ended, I hurried back to my table, but she was right behind me. "One more?" she queried, and then pulled me back on the floor. This time the band was playing a more up-tempo number; I looked around at the other dancers and tried my best to mimic their actions. When this dance was over, I did not give her the chance to ask a third time. I excused myself under the guise of going to the bathroom, and left. I headed straight for my car, took a couple of deep breaths, and drove directly home.

The history of the Lakeside Hotel is somewhat vague. The most widely accepted version was told to Bill Appelhans years ago by an old Indian named Bob Zapata, now deceased, who had lived in Lakeside all his life. According to that

story, the hotel was built in 1887 as a stagecoach stop between San Diego and Ramona and Julian, one year after the El Cajon Land Company had subdivided a former 48,000-acre Spanish land grant called Rancho El Cajon into the three townships of Lakeside, Santee, and El Cajon. In the late 1880s, the Southern California land boom was in full swing, and by 1889 the San Diego Cuyamaca and Eastern Railroad hit Lakeside and continued three miles to the town of Foster. During the construction of the railroad, the hotel also served as a rooming house for the railroad crew.

But Norman Lepker, battalion chief of the Lakeside Fire Department and a self-styled East County historian, thinks the hotel was built much later. "There used to be a stage stop in town but it was farther down on Main Street. I know 'cause I tore it down seven or eight years ago. The Lakeside Hotel isn't anywhere near as old as it's assumed to be."

It's generally agreed, however, that the hotel was around at the time of the great car races of the early 1900s. By then it was converted into a full-time boarding house, and when Barney Oldfield put Lakeside on the map in 1907 by zooming around a

two-mile racetrack at the unheard-of speed of sixty-five miles per hour and setting a new world record in the process, occupancy was at a peak.

Faunce Shaff, a delightful woman of seventy-six, with a charming backwoods accent and a memory as sharp as pine needles, used to own the hotel with her late husband, Howard. She recalls that the decade before the hotel had been built, she and her husband had had a son, but he died before her husband bought it and converted it into a restaurant and hotel. "I came to Lakeside in 1949 when I married Howard, and he had already owned the hotel since the early days of World War I," she says. "In 1946, Howard died, and I was left with the hotel and a few hundred dollars. I had to learn to serve sandwiches, too. You know, the best thing I remember from back then is the friends I've kept over the years. You meet all kinds when you run a bar — the low-class, the middle-class, the high-class — and I was always the middle-class. I never got into it. We didn't have no trouble with it. We were a family place. Then in the early 1950s or thereabouts we got our full liquor license and our customers began to change. A lot more high-class drinkers came in who, you might say, were

• Jamie Campbell, Director of Education

## Don't Bust That Bottle

(continued from page 2)

able to afford liquor instead of beer. But I still kept all my beer drinkers, oh, yes, 'cause I used to drink a lot of beer myself."

This last phrase she speaks with special emphasis. Eunice Shaff is a lady who, back then, could drink with the best of them, as she puts it. She's always believed in enjoying life to the fullest and she says she makes a point of continuing to do so today. She still lives in the house she shared with Howard until his death a few years ago, just a block away from the Lakeside Hotel. The town is her home and, along with her memories, her life. All her friends live nearby and they frequently get together for an afternoon social to talk about their children and their children's children, or merely to reminisce about old times.

"Oh, let me tell you this story," she says eagerly. "Years ago they had this big rodeo, and the people who followed the rodeo would come to the hotel. Now, the first year they came we only charged 'em two dollars a night for the rooms, but they'd steal everything — I mean everything — in sight that wasn't nailed down. They'd even take the toilet paper off the rolls and play catch with it in the halls. Well, I tell you, they made me so fery mad I said to my husband, 'Harold, just for you I will tell next year, I'll double the price.'"



And I did, but they still kept right on comin'. One day I found Casey Tubbs — he was the big nigger who rode in the rodeo — in one of the bathrooms shavin'. I asked him what he was doing in our place, and he told me a friend of his was stayin' here and said he could use the bathroom. So I looked at him — he was wearing this fancy \$500 outfit — I looked him right in the eye and I told him, 'Hey, your name's not on my register. If you want to use the bathroom, plunk down the dough.' He got all mad and angry and left, yelling, 'I'll fix you up!' In the afternoon, when the rodeo was over, I heard him announce over the loudspeaker to all those people, 'Everybody come to the Lakeside Hotel for drinks and food.' I was outside and I could hear it

all the way over here. So this rush of people came in, and we didn't have any time to prepare. But we managed to serve everybody and we all had a good time. When Casey heard we handled everything all right, he got very mad. He said I was cheap. I don't think I was cheap."

Toward the end of the 1950s, ill health forced the Shaffs to put the hotel up for sale. It was purchased in 1960 by P.J. York, and under York's ownership it rapidly began attaining its rowdy reputation. Bill Appelhans recalls the condition of the hotel in those days. "From what I've been told, the front door was just two swingin' doors — we just changed that in the past couple of years — and cowboys or construction workers would stand on

either side, wait till somebody'd come in, and see who could knock 'em the farthest. Everybody'd bet on it. There was gamblin' going on, too. When we bought the hotel, we discovered a small room off the dance floor that was pretty well hidden and had been a card room, and room seven upstairs had also been used for gamblin'. Everybody knew about it, but nobody said anything; it was just one of those things, you know." (P.J. York himself didn't want to talk about it. "Since I don't have anything nice to say about the hotel, I won't say anything at all," he said curtly and hung up the phone. "He can't afford to talk to you," Eunice Shaff said later. "He ran it so bad the state had to close him down, and that hurt me so bad, 'cause we always had such a good reputation.")

In 1963 York sold the hotel to Clarence Bixby, but when the state Alcoholic Beverage Control Board revoked Bixby's license, questioning, according to the order, Bixby's "personal qualifications," ownership reverted to York. In 1968 the ABC shut down the hotel for thirty days due to repeated "disorderly premises" violations (which, explained ABC district administrator Pete Cane, could mean anything from serving minors drinks to having what the board perceives to be an "excessive amount of violence or number of altercations"), and York sold it to Appelhans' parents, Jake and Katherine, for whom Bill has run it ever since. Katherine Appelhans, her son states proudly, is now eighty years old and comes around in the mornings to socialize with the customers. Like Eunice Shaff, Katherine Appelhans lives a block away. □

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## MITES

By Sheila Sobell Moramarco

Scene: a posh ballroom in one of New York's better hotels. The year is 1957 and I am thirteen. I am wearing a sleeveless orange linen dress with a boat neckline and matching jacket. When the band starts up, my cousin Paul and I begin a tentative version of the Lindy. The other dancers — mostly aunts and uncles — watch with affection and amusement. Little by little they move off the dance floor and Paul and I are alone, a spotlight fixed on us, and everyone is applauding.

I will never forget that night, less, I think, because of the "serenata" we made on the dance floor, but because it marked a rite of passage for both Paul and me. It was, of course, Paul's Bar Mitzvah, a razzmatazz affair only my showy, doing Uncle Hy could host. The night is filled with images — pressed against the mohair of another cousin's sport jacket, my hair against his cheek, feeling the stirring of first original desire. And there, in the middle of the ballroom, is the big Bar Mitzvah birthday cake with Paul, a jockey-sized, owl-eyed thirteen-year-old, holding a candle in his hand as the band leader calls all the cousins up, one at a time, to light the birthday cake.

The Sobells were not a religious family; we were nominal Jews, the type who observe the rituals and the holy days but let the rest go. Girls in my family of predominantly male cousins didn't have Bar Mitzvahs, mainly I guess because the training and the celebration were all too expensive for my father, who, as an independent representative for various button manufacturing companies in New York's garment industry, eked out a respectable but hardly lavish existence. Extra money went toward a girl's wedding, not her coming-of-age celebration.

Scene: It is early summer, 1981. I am standing at Lamorfer Field in San Diego, in the American Airlines terminal, trying to choke back the stupid, sentimental tears I hate, filling out the form that allows an "unaccompanied minor" to fly by American's airways. Out of the corner of my



eye, I notice another teen-age boy present his boarding pass to the stewardess, wave good-bye to his mother, and board the plane. I make a mental note of his seat number — 223 — and ask the agent if there is an unoccupied seat nearby for my unaccompanied minor, who scowls at me in embarrassment.

My son Nick is standing across from me, self-consciously ignoring his crying, dodging mother and nervous father. Like Paul, he is jockey-sized, small and slim for his age. Unlike my cousin, he is strikingly beautiful, with coflike, long, slim, darkly tanned legs, enormous brown eyes, and curly near-black hair, which he angrily soaked down this morning and shoved under his Pittsburgh Pirate cap. At thirteen he is sensually sure of himself, so much so that girls phone him unrelentingly. Once, in fact, a pair of them walked up and down the street calling out, "Nick, we love you."

Right now Nick is standing near the boarding gate, as far away as he can possibly get from his brother, father, and me. Tears of anger are forming at the corners of his eyes because his father forgot to buy him a magazine to read on the trip, because he has never flown anywhere alone — least of all cross-country, and because he is trying to be macho and cool but is suddenly aware he is scared to death and furious at showing it.

Part of this is our fault. Of course we were late arriving at the airport. His father says it is because we have all become so blasé about air travel. But I know better. The morning of Nick's coming of age, he waited until the latest impossible moment to shower and stuff a peanut butter and jelly sandwich in his mouth, because clearly and suddenly he thought he didn't really want a month with his relatives in New York but didn't know how to tell us. Twenty-four years after Paul's Bar Mitzvah, I am standing at an airport, watching a jet-arrival of passage. This time on the brink of manhood walks toward the Bar Mitzvah clear — the doorway to an American Airlines DC10 — flashes his Pittsburgh Copperline tan, adjusts his Pittsburgh cap, cracks a confused, jubilant, scared, embarrassed, and tremulous grin, and disappears inside. □

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## Restaurants

### Stouthearted Menu

ELEANOR WIDMER

**The Restaurant:** Yet Wah  
**The Location:** 3146 Sports Arena Boulevard (Glasshouse Square) (223-9800)  
**Type of Food:** Mandarin Chinese  
**Price Range:** Individual dishes, from \$1.50 to fifteen dollars  
**Hours:** Open daily 11:00 a.m. to 11:00 p.m.

For sheer variety of ingredients, few cuisines can equal that of Chinese. During times of famine, the Chinese ate boiled bark, weeds, and roots. Out of poetic sentiment, they consumed jasmine blossoms, and in moments of notorious extravagance they prepared camel's hump braised in wine. The list of dried vegetables alone tantalizes the ear as well as the palate: dried mushrooms, tree fungus, kumquats, dates, chili peppers, lychees, longans (or dragon eyes). There's a whole variety of preserved vegetables, such as preserved Szechuan cabbage, Shanghai cabbage, or winter cabbage; preserved turnips, parsnips, lotus greens, lotus root, melon seeds. And of course the Chinese employ an entire range of dried and salted products, such as dried shrimp, scallops, oysters, mussels, abalone, and salted duck, duck's feet, duck liver, salted eggs, small Chinese sausages, and Fukien meat. These dried, preserved, and salted ingredients are invariably combined with fresh vegetables and fresh chicken, meat, seafood, so that there is a constant interplay of flavors.

In addition to the combinations of foods, the Chinese are also noted for the fanciful names of their dishes. In many cases, the actual method of cooking is incorporated in the title: Canton fried noodles, Yangchow fried rice, pork steamed buns, red-cooked pig's feet. Dishes are also named for their originators, such as Tung-Po, which was named for the poet Su Tung-Po who first created it. Some marvelous names also exist for which Western civilization has not a clue: Great Fry of the Phoenix and Dragon, Casserole of Lion's Head, and The Four Great Crispies. And, if you are really adventurous, you may try Long-Simmered Southern Snakes or Beef with Triple Winter. A translation of some of these proves fairly prosaic. Phoenix and dragon is chicken and mushrooms; lion's head refers to large-sized meatballs (surprise), southern snakes to eel, and triple winter to winter melon. It's easy once you know the ingredients and realize how poetic the Chinese are in their names. Red-cooking, for example, has nothing to do with politics. It simply means Chinese stewing. Duck soup provides the "red" color, star anise adds aroma, and sherry and rock sugar insure overall "mellowness."

All this is by way of leading to the twelve-page menu at the latest addition to Chinese culinary delight, Yet Wah restaurant.

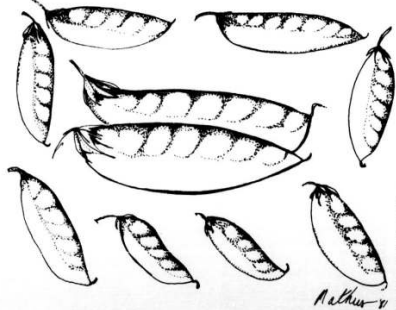


Illustration by Elizabeth Matthews

rest, which boasts some 200 Chinese dishes. When I first looked at the menu, I said out loud, "You need a Ph.D. to translate it" because dishes have names like Yet Wah's Lettuce Blossom, Three Princess Chicken, Hundred Blossom Duck, and the now explicated Phoenix and Dragon. The sheer length of the menu may also be discouraging for the novice, but once you get past the list that lists the house specialties, there's a description of every single dish under the headings of beef, pork, lamb, chicken, seafood, duck, and so on. Therefore, don't get hung up on the names, but proceed directly to the various types of food and their descriptions.

Yet Wah has ten locations, all of which but this one are in San Francisco and its environs. But don't be, enraptured — as I was initially — by thinking that a "chain" will produce dishes that are too standardized. In the case of Yet Wah, this is far from true. Whether the management operates ten such branches or only one is irrelevant to the fact that Yet Wah is excellent. I've been there twice, sampled a dozen dishes, and didn't have a bad one.

At present the location may appear to look like a deserted movie set, with its half-finished buildings, the artifacts of construction underfoot, and a security guard patrolling through the walkways. In a short while, this Glasshouse Square complex will house movie theaters, more restaurants, and a variety of shops for your diversion and possible gluttony. Don't put off visiting Yet Wah until the square achieves completion. The interior of the restaurant is handsomely decorated, there are several dining areas available, as well as a complete bar.

To begin at the end, during my second visit I met a fellow gourmet who had already been to Yet Wah five times in three

weeks. The menu is so extensive, the food so well prepared, and the prices so reasonable for these heady times that one could easily fall into the Yet Wah habit without fear of becoming sad. Rather than tell you what I had on my first visit versus my second, I would like to make some random recommendations from the dozen dishes I sampled. And since most of the dishes are approximately five dollars each (give or take fifty cents either way), with the exception of soup and appetizer, I won't repeat the actual prices.

For those who like appetizers, the Shanghai Pot Sticker, which is a fried, stuffed dumpling served with oil and vinegar, is both interesting and well done. Or, if you prefer, you may have the Princess Garden chicken salad for openers. This shredded chicken, lettuce, nuts, and green onions is served over crisp noodles and provides a light, interesting starter to a meal.

Yet Wah offers an unusual Peking duck, of which we had a half order (eight dollars). The duck comes with steamed buns instead of pancakes, a combination I have not encountered in San Diego before. This duck is placed in the bun along with hoisin sauce and green onions. The steamed buns are more like dim sum or "tea cakes," but the duck was crisp, flavorful, and done to perfection. If you are not a partisan of steamed buns, you may ignore them and simply have the duck and other ingredients. We had a half order for seven people; a full duck would not have been over the line, because the portions are not overly large. Both the duck and the chicken salad may be had as main dishes, though I always prefer them as appetizers.

On my list of not-to-be-missed dishes is Yet Wah's Lettuce Blossom, a diced pork dish that is as tasty as it is unique. It consists of diced pork, mushrooms, water

chestnuts, and bamboo shoots, which are served on a bed of lettuce and accompanied by other crisp lettuce leaves. You place the pork on a fresh lettuce leaf, roll it, and eat it. The combination of this chopped, well-seasoned mixture along with the crisp lettuce is a culinary delight. Moreover, it's not available anywhere else in San Diego to my knowledge.

The Yet Wah Special Lamb, barbecued lamb over mixed shredded vegetables and served over crisp noodles, was also a marvel, again because most Chinese restaurants do not bother with lamb. This dish was particularly well done.

I sampled two chicken dishes — lemon chicken, which was marvelously tart, and Three Princess Chicken, which contains three types of mushrooms. There are several dishes done with two or more types of mushrooms, including pork, and mushrooms with prawns. These are very worthwhile. The prawns with vegetables proved fresh and crisp, while prawns with lychees and chicken was this was my first time out on lychees and prawns. Lychees are slightly sweet and you should be aware of this when ordering any lychee dish.

My friends had beef Szechuan, replete with red-hot peppers, and they pronounced it good, but the Mandarin beef tends to be a bit salty.

The least interesting dishes were the fried noodles with chicken, pork, and shredded vegetables (a substantial "peasant" dish and very inexpensive) and the See Woo duck, which combined duck and abalone with vegetables. It simply didn't work in terms of the combinations.

As you can see, I scarcely scratched the surface of this elaborate menu. I didn't sample the fish, and though I would have liked the crab in black bean sauce, they did not have crab this week. Yet Wah offers squid, oysters, clams, as well as egg dishes, vegetable dishes, a variety of soups. Even with the few minor limitations, this is some of the best Chinese food I've had in San Diego.

Yet Wah was quite crowded on a Thursday night and virtually empty on Sunday. Since they are open seven days a week, I suggest that you try the early part of the week or Sunday. The service is amazingly speedy and we had to wait very little except for the dessert, fried bananas. It's worth the wait because the bananas are fried in butter rather than in caramelized sugar. On the first occasion I was expecting to see a whole bowlful of candied bananas plunged into ice water, but received this one banana in butter instead, shared by everyone at my table. The next time around I had one all to myself. Bliss!

Yet Wah should enjoy a long and successful stay in San Diego. Those of us who are there expressed the hope that it would not relent in its high quality and low prices. Remember that the portions are not especially large; four dishes for three people would be about right. Be sure to ask for the elimination of MSG if that's your desire. □

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# Another Liar



Tandy Cronyn, Norman Welsh

JONATHAN SAVILLE

What? More *Dear Liar*? Well, yes. There are two pairs of players performing the play at the Cassius Carter, and certainly each pair deserves the critic's attention. Last week I wrote about Jonathan McMurtry and Katherine McGrath in this adaptation of the long series of letters exchanged between George Bernard Shaw and the famous Edwardian actress Mrs. Patrick Campbell. Since then I have seen Norman Welsh and Tandy Cronyn in the same roles, an experience that has stimulated me in three ways: it has shown me alternative ways of interpreting the two characters; it has made me aware of certain aspects of the production I paid less attention to last time; and it has made me think about the problem of comparing different actors in the same role.

As for the last, fair as I try to be I cannot

approach Miss Cronyn and Mr. Welsh with quite the same open-minded receptivity I accorded to Miss McGrath and Mr. McMurtry. When I saw the McGraths-McMurtry performance, it had been many years since I had last had anything to do with *Dear Liar*, and the whole thing came to me with almost total freshness, like a lettuce just plucked from the garden. Throughout the evening I tried to do my critical job by watching the performances from the point of view of a critical ideal created by the script as I heard it, assessing the acting against that ideal, and judging it to be a more complete or a less complete realization. But quite often, in those deeply moving characterizations, I found myself being ruled by the ideal Miss McGrath and Mr. McMurtry themselves created, seeing Mrs. Patrick Campbell and G.B.S. through their eyes and allowing my critical judgment to be guided by the truth of the actors' vision rather than by

any analysis or interpretation of my own.

That sort of experience is of course just what one wants in the theater: to let one's mind, one's habitual ways of thinking and feeling, one's own limited, character-bound understanding, be taken over by the power of the actors on stage, and to learn something new about life through their insights. It is a tribute to how good Miss McGrath and Mr. McMurtry are that I did enjoy such an experience as I watched them; but the fact that *Dear Liar* had for me such a high degree of freshness also helped in my being able to lose myself so frequently in the human reality of the play. With Miss Cronyn and Mr. Welsh, however, it was virtually impossible for me to plunge in with the same abandon, even intermittently — not necessarily because the second pair of actors were inferior, but because, whatever their individual excellences and weaknesses, they inevitably called up the memory of the performance I had seen only a week or so before. Behind the glittering and coy Miss Cronyn hovered the gallant and dignified Miss McGrath, and the impassioned specter of Mr. McMurtry's Shaw kept shining through the keener, livelier, brighter, shallower Shaw of Mr. Welsh.

Comparisons may be invidious — but who but a critical saint could avoid making them in the present instance? Certainly Miss Cronyn is a gifted actress, and her reading of Mrs. Campbell's lines is literate and vigorous; but she makes the lady distinctly smaller and commoner than the character created by Miss McGrath. With Miss McGrath, one can empathize completely with Shaw's ardent (for him) attachment to Mrs. Patrick Campbell, for Miss McGrath fascinates and ennobles the audience just as Mrs. Pat did G.B.S. With Miss Cronyn in the role, Shaw's behavior tends to seem the result of a fairly silly infatuation for a fairly undistinguished actress — undistinguished as an artist, as a woman, and as a person. Mr. Welsh's Shaw, in contrast, is anything but undistinguished. This is a fully thought-out, consistent, detailed, and memorable characterization: it is Shaw the pious, with his Irish accent, his mercurial wit, his twinkling eye, his "exuberant and mischievous mind"; a Shaw fully justified by Mrs. Patrick Campbell's irritated but affectionate comment, "When you were quite a little boy someone should have said 'hush' just once!"

In all these elements Mr. Welsh is superior to Mr. McMurtry, whose command of the quicksilver Irish temperament

is minimal. But when it comes time for Shaw to allow some real, strong emotion to break through his defensive wit and arrogance, Mr. McMurtry invariably rises to the occasion: deep tenderness to the vision of his mother when he describes her funeral, savage bitterness in his denunciation of the First World War, and every now and then an authentic anger that erupts from within like Mount St. Helens. These moments, if given the intensity Mr. McMurtry gives them, might add a greater roundness, complexity, and profundity to the smiling, humorous, delighted, airy, ironic Shaw of Mr. Welsh — but they also might upset the nicely geared decorum of the character as Mr. Welsh has shaped and tooled it, and it is perhaps this consideration that has impelled him to keep things light, swift, charming, and emotionally unchallenging. All in all, Mr. Welsh's Shaw constitutes a more skillful piece of acting than does Mr. McMurtry's; but Mr. McMurtry touches the heart, while Mr. Welsh touches only the mind. The same could be said of the two performances for playing, effervescent entertainment — for Mr. Welsh on the rocks with a twist of lime — try Cronyn and Welsh; for the heady white wine of laughter and the rich red wine of tears, choose McGrath and McMurtry.

I mentioned last week that Miss McGrath's technical triumph was her depiction of Mrs. Patrick Campbell's gradual aging, and I suggested that this tour de force of technique conveyed with great effectiveness one of the play's fundamental themes: the continuity and development of human character in the ineluctable process of time. Miss Cronyn scarcely attempts this effect: her voice, gait, gestures, and facial expressions are substantially the same when Shaw and Mrs. Pat first become acquainted, at the height of her fame in the late 1890s, and when, as a penniless exile of seventy-four, she is carrying on with the business of life in provincial France, accompanied only by her final Pekinese. But if Miss Cronyn remains untroubled by the passage of years — and oblivious to the meaning conveyed by it — the same cannot be said of costume designer Deborah Dryden, whose splendid set of gowns for Miss Cronyn (differing from the ones she has designed for Miss McGrath) provide a stunning example of the way costume can communicate states of life. In set one, Miss Cronyn's lovely bare shoulders surmount a gown of a rich rust color with assertive gold ornamentation; the train of her gossamer cape is attached with delicious irrelevance to her

delicate wrists; and the sparkling, gold-flecked drapery of that cape descends like an overweening necklace from her throat down her back in a luminous waterfall punctuated by an absurd tasseled tassel. It is a flowing vision of Edwardian extravagance, elegance, and playfulness, the representation of the self as an exquisite aesthetic object — in short, the essence of Mrs. Patrick Campbell in her richly self-confident middle age. When Miss Cronyn, in this fabulous garment, disposes herself on the gold-trimmed purple upholstery of the flamboyantly graceful chair, stool, or love seat of Mark Donnelly's set, the visual transformation of living flesh and social environment into a work of art can go no further.

The magnificent days of *Pygmalion* (in which Mrs. Patrick Campbell played the first Eliza Doolittle) taper off, and by the beginning of act two the decline in the actress's career has begun; there is a new fretfulness of temper, as well as imminent personal grief. For in short of Mrs. Pat's progress in time Miss Dryden has devised an Oriental silk sheath of purple and violet, sprinkled with gold dust to a turbulence of swirls like a storm at sunset, and set off by a gold band around the neck,

gold pendant earrings, glittering gilt shoes, and the bold streak of a crimson sash. The shoulders are covered now, the allures of nature having been partially reined by the enchanting distractions of the drapery's art; the vitality and flamboyance of character are still there, but perhaps a bit desperate; the elegance seems more of a guise, a borrowing from the bewitching East to conceal the gentle deprivations of advancing age.

By the final scenes of the play, age is no longer perceived as advancing: it has gained control of the field and is serenely fitted in its magisterial authority. This phase has inspired Miss Dryden to her masterpiece. Only the throat, head, and hands remain bare: the voice, the intelligence, the instruments of expression through which Mrs. Patrick Campbell has exerted her art, which remain with her to the brink. The rest of her antique body is now all in black, black upon black, black obscured by, melting into, clarified by the gold. Yet within the black there remains the gold: this final costume is a suave black gown with a perfectly proportioned golden reticulated pattern, the whole swathed in a flowing film of black with — once again — gold stars, the pendent translucent fab-

ric fluttering at the wrists like the decorative fins of a somber tropical fish. The self comes to fruition, this wonderful designer has hung a Tiffany-like canopy of exuberant gilt arabesques, the tracery interspersed with translucent glass floral designs in violet and green, and at the center, like an art nouveau teardrop falling from the chaos of spotlights over the arena stage, the great calyx of a suspended lamp. It is the spirit of an age, in color, line, and craftsmanship, and in its own silent way it tells us as much about the world of Mrs. Pat and G.B.S. as the Campbell-Shaw letters themselves do.

It is all artifice, of course, this canopy that excludes so much of the harsh reality of the early decades of the century, and that resolutely and joyously confines us to the amorous and professional relations of the famous playwright and the famous actress, with their playing-acting, their subterfuges, their emotional deceptions and self-deceptions. But what *Dear Liar* tells us is that the lies of the emotions and the lies of the art of theater can ultimately tell the human truth. And that is what Mr. Donnelly's set — like Miss Dryden's costumes — does too, in its own lovely manner.

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# The Holyoke Chronicles



From left: Mary Boersma, Donna Tenney (front), D'Ann Paton Peace, Deborah Matthews, Donna Walker, K. H. Goldman, Gloria Mann (back)

JEFF SMITH

Wendy Wasserstein's comedy *Uncommon Women and Others*, currently playing at the Gaslamp Quarter Theatre, is about five gifted women from the privileged class, whose intelligence has grouped them together at the narrow, most promising rim of an academic bell curve. The opening and closing scenes of the play are set during a reunion of the group six years after college graduation. For most of the play, however, they are seniors at Mount Holyoke College, a distinguished school located in South Hadley, Massachusetts, that appears determined to turn each of them into a clone of Phyllis Schlafly. As graduation approaches for the class of 1972, they confront the options available to them, and also the burden they sense of being somehow exemplary women, for whom expectations are quite lofty. The play shows, though not always successfully, that even though these "uncommon" women are destined to succeed—at least by the "gracious living" standards of their college—their personal doubts and insecurities reveal very "common" concerns about who they should, can, or would like to become. Several of them, in other words, have an *and Others* quality about them as well.

Though it makes few references to the date, save for an oblique allusion to Cambodia and some James Taylor music in the background, *Uncommon Women* is set in 1972—near the beginning, on a national level at least, of the women's movement. Traditional roles are scrutinized; personal identities are not clearly defined as they

are caught between distrust of the old and the unsure potential of the new. As a result, very un-Holyoke questions are being asked, most of which run counter to the genteel aura of the school ("Holly? Have you ever had penis envy?"). And the college itself faces the end of an era. Mrs. Plumm, who has instructed her "girls" how to behave properly and how to share a man from Yale, is retiring, her influence on this speculative generation having become nil. Thus the play marks a transitional period, one that many of the characters, at their reunion six years later, are still going through.

*Uncommon Women* is not a great play. Reading the script is like flipping through the pages of a school yearbook, with each unconnected, episodic scene a single page. As the pictures pass before your eyes, dated but nonetheless important issues and questions come and go; they never seem to tarry for long. The play raises them for consideration, but then usually dismisses them with only a superficial treatment. Some traits of character do appear, but generally the individuals have only one or two basic characteristics, and they remain, for the most part, two-dimensional in the end.

Many of them are the obligatory types one would expect to find at an institution like Mount Holyoke in the early Seventies: the programmed overachiever, the budding model housewife content to be an appreciative audience for her husband's successes; the hedonist with artistic ambitions that recede continually into the future; and the school's perennially cheerful yuppy with a Suzie Chapstick smile emboldened permanently across her face.

And none of them, it would seem, will ever experience the exigencies of a survival budget, which at times makes it difficult to sympathize with them completely.

Aided by a fine production at the Gaslamp, however, the play has strong points as well. Often it is very funny, though sometimes in an adolescent sort of way. It tempers potential gloom with the comic spirit. It is also—thank merciful Goodness!—refreshingly non-discriminatory. The evils of the male-dominated, phallic world the women will enter upon graduation are clearly present throughout. They are, in effect, one of the villains of the piece. But the play consistently refrains from swinging into any extended harangues on the subject. It prefers to make the point through humor, which it often does effectively.

The most positive feeling that emerges from the Gaslamp's production is not in the script per se. Rather it is in the way the principal performers relate to each other. Director Will Simpson, whose staging is excellent throughout, has assembled a strong cast of "uncommon" actresses, several of whom have had top billing in one production or another. But instead of competing for attention on the small Gaslamp stage, these actresses, nine in all, appear genuinely to share it, reacting to each other with always the appropriate response or the most fitting gesture. The ensemble work is a pleasure to behold.

It also adds believability to the production. These on-stage responses fill out many vacancies of character development in the script, and they often give the one- and two-dimensional parts more reality than actually exists in the text. Faced with

the task of bringing thinly drawn characters to dramatic life, Simpson and the cast have created many credible identities by defining a role in relation to other roles. How a character is regarded by her peers—a technique this production has had to emphasize by necessity—repeatedly supplants our sense of who she is. It is not always effective, since several of the parts—like yummy Susie Friend and the teacher Mrs. Plumm, even with talented Donna Tenney and Mary Boersma playing them—are beyond resurrection. But in general the dynamics of these interactions give the play its life, its humor, and in the end its poignancy.

Although the production is characterized by its teamwork, and although the entire cast is more than capable, some individual performances stand out. Donna Walker, who played eight different roles beautifully in the Gaslamp's recent *Tonight at 8:30*, is moving as Holly. Which is no mean feat since Holly is practically without an identity, is forever in transition (now working on her third master's degree), and has a decidedly acerbic tongue. In a scene that has "flipped" written all over it—the penultimate one of the play, as I recall—Holly phones a man she once met in a museum, only to discover that he doesn't remember her at all. She does a rambling, unstructured monologue on the phone, all the while wrapped in a mink coat—not the most sympathy-inducing costume to be wearing. But Walker, with her administration have no qualms about imposing austerity on the people. American capitalism has gone to every corner of the world to get wealth and increase the profits of the biggest corporations. Why are the people who have barely nothing to begin with made to do with less? Why do we have to live in fear of nuclear war? Why are our political and basic human rights at home being threatened? A woman's right to abortion, for example. The Reagan administration is doing fine, and I'm sickened by it.

As Rita, Kit Goldman also shines. Given to locker-room expressions that might startle a stevedore, Rita is a functional neurotic on whom the burden of high expectations weighs heavy. Goldman plays this woman, who opts for hedonism and who is forever postponing the novel she has promised to write, with an arresting combination of visceral swagger and touching sensitivity. D'Ann Paton Peace is Kate, the A-type overachiever with a career in law, and a narrowly drawn character. Peace adds dimension to Kate by making her choice to be "exemplary" a little less certain, even amid personal accomplishments, than one might expect. And Jennie Moreau makes much out of little in her role as Carter, a practically mute, insecure, first-year student at the college with a predilection for yoga. Ludwig Wittgenstein (a filmed version), and learning to type in time with the "Hallelujah Chorus."

Like Moreau's work—and like Robert Earl's handsome set design, which manages to create three different playing areas out of a space the size of a small putting green—the entire production of *Uncommon Women* by the Women's Theatre Ensemble has been able to make much out of relatively little. □

## Off the Cuff

How's the new administration doing?



Jeannette Harrison  
Medical Secretary  
North County

Carter told us, the working people, that we would have to tighten our belts and do with less in order for the economy to get under control. People disliked Carter because he was wishy-washy. Reagan and his administration have no qualms about imposing austerity on the people. American capitalism has gone to every corner of the world to get wealth and increase the profits of the biggest corporations. Why are the people who have barely nothing to begin with made to do with less? Why do we have to live in fear of nuclear war? Why are our political and basic human rights at home being threatened? A woman's right to abortion, for example. The Reagan administration is doing fine, and I'm sickened by it.



Bob Pizzi  
Cartographer  
North County

It depends on who you are. If you're rich, it's good. If you're a working person, it's bad. The prospects are getting a lot worse. Cutbacks in social services are being turned over to corporate profits. My father is on S.S.I. He's lucky; he has a pension, but it will still hurt him. They say they have to cut social security to keep the system surviving but I think it will literally kill some people. His tax-cut policies only give a very meager tax break for the poor and the working class. In essence, this administration is cutting social services and increasing subsidies to corporations and military defense contracts. If you're a person who looks to the government for protection against a brutal economic system, your prospects are bad.



Emma B.  
Retired Milliner  
Lake Murray

The first president I really remember was Woodrow Wilson. I'll never forget his slogan, "He will keep us out of war." As soon as he was re-elected, World War I started. He was a learned man, but he was not a politician. Reagan won't get re-elected, in my opinion. He was elected on his former popularity—it's his cabinet carrying out the work. I've been a worker all my life and I'm for the working class. As far back as I can remember, it always worked out that the Republicans were for the people who already had money. I think it's the same with this tax cut and with the plans for social security. I may not have an interest in politics, but I do have some historical perspective.



Al J.  
Consulting Engineer  
San Carlos

I just think Reagan's doing everything right—the military buildup, the way he's handling Congress. It's great to see honesty and integrity in a president. I'm very impressed. He's following through with his promises, appointing a woman to the Supreme Court. There's no hanky-panky. I trust him and his economic program. Some people are going to get hurt, surely, but it is for the good of everyone, for the country. We have let the military status of the United States dwindle in the name of economy and being good guys in the world to the point where we didn't have any respect. I think he's not only going to put some teeth in the program, he will definitely gain us international respect.



Joyce Lunsford  
Legal Secretary  
Point Loma

Reagan's my man. I'm a lifelong Republican. He not only looks good, he is good. Nancy is great—just wonderful. The only exception—I didn't like her black mink coat. I believe in saving animals as well as the world. It's about time we had some prestige in the White House. I like his children, Patty, the dancer, Maureen and her young handsome husband. Ronnie's doing a fabulous job and I believe he really is for the people, even though there is a high unemployment rate in some places. He's honest. He knows what he's doing. As well as being a Republican, I'm a collector of elephants, too—stuffed, ceramic, you name it.

—Lin Lohary

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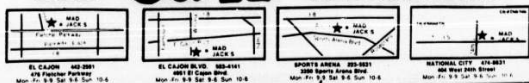
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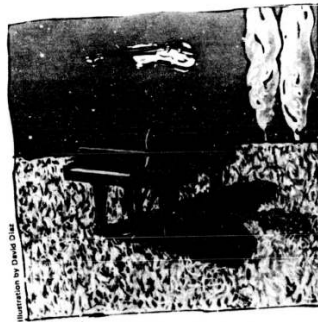
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## Section 2

### Events, Theater, Music, Film

### International Duet



It has been nearly fifteen years since Leon Spierer, first concertmaster of the Berlin Philharmonic, went to Taiwan to perform with the Taipei Municipal Orchestra. While there, he gave a duo recital with Anna Fujita-Teng, wife of the orchestra's conductor, and a pianist who pioneered the introduction of contemporary Chinese piano music in the West. Spierer was born in Berlin, raised in Argentina; in 1969 he was awarded the grand prize by German music critics for his interpretation of the different epochs in music and appointed his first post as concertmaster of the Berlin Philharmonic by Herbert von Karajan. Teng, born in Osaka, Japan, was a child prodigy — she

started music lessons at age four, and at nine was a soloist with an orchestra in Japan. Since their first recital, they have concentrated together almost exclusively in Japan, the Philippines, Thailand, Hong Kong, Korea, Okinawa.

"Chamber music is difficult," says Anna Fujita-Teng, "because sometimes after you've given a concert, you have to go to play together again. Leon and I are both temperamental, but we are matched musically and we enjoy playing together." She also has said, "I've never had to play with him. He has such fiery emotion and charm combined by fantastic technique." And Leon Spierer has said of their sister, "We play with absolute trust and joy."

Anna Fujita-Teng recently moved to the Bay Area and, for the first time in their long association, she and Leon Spierer gave a series of concerts in the Western

The program, which will hold the same for all the concerts, is long enough so some will be less than demanding of the violin's striding solo voice, some will demand the full orchestral range of the percussive piano, and others will take advantage of both equally. The program will begin with Beethoven's Violin Sonata op. 47 (Kreutzer). Beethoven himself played the piano part for the premiere in 1803. The work was dedicated to the French violin composer and virtuoso Rodolphe Kreutzer, hence its nickname. Its first movement is extremely difficult and, in the words of Tolstoy, in his story *The Kreutzer Sonata*, uses the composition to symbolize the destruction of morals that is caused by violent, lustful passion. A 19th-century painting on the subject.

## The Real Rosies

Everyone stops to admire the scene  
Rosie's at work on the B-19  
She's never twittery, nervous or  
jittery  
Rosie the Riveter.

Through popular songs like this one, Rosie the Riveter became one of the most important national "characters" of the World War II era. Rosie was the collective name for the thousands of American women who heeded the call after Pearl Harbor to fill the sudden demand for workers in shipyards, munitions plants, and other war-related industries. The image of Rosie was forever emblazoned upon our consciousness by the famous

Norman Rockwell Post cover, adapted from one of Michelangelo's heroic figures on the Sistine Chapel ceiling, of a serene, confident woman, dressed in coveralls, with rivet gun, lunchbox, and goggles. The message was clear: Rosie was strong, dependable, self-reliant, and an indispensable element of the war effort.

Yet this image lasted only so long as it was deemed necessary by the message. After V-J Day, the women were laid off or demoted in mass numbers to make way for the returning men, and the same government propaganda machine that had lured them into the factories four years earlier now extolled the virtues of home, family, and the woman's "place."

Most of the Rosies had been recruited from the low-paying "women's" jobs in light industry.

Suddenly finding themselves with income and benefits previously undreamed of, they discovered a new sense of personal dignity and pride in their work. They joined unions, worked to improve factory conditions, and in general did their jobs so well that production levels steadily rose during the war years. It was the nation's first experience of women entering the work force for the first time, and people's concepts of what women could do changed overnight. Unfortunately, after the war, society reverted almost automatically to its previous patterns.

It would be natural that any worker, after finally attaining a position equal to his or her abilities, would not watch it taken away. But with the war's end, employment on new & old



## Turkey In The Park

The first major exhibition of serious art to be seen in a long while at the San Diego Museum of Art was the "Treasures from the Collection of Elnaz Biyem, II," and consisted of nearly 200 pieces representing a wide range of miniature paintings, but also ceramics, textiles, decorative objects, metalwork, weaponry, scientific instruments, bookshelves, and tools of the trade.

The Ottoman Empire extended over more than six centuries, from the reign of the first sultan, Osman I, to Mustafa Kemal Atatürk, and, at its height, encompassed a vast area: southwestern Asia, southeastern Europe, the Caucasus, and southeastern Europe. To undertake it, Turkey was a vast country, with a long history, and not to be ignored. Turkish art, however, has been ignored for a long time. Turkish ceramics remains largely unknown outside Turkey. Several museums have collections of this situation. All the Turkish arts grew slowly in the shadow of the West, and the highly developed Persian court style. The Ottoman national style did not evolve from the Persian.

conquered cultures, but, according to some, never outright that shadow. Also, art was never a democratic commodity, but reserved for the sultan and his court. When democracy came and the last sultan, Mehmet VI, was deposed, the country was relatively peaceful and without looting or pillaging of the royal treasury. The last sultan's Ottoman paintings are still in the museum libraries of Istanbul — most notably the Topkapı Palace — but where they will probably remain, for since 1930, the Turkish government has not allowed any art antiquities to leave the country. Any residual political sentiments may cause Ottoman art to be viewed in a harsh light — and seen as a relic of a bygone era.

National libraries in Vienna, Paris, and London have extensive collections of Ottoman paintings, and some of the most famous does one formerly private collection that is now in a public museum in Istanbul. The collection of Edwin Duny rates as the finest and, while it does not surpass or really rival the collections of the terms of individual quality, its overall range and variety is singular. Some of the pieces are more significant than others, from an aesthetically, for example, lists from important mosques, or original designs that have been

This exhibition is an expansion of an exhibition of Turkish miniature paintings organized by the Metropolitan Museum of Art in New York in 1979 and is traveling throughout the U.S. for a total of three years.

One of the most important events in the history of the *Divan* Conference of the Birds, by the famous thirteenth-century poet Sema'i, is depicted in a 15th-century Ottoman Turkish illustrated manuscript and one of fewer than a dozen that can be dated to the 16th century. The work is *Wonders of the New World*, a manuscript illustrated with imaginary, and often fantastic, scenes. It is one of the most beautiful pieces and a gold and lapis lazuli lamini round in a manuscript of the *Khwan*, and a symbol of the symbol for unrequited love.

The exhibition will be presented in the symposium, "Turkish Treasures: The Glory of Ottoman Art," with Edwin Binney, Jr., who is a trustee of the Metropolitan Museum of Islamic art, as the Freres Gallery in Washington, D.C., and Walter Denny, associate director of the Freres Gallery in language at the University of Massachusetts. Attil, who is Turkish-born, will discuss the history of miniature painting in Turkish art. Denny, an American raised in Turkey, will discuss the importance and

## TO LOCAL EVENTS

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## Lectures

"The Long, Hard, and Free," a slide show on state-of-the-art free climbing technique on the big walls of Yosemite and the Rockies, will be presented by Mark Hudson, one of the top American climbers. Tickets, \$16, July 18, 8 p.m., A16, 4620 Alvarado Canyon Road, San Diego. 283-2374.

"Internal Ecology" and the lakes that come from rivers, water, streams, and air into them, will be presented in a slide program by Norman Sukow for the Sierra Club. Friday, July 17, 7:30 p.m., Natural History Museum, Balboa Park. Free. 233-7164.

Vietnam Veterans will speak out about the reasons behind the recent hunger strike protest by veterans in Los Angeles and Washington, Friday, July 17, 7:30 p.m., m.m., Millant Forum, 1033 15th Street, downtown. 234-4630.

"The Mad Hatter's Tea Party?" and other selections from Lewis Carroll's *Alice in Wonderland* will be read by Helen Courtney-Levin. Saturday, July 18, 5 p.m., D.C. 1100, Suite 808, 7527 Le Jolla Boulevard, La Jolla. Free. 56-1800.

David Banks Memorial Poetry Festival, the first annual, will feature poetry readings by community poets and live music by the Chamberlain Jazz Band, with Tom Marshall, Shelley Savary, Elizabeth

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## THE IMPORTANCE OF BEING

## THE IMPORTANCE OF BEING

**EARNST**  
The Coronado Playhouse is offering a delightful production of Oscar Wilde's most enduring creation. This is a rather amiable Earnest, in which the characters are so charming and stylish that it is impossible to detect any of them, in spite of their inherent nastiness. Excellent costumes and sets (by Ruty Weesner) support a remarkably good cast, uniform in their mastery of style, character, and diction. Helen Courtney-Lewis as Lady Bracknell is magisterial in her snobbery, and this actress is also a master of the minute expressive twitch in a deadpan face, a device she uses to great effect. There are similarly impressive performances

from Lar. Streckling, as the languid effete, nonchalantly aristocratic Algernon; Samantha St. Clair, as the exquisitely artificial Gwendolien; Marian Hutter, as an insistent, hectoring, willful Cecy; Gillian Hales as the stuffy but amorous Miss Prism; George Demetre, as the pedantic rector Dr. Chubbable; and — as the central figure, Jack Worthing — actor Kent Miller, an artist of remarkable ability, who manages the role with such naturalness, self-possession, seeming spontaneity, and technical skill that he compels us to identify with this otherwise quite empty personage and to take a real interest in his vicissitudes. Tom McConry is

the admirable director of this funny and highly pleasing production. (Sa Coronado Playhouse, through August 29; Sunday, July 19, at 8:00 p.m. Matinee Saturday, July 18, at 2:00 p.m.)

## IMPROVISATIONAL COMEDY

The International Blend Coffee and Salad House and Don Victor, local improvisational comedien, offer an evening of comedy every Monday night. Along with a comedy showcase, beginning at 8:30 p.m., is a segment for open improvisation, in which people from the audience can perform on stage. For the sheer joy of being Bozo! Admission is free. The International Blend, 4034 30th Street (between Lincoln and El Cajon Boulevard), San Diego, Mondays at 8:30 p.m. For information call 284-9603 or 287-6718.

**KING LEAR**  
Although the Old Globe's production of the mighty Shakespearean tragedy is deficient in several respects, it has many strengths as well, and it is worth seeing. The production doesn't show us the whole fire inherent in the play, but it does provide us with an occasional — and memorable — glimpse of the flames. Director Jack O'Brien and dramaturge Diana Maddox have chosen to stress the breakdown of relationships in the families of Lear and Gloucester. These disruptions result from a corrupting will to power and the effects of old age. In a once strong

king, and the production demonstrates convincingly that the two causes are intertwined. Bates argues that "that many of Lear's wiles are psychobiological in origin. Lear allegedly suffers from arteriosclerosis. This emphasizes reduces Lear and Lear's early in the play, to little more than a specimen in a medical school lecture hall. It also fails to account for other potential contributors to Lear's downfall. And while David Ogden Stiers is tawny, Lear in the first half of the play lacks nuance, his Lear beyond the point of madness — and beyond the facile chemical explanation for his troubles — is both simple and compelling. . . . Just as the king has been stripped of his illusions, Stiers appears to have the formal theatricality that pervades his work in the first half of the play. He replaces it with a clasp.

unencumbered style capable of unexpected tenderness and frailty. In other performances, G. Wood's Gloucester is also touching. Katherine McGrath and Lisa Banes work well as Goneril and Regan, Lear's greedy daughters. And John Glover, as Edgar, is always a fully alive, believable, and commanding presence on stage. Glover is so powerful a madman that he almost seems to forget that, in the context of the play, his frenzies are merely an act. Kevin Connors's Edmund and Leslie Geraci's Cordelia are less successful. Director Jack O'Brien has obviously exercised a disciplined control over his cast. Always.

emphasizing characterization and the language of the play. O'Brien's blockings range from the formal and ceremonious to more free-form groupings, all of which are tightly controlled and effective. O'Brien makes full, imaginative use of the stage — and of Sami Karpakovich's somewhat puzzling scenic design, which itself resembles a Stonehenge enclosure. That is, if Stonehenge were an uncompleted project

designed by G.S. Stevel (S&L).  
Old Globe Theatre: Festival Square,  
through July 15, 1991, 10-11 P.M. 17-  
and Wednesday, July 22 at 8:30 p.m.

**MEASURE FOR MEASURE**  
As part of the Thirty-second San  
Diego Shakespeare Festival the  
Old Globe presents this intriguing  
problem: comedy, written around  
1604, because he has been in the  
city of Vienna for the last 17 years.  
Vincentio of Vienna devises a plan to  
rectify matters. He announces he is  
making a trip to Poland and, in his  
absence, appoints his daughter, Isabella,  
to be his representative in the community.  
Angelo takes his role as reformer very  
seriously. What follows reveals clearly  
the hypocrisy of the ruler. Directed by  
Gerard Freeman, former director of  
the American Shakespeare Festival in  
Stratford, Connecticut, and the  
New York Shakespeare Festival,  
Angelo is played by John Glover, one  
of the members of the cast are John  
Angelo, Tom Felthouse as  
Isabella, Ron Randall as the Duke,

Sets and costumes are designed by Steven Rubin. The music is composed by Conrad Susa, and Diana Maddox is the dramaturge. *Measure for Measure* will run in repertory with *King Lear*, *Much Ado About Nothing*, and *The Country Wife*. (Sm.) Old Globe Theatre, Festival Stage, through September 20: Thursday, July 16, Sunday, July 19, and Tuesday, July 21 at 8:30 p.m.

**MUCHADO ABOUT NOTHING:** Although recent Shakespearean scholarship has placed a firm emphasis on the potentially tragic elements in this comedy, director Michael Boyd's production focuses on its attention away, for the most part, from the darker corners of the play. From the very beginning of the evening, the production appears to tell the audience one big, knowing thing — as if to suggest that, even though there will be odds for the two pairs of lovers, the odds are in their favor. One should never bet. The darker corners are there, but Berkeley uses them more as a means of testing and deepening the characters, rather than as serious threats to their being. The result is an extremely satisfying and uplifting theatrical experience. Sam Mendes's elegant and understated costumes design are in keeping with the upbeat emphasis of the production. Highlighted by the

Price at \$19.95 and is currently available at Diego J. includes Russell C. Lance K. as Susan Bob Dail Pocaro. I remember the Corol



*The Wizard*  
production  
design is by  
costumes  
music is d

Michael G. Wood. He directed *The Price* at San Diego State University and is currently on staff at the San Diego Junior Theatre. The cast includes regular company members Russell Cederberg as Starbuck and Lance Kidd as Jimmy Curry, as well as Susan Thompson, Steven Allen, Bob Dailey, Bill Weed, and Mike Pocaro. The latter is to be remembered for his excellent work in the Coronado Playhouse's recent



*The Wizard of Oz*  
production of *Stalag 17*. The lighting design is by Russell Cederberg, costumes are by Claire Strandquist, music is designed by Mary Smyth.

unerring instinct for survival, Bob Landis directs a company of forty actors and dancers. Principal members of the cast are Carol Nouskajian, Al Walkoe, Lani Murray, John Landis, and Teri Bryant. Mikael Taxer is the choreographer. Sound and lighting are by Berney and Bonnie DeSelm. The closing performance, on Sunday, August 2, will be a benefit for an outdoor amphitheater to be constructed at the



church. (5m.)  
Westminster Arena Theatre, Talbot at  
Canon, Point Loma, Friday, July 17  
through August 2; Friday through

are by Lia Jantz, lighting is by Bette Ogami, and musical direction is by Terry O'Donnell. The choreography is by Roxanne Cantos. The Old Town Opera House also presents miniversions of the melodrama Tuesday through Saturday at 11:00, 1:00, and 3:00 p.m. (Sm.) Old Town Opera House, through August 31; Thursday through Saturday at 8:00 p.m.

**TREASURE ISLAND**  
The Lamplighters present the classic story by Robert Lewis Stevenson — adapted for the stage by Phil Smulden — about young Jack Hawkins. Long John Silver, pirates (among whom are the Pw and Ben Goo figure prominently), treasure, and treasure. Members of the cast, directed by Phil Smulden, are Larry King, Jeaneane Dotson, Angela Dotson, Robert Dickinson, Carol Kellin, David P. Pw, Edna Kellin, Heather De Frate, Steven Soden, Mark Henderson, Brian Oryen, Paul Treake, and Kevin Chenelle. Gil Goodman has designed the sets for this, the Lamplighters' summer "childrens play" (for children ages 7 and up).  
Lamplighters' Community Theatre through August 1; Tuesday and Saturday at 1:00 p.m.; Thursday at 10:30 a.m.

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**WORKING**  
It takes a little while for San Diego Rep's production of *Working* to pick up steam. About ten seconds. It takes another half minute or so for the

the creation of character and the rhythms of oral delivery. Director Woodhouse, always remarkable for his inventiveness in matters of energetic pacing and broad physical humor, outdoes himself here at every turn. And the music, although lacking in unity of style (there are seven composers), is perfectly tailored to its function in the play: the four-person orchestra, directed by Marta Zekan,

HTM; and number after number brings down the house. Working is just about the best thing San Diego Rep has ever done. It is also one of the very best theatrical productions San Diego has seen in years. Don't miss it. (58)

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**JULY 16, 1981**

## READER'S GUIDE TO THE MUSIC SCENE

Music commentary is by John D'Agostino. Please send concert information and photographs to Reader Music Scene, P.O. Box 80802, San Diego 92138, or call 201-7821 Friday before 5:00 p.m.

I suppose that by its very definition avant-garde jazz must take a position ahead of, or at least away from, mainstream jazz and other music. But this schism exists as well because of the public's perception of avant-garde jazz: that it is purposefully inaccessible, that its practitioners are icily cerebral isolationists, and that their mercurial nature keeps them from staying in one place long enough to develop an identity to which a listener can relate. If Oliver Lake had his way, these perceptions would be summarily put to rest.

Lake, alto and soprano saxophonist with the acclaimed World Saxophone Quartet and an excellent composer and group leader on his own, exemplifies the eclectic quality that is one of the many reasons for that foursome's special appeal. Not only does he believe that both the complex interplay of the WSQ and the individual's exotic improvisational bents



DAVID MURRAY

are within reach of anyone who can dig Duke Ellington or James Brown, but he doesn't hesitate to cite soul thumper Al Green as being as much an inspiration as the late John Coltrane. So much for elitism.

It might be assumed, correctly in this case, that such earthy diversity would inform Lake's own playing. While he displays discipline and a rich tone even in his most "out there" moments, there is never any doubt that the sound is being propelled by a pair of human lungs — Lake is simultaneously

ethereal and sassy, precise and funky, intellectual and emotional. Within the context of the WSQ, a group that tethers its "free jazz" personality to the model of the classical string quartet (soprano, alto, tenor, and baritone saxophones), Lake's gutsy, vocal blowing is at least partly counterbalanced by tenor saxophonist David Murray's more pithy arrangements and improvisations on material that ranges from swing to be-bop to free form. Murray, the youngest

member of the WSQ (and possibly the most romantic, judging from his use of singing, melodic motives on the Black Saint label), is a triple-threat composer, arranger, and soloist with a tough tone and a protean technique who thrives in the greenhouse atmosphere provided by the older Lake, alchemist Julius Hemphill, and baritoneist Hamiet Bluiett. But the WSQ performs less than six months out of every year, and Murray's prolific composing and seemingly nonstop recording and performing schedule keep him

— like Lake — active both as a leader of small "blowing" units and as a solo recitalist. Despite the complaint from some quarters that Murray often trades in the pretentious and ambitious reachings of a young, still-developing soloist, he is nevertheless considered a future legend and perhaps the inspired minor voice of his generation.

This Saturday, Lake and Murray will team for a fundraising concert to benefit the La Jolla Jazz Festival, slated for October of this year. The Oliver Lake/David Murray Quartet will perform in Sherwood Auditorium at the

La Jolla Museum of Contemporary Art.

One listen to *Only a Lad*, the new album by Oingo Boingo, brings to mind those film trailers for upcoming "comedies" in the Fifties ("You'll roll in the aisles to the wacky antics of this zany, madcap, laugh-a-minute riot!" etc.). And like those movies, which were never nearly as funny as promised, Oingo Boingo's brand of wacked-out musical humor seems at times a little dated, the parody not mocking enough, the snickering not quite evil enough, the barbs a bit dull-tipped from overuse. Still, the album — and the group — are enjoyable, if on a different level.

Oingo Boingo belongs in that category of "crazies" wherein dwell the Tubes, Split Enz, Boomtown Rats, and others of that ilk stretching back to the progenitors, the Mothers of Invention. While each group may take a different tack, they all strain to arrive at the same point in your brain that discerns the humor in a deadpan put-down, some tongue-in-cheek emoting, or a carefully orchestrated musical gimmick. For Oingo Boingo, (continued on page 10)

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(continued from page 8)

this stuff should come naturally, since they are the collective remnant of the original Mystic Knights of the Oingo Boingo, an avant-garde musical/theatrical troupe hailed for its largely improvisational, occasionally obscene, and almost always entertaining brand of absurdity.

Now an eight-piece band specializing in what I would describe as "new-wave cabaret," Oingo Boingo is musically superior to their competitors in the satire-cum-rock field.

Arresting arrangements and tight playing compensate for somewhat predictable treatments of such topics as dementia, sexual obsessions, and the lambasting of pop critics (which is, unfortunately, right on the mark). Despite their studio savvy, Oingo Boingo is definitely more a performance than a recording band, which is why, when they play in their native Los Angeles, you can't get in the door unless you were at the ticket window early. They will try to generate the same excitement when they perform with North County's Incognito next Wednesday night at Little Bavaria.

Five long years ago, in one of my first writing assignments for this publication, I covered a performance by piano player Bob Long at the now-defunct Stingaree club in Encinitas. Long was magnificent, in the way an old, comfortable,



OINGO BOINGO

worn-at-the-elbows corduroy coat can be magnificent. His rousing, funky, affectionate rendering of ragtime, boogie woogie, barrelhouse, honky-tonk, and jazz tunes had the small (but capacity) crowd on its feet for the better part of the evening. After that I lost track of Long, and often wondered where he was and how he was doing.

Now I see that he is scheduled to play here again, and I can't resist the opportunity to recommend his show to anyone with even the slightest interest in the kind of music best made on an old upright piano set against a wall on a sawdust-covered floor. Long will top a bill that

also features Eric Hybertson, this Sunday at the Old Time Cafe in Leucadia. It's unusual these days when a group can specialize in as arcane an idiom as that chosen by Manhattan Transfer and still find a relatively large audience. Their initial success a few years ago was easily traced to a then-current, campy fascination with the Thirties and Forties, and the Manhattan Transfer's four-part vocalese versions of old tunes fit the times like a velvet evening glove. Heavily influenced by the jazz singing of Lambert, Hendricks, and Ross, the Manhattan Transfer has always enjoyed a huge gay following, but has been spared

the night-at-the-baths pigeonholing that has pockmarked the careers of Bette Midler and others. In this they have been assisted by receiving some timely awards: a Grammy last year for "Best Jazz Fusion Performance, Vocal or Instrumental," and another for "Best Arrangement for Voices" for Janis Siegel's arrangement of "Birdland."

Slickly produced on record by Jay Graydon, the Manhattan Transfer is gradually moving toward a more open-ended repertoire that includes contemporary pop and rhythm-and-blues elements (on their latest album, *Mecca for Moderns*,

Siegel does a cover of the Sixties hit, "The Boy from New York City"). Contrary to what their record label would have you believe, the move toward the middle is intended to give the group more access to the airwaves and hence more exposure, money, and the rest. Not having seen them live, and having a rather limited appreciation for Art Deco vocals, I can't heartily endorse their concert here, but somehow I have a feeling that their performances are, well, fun. They will appear at SDSU's Open Air Amphitheatre this Saturday night.

There are few things a critic dreads more than the appearance in town of an artist who, he feels, is undeserving of anything higher than damning praise, and yet who has legions of adoring fans who will be sufficiently enraged by any negative remarks about said artist as to call for the critic's head on a Pyle's plate. So let me get this out of the way quickly: **Chuck Mangione** stinks. There.

Not only is Mangione the worst flügelhorn player I have ever had the misfortune to hear, but he is so flaccid a bandleader that I've often wondered how his sidemen could stay awake through rehearsals. I chuckle to myself every time I recall the day when, as a member of the *Tonight Show* studio audience, I watched the show's band toss scornful leers and pious grimaces back and forth when Carson referred to Mangione as "one of the greats."

(continued on page 12)

Get your tickets now  
Two B's Production in conjunction with FM 92.5  
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THE HOTTEST CONCERT  
THIS SUMMER  
JULY 26TH AT 8 PM

THE KING OF PUNK FUNK

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**TEENA MARIE**  
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Thursday, July 16  
**ROCK N' ROLL  
CONCERT**



With  
Special Guests



**THE  
Heat**

**La Paloma**



First & D Streets,  
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8 p.m.  
TICKETS \$4.50  
Available at the box office  
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**ALL SEATS RESERVED, \$12.50, \$10.50**

**LIMIT 4 TICKETS PER PERSON**

TICKETS AVAILABLE AT MAD JACK'S SOUND CENTERS,  
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TICKETS  
ON SALE  
MONDAY



July North, Laura Zwickelmer  
Phonics, 11425 Buena Vista, San  
Diego, 92126. Contemporary  
music, rock, and jazz. Friday  
8:00-11:00 p.m. Saturday 12:00-2:00  
and jazz piano. Free. Hertz  
Carrent and carpooling. Sunday  
10:00-11:00 p.m. Tuesday  
monthly poetry reading.  
Wednesday.

Pasadena, 1600 Coast Boulevard,  
Van Nuys, 91411. Mark Lesman  
Band, rock and roll. Thursday  
Moving Targets, rock. Friday and  
Saturday, Tom Miley Quartet, jazz.  
Sunday, Robert Lee Robinson, country  
rock. Tuesday, The Air Brothers,  
rock and roll. Wednesday.

Red's Place, 380 North El Camino  
Road, Encinitas, 92024. Contemporary.  
Thursday through Saturday.  
Call club for information.

Sandy's, 510 West Mission,  
Escondido, 92026. 4-Ever, rock  
and roll. Tuesday through Saturday.

Stage Coach Inn, 1863 Vista Way,  
Vista, 92083. Country. Thursday  
through Saturday. Call club for information.

Triton, 2530 South Highway 101,  
Cardiff, 92007. Ron Bottom,  
contemporary. Tuesday through  
Saturday. Russ Kirkpatrick,  
Southern soul and artistry. Sunday  
and Monday.

Valley Center Inn Saloon, 27555  
Valley Center Road, Valley Center,  
949-1466. Tail Cotton, country.  
Thursday through Saturday.



MANHATTAN TRANSFER

Thursday through Saturday.

Village Inn, 1433 South Mission  
Road, Fallbrook, 92036. Sky  
High, rock and roll. Thursday  
through Saturday.

Wayside Inn, 3050 Pico Drive,  
Carlsbad, 92008. Mellow jazz,  
Tuesday through Thursday; rock  
and roll. Friday and Saturday. Call  
club for information.

Windjammer, 2591 South Highway  
101, Cardiff, 92007. Upstairs  
lounge: Emergency Exit, rock and  
roll. Thursday through Saturday.  
Night Vision, jazz. Thursday  
through Saturday; Sky High,  
rock and roll. Sunday and Monday.  
Downstairs lounge: Barrie  
Cunningham, contemporary.  
Friday and Saturday.  
Yee Japanease Restaurant, 11616  
Berna Place, Rancho Bernardo,  
454-9131.

geography call San Diego information.

## Beaches

All the Way Inn, 42100 of Point  
Loma, San Diego, 92037. 224-2902.  
The Ram Band, rock and  
roll. Tuesday through Saturday.

Atlantis, 2507 Ingraham Street,  
Mission Bay, 92037. 808-1874.  
Luna and the Lullabies, country  
pop. Tuesday through Saturday.

The Beach Club, 1921 Bacon  
Street, Ocean Beach, 92232.  
Blas Wiland, rock and roll.  
Thursday through Saturday.

Blue Parrot, 1298 Prospect Street,  
La Jolla, 92037. Mose Allison,  
jazz. Friday and Saturday. Doc  
Olson's Diner and Jazz Band,  
Downland, Sunday. Gary Music Co.,  
Latin jazz. Monday. New Tuxedo  
Jazz Band, Downland, Tuesday. Billy  
Kirk Vibe Quartet, jazz. Wednesday.

Catamaran Hotel, 3999 Mission  
Boulevard, Mission Beach,  
408-1081. Eddie Kapay Trio,  
contemporary dance music.  
comedy and variety. Tuesday  
through Saturday.

Hotel del Coronado, 1500 Orange  
Avenue, Coronado, 92026. 435-6611.  
Ocean View Room: Jesse Davis,  
contemporary and variety. Tuesday  
through Saturday. Casino Lounge:  
Mr. Lucky, piano bar. Thursday  
through Monday.

Hotel del Coronado, 1500 Orange  
Avenue, Coronado, 92026. 435-6611.  
Night Vision, jazz. Thursday  
through Saturday; The Ella Ruth  
Piggy Quartet, jazz. Monday  
through Wednesday.

Marlin's, 765 La Jolla Shores  
Drive, La Jolla, 92037. Les  
McCann Quartet, jazz. Thursday

through Sunday; Ron Saterfield  
and Kevin Lettice, jazz. Monday and  
Tuesday; Eddie Harris Quartet, jazz.  
Wednesday.

El Mono Restaurant, 1843 Quivira  
Road, Mission Bay, 922-2863.  
Juana Franco and her group,  
flamenco music and dance.  
Thursday through Saturday.

Halcyon, 4258 West Point Loma  
Boulevard, Loma Point, 922-9559.  
Taxi, rock and roll. Tuesday  
through Saturday. Four Eyes, rock  
and roll. Sunday and Monday.

Haligan's, 4325 Ocean Boulevard,  
Pacific Beach, 274-3474. Steve  
Vase, soft rock. Tuesday through  
Saturday. Sheila, soft rock. Sunday  
and Monday.

Hilton Hotel, Cargis Bar, 1775 East  
Mission Bay Drive, Mission Bay,  
276-4010. People Movers,  
contemporary. Tuesday through  
Saturday.

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La Chale, 5046 Newport Avenue,  
Ocean Beach, 922-5300. Ms. B.  
Lynn, rock and roll. Thursday;  
The Fishbubbles, 600 rock. Friday and  
Saturday; Ultra Violet, rock and roll.  
Sunday afternoon; Metro, rock and  
roll. Sunday through Tuesday.  
Push, rock and roll. Wednesday.

Mac's, 2966 Midway Drive, Loma  
Point, 224-2401. Colour, Latino,  
Wednesday through Saturday;  
Latino, Sunday, call club for  
information; the Blitz Brothers,  
rock and roll. Monday and Tuesday.

Moby's Deck, Adam's Rib  
Restaurant, 1403 Rockaway Street,  
Loma Point, 226-1871. Scrimshaw,  
Thursday through Saturday; Gary  
Sherwood, contemporary. Tuesday  
and Wednesday.

Mem's Saloon, 945 Garnet Avenue,  
Pacific Beach, 488-9598. Angely,  
rock and roll. Tuesday through  
Sunday.

Mustang Club, 3595 Sports Arena  
Boulevard, Loma Point, 922-5306.  
Amy Rice and A Touch of Country,  
country. Tuesday through  
Saturday.

Old Pacific Beach Cafe, 4287  
Mission Boulevard, Pacific Beach,  
276-7222. Jim Hawley,  
contemporary. Wednesday through  
Saturday; the Critics, country and  
rock. Sunday through Tuesday.

Orange Tree, La Jolla Village  
Square, La Jolla, 455-6964. Jeff  
Proctor, soft rock and country.  
Friday.

Rodeo, 8890 Via La Jolla, La Jolla,  
457-5596. The Dallas Collins Band,  
contemporary and rock. Tuesday  
through Saturday; Bratz, rock and  
roll. Sunday and Monday.

Sakia's, 4250 West Point Loma  
Boulevard, Loma Point, 223-9138.  
The Shreve Brothers Jazz Quartet  
with Sharmen Duran, jazz.  
Wednesday through Saturday; Kirk  
Hoffman, jazz. Sunday.

Se Cas, 6728 La Jolla Boulevard,  
La Jolla, 454-0366. Eleanor  
Fridstrom and Jesse Pessoa,  
Paraguayan folk harp. Wednesday

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roll. Sunday and Monday.

Sakia's, 4250 West Point Loma  
Boulevard, Loma Point, 223-9138.  
The Shreve Brothers Jazz Quartet  
with Sharmen Duran, jazz.  
Wednesday through Saturday; Kirk  
Hoffman, jazz. Sunday.

Se Cas, 6728 La Jolla Boulevard,  
La Jolla, 454-0366. Eleanor  
Fridstrom and Jesse Pessoa,  
Paraguayan folk harp. Wednesday

Wendell, rock and roll. Sunday  
and Monday; The Normals, rock and  
roll. Tuesday and Wednesday.

La Chale, 5046 Newport Avenue,  
Ocean Beach, 922-5300. Ms. B.  
Lynn, rock and roll. Thursday;  
The Fishbubbles, 600 rock. Friday and  
Saturday; Ultra Violet, rock and roll.  
Sunday afternoon; Metro

# King Biscuit Blues

Thunderbird Records Artists  
Thursday - Friday - Saturday

**Auditions**  
Monday

**Evasions**  
Tuesday - Wednesday

**The Mandolin Wind Restaurant**

308 University Hillcrest 297-3017

Kearny Mesa, 277-9800: Pub, rock and roll. Thursday: Metro, rock and roll. Friday and Saturday: rock and roll. Sunday: club. Information: Dirk, R.J., hot Southern rock. Monday and Tuesday: Metro, rock and roll. Wednesday.

London Opera House, 5404 Balboa Avenue, Claremont, 279-2390: Crack-a-Noon, contemporary. Tuesday through Saturday: Dusty Deal, contemporary. Sunday and Monday.

Monterey Whaling Company, 687 Camino del Rio South, Mission Valley, 291-1638: Russ Kirkpatrick Band, Southern soul and artistry. Wednesday through Saturday: Poison Ivy, rock and roll. Sunday through Tuesday.

The New Box Office, 4450 Avarado Canyon Road, Mission Gorge, 294-5644: Dow Jones and the Industrials, rock and roll. Thursday: Enforcer, rock and roll. Exciter, rock and roll. Friday: the Pleasants, rock and roll. The No No, rock and roll. The Lost Boys, rock and roll. Saturday.

Pal Joey's, 7245 Linda Vista Road, Linda Vista, 277-8811: Country Justice, country western, Friday and Saturday.

Pal Joey's, 5147 Waring Road, Allied Gardens, 286-7872: Pro Brigham, swing and oldies, Friday and Saturday.

Palomares Cocktail Lounge, 5821 Mission Gorge Road, Mission Gorge, 280-4698: Johnny West, country western, Friday and Saturday.

Reuben's Plunkhouse, 7637 Balboa Avenue, Claremont, 278-7373: John Becker, folk rock, variety. Tuesday through Saturday.

Split, 1130 Buena Vista, Bay Park, 276-3993: The Steamers, rock and roll, with guests. Thursday: Girl Talk, rock and roll, with guests. Friday: Beachie and the Beachnuts, rock and roll. The Rick Elias Band, rock and roll. Saturday: the Rick Elias Band, rock and roll. Tuesday, Throwers, ska-reggae, Wednesday.

Springfield Wagon Works, 5255 Kearny Villa Road, Kearny Mesa, 565-2272: The Spud Brothers, music of the 40s, 50s and 60s. Thursday through Saturday.

Stadium Club, 6905 Fairmount Extension (at Twin), Mission Gorge, 282-3286: Legend, country rock. Thursday through Saturday.

The Leo's, 6333 Mission Gorge Road, Mission Gorge, 280-9944: Laura Zamboni, jazz guitar and vocals. Wednesday through Saturday.

Wrangler's Room, 6606 Mission Gorge Road, Mission Gorge, 280-6263: E. Zane Wood and Blazing Saddles, country western. Wednesday through Sunday.

## San Diego South

Anthony's Harborview, 1355 North Harbor Drive, downtown. 232-6266: Gary Puckett, rock and contemporary. Tuesday through Saturday.

Black Frog Restaurant, 4672 Federal Boulevard, East San Diego, 284-5797: Sany featuring Paul Bunyan, jazz. Wednesday and Thursday: Wave, jazz. Friday and Saturday: jazz jam session. Sunday.

Boat House, 2940 Harbor Island Drive, Harbor Island, 291-8010: Ohi Ridge, contemporary, variety, comedy. Tuesday through Saturday: Jon Sanzovet Group, contemporary. Sunday and Monday.

Bombay Bicycle Club, 2806 Shelter Island Drive, Shelter Island, 224-2483: Masa, Latin fusion jazz. Thursday: Charles MacPherson, jazz. Friday and Saturday: open jazz jam session. Sunday and Monday: audition nights. Tuesday and Wednesday.



**The Mexican Restaurant**

## Shooters, margaritas and fabulous food

Enjoy legendary happy hours in The Village Cantina, authentic cuisine from Mexico and one of the most beautiful settings in the West.

**LIVE ENTERTAINMENT & DANCING**

**Jaime Moran**  
- live jazz and rock 8:30 p.m. to 12:30 a.m. Fridays, Saturdays & MONDAYS  
**Esteban & Christina**  
- traditional Mexican music, 1:00 to 6:00 p.m. Thursdays through Sundays.

The Mexican Restaurant - it's everything a Mexican restaurant should be, and more.

**LUNCH:** Mon.-Sat. 11-13, Sun. 2-4;  
**DINNER:** Nightly from 5;  
**SUNDAY BRUNCH:** 10:30-2;  
**HAPPY HOURS:** 4-7 weekdays, all night Mondays.  
Call 232-7581

In Seaport Village, Pacific Highway at Harbor Drive



**Zany. Off The Wall**



Thursday-Saturday  
**David Bradley**  
And The Music Band

Every Sunday & Monday

**Happy Hour**  
Thursday & Friday 4-8 p.m.  
Draughts 35¢ - Well Drinks 50¢  
Calt 75¢ Domestic Beer 50¢  
Imports \$1.00  
Doubles night every Tuesday  
9 p.m.-1 a.m.  
All well drinks are doubles

Tuesday-Wednesday  
**the Harpads**  
KICKIN' THE BELL

4302 Mission Blvd., Pacific Beach 270-3220

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CONCERTS - THEATRE - SPORTS  
BEST SEATS & LOWEST PRICES  
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**CHUCK MANGIONE**  
BLUE OYSTER CULT w/PAT TRAVERS  
1st 15 rows available now!  
**R.E.O. SPEEDWAGON**  
PRETENDERS in L.A.  
JULY 21  
JULY 24  
JULY 31  
SEPT. 1, 3 & 4

A small refundable deposit guarantees you choice seats to:  
**THE ROLLING STONES**  
IN LOS ANGELES ONLY  
ALSO COMING SOON

**KINKS & SPRINGSTEEN & SANTANA**

22 TOP-AC/DON VANE-HALEN-WHO-GRATEFUL DEAD-UFO  
BARRY MANILOW-BLONDIE-ROD STEWART-CHEAP TRICK  
BOWIE-DEVO-PAT BENATAR-GEORGE BENSON-CARS  
BOB DYLAN-AL DIMOLA-SCORPIONS-TRIUMPH-B-52's  
JOURNEY-EAGLES-KENNY ROGERS-EARTH, WIND & FIRE  
CHARGERS AND MORE.

CONCERT PHOTOS ONLY \$4.50 W/FRAME  
Call now or stop by soon  
**223 & 2355**  
11-6 Mon.-Sat.  
3233 Midway Dr. (in the Sports Arena area)  
24-hour phone information

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3233 Midway Dr. (in the Sports Arena area)

24-hour phone information

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24-hour phone information

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24-hour phone information

## THE NEW BOX OFFICE

Thursday, July 16

**DOW JONES & THE INDUSTRIALS**

Friday, July 17

**ENFORCER with EXCITER**  
A Scorching Presentation

Saturday, July 18 - Three bands

**FEXES**  
with  
**NO NOZ**

**THE LOST BOYS**

Admission is free until 9:00 p.m.

## Hill House RESTAURANT & BAR



Light Country Rock  
Monday-Saturday 8-1

**Barrie Cunningham**

Rock-a-billy, Country Rock & Contemporary  
Sunday 8:30-12:30

Reservations recommended for lunch, dinner and Sunday Champagne Brunch. Banquet facilities available. 4730 Via de la Valle - Del Mar - 755-6614 In the Flower Hill Mall

4730 Via de la Valle - Del Mar - 755-6614

In the Flower Hill Mall

4730 Via de la Valle - Del Mar - 755-6614

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In the Flower Hill Mall

4730 Via de la Valle - Del Mar - 755-6614

In the Flower Hill Mall

4730 Via de la Valle - Del Mar - 755-6614

In the Flower Hill Mall

4730 Via de la Valle - Del Mar - 755-6614

Cafe del Rey Morn, 1549 El Prado, Balboa Park, 234-8511: The Jacktraws, new Renaissance variety. Tuesday through Saturday and Sunday afternoon.

Chateau Lounge, 3623 College Avenue, College Grove, 582-5820: Birdie Carter Trio, jazz. Thursday through Saturday, Sunday afternoon.

Crossroads, 345 Market Street, downtown, 233-7856: Zaz, jazz. Thursday through Saturday.

Doc Masters, 2051 Shelter Island Drive, Shelter Island, 223-2572: The New East/West Band, rock and roll. Tuesday through Saturday; Bill Brackett, X-rated comedy, Sunday and Monday.

Doodles, 4125 El Canon Boulevard, East San Diego, 283-6981: Paul Griggs, piano bar, Monday through Saturday.

Drowsey Magda's, 3089 University Avenue, North Park, 298-5584: Collaboration, light jazz and classical. Thursday: Paul and Carla Roberts, traditional Irish, Appalachian, and East Indian music. Friday: traditional music. Saturday and Sunday: club for information; Host Night with Lou and Virginia Curtis, Monday; Siamia Cael Coll Irish Band, traditional Irish music. Tuesday; Larra, classical guitar duo, Wednesday.

Pat City/China Camp, 2137 Pacific Highway, downtown, 232-6686: Donny Rose, contemporary. Tuesday through Thursday; Sheila Harris, contemporary and pop. Friday and Saturday.

Palmcourt Hall, 3670 Fairmount Avenue, East San Diego, 569-7417: The Chicks, rock and roll. Nutrons, rock and roll. Violent Crime, rock and roll. Anti Trust, rock and roll. Friday.

Hammerheads, 4616 Wallace Street, Old Town, 295-0584: Joe Stewart, soft rock and country. Thursday and Sunday; Donny Rose, contemporary, Friday and Saturday.

Harpone Henry's, 2725 Shelter Island Drive, Shelter Island, 223-8242: Two the Maxx, contemporary and light jazz. Friday and Saturday.

Hollyhock Inn/Embarkation, Portofino Lounge, 1355 North Harbor Drive, downtown. 232-3863: Blue Springs, variety-country to punk. Tuesday through Saturday.

Hamphrey's, Half Moon Inn, 2241 Shelter Island Drive, Shelter Island, 224-3577: Fever, contemporary dance music. Tuesday through Saturday; Rita Moss, piano bar, Tuesday through Friday.

International Band, 4034 30th Street, North Park, 287-4718: Music talent night. Thursday: Viva Brazil, Latin jazz samba. Friday: Caribbean Salsa Group, salsa. Saturday: Randy Porter Jazz Quartet, jazz. Sunday: comedy night. Monday.

July Regier, 807 West Harbor Drive, Seaport Village, 233-4300: Connor and Dalton, country, country rock. Wednesday through Saturday.

Kewy George's, 6149 University Avenue, East San Diego, 583-5700: Country Paradise, country. Thursday through Sunday; jam session. Thursday.

Kung Food, 2949 Fifth Avenue, Hillcrest, 298-7302: Bob Ward, classical guitar. Thursday; Pat Kerber, classical guitar. Friday; Carlos X. Pena, vibes, Saturday and Sunday.

La Casa Blanca Restaurant, 2444 San Diego Avenue, Old Town, 295-6380: Ricardo Bielma, cava listening in Spanish and English. Friday through Sunday.

Mandolin Wind, 308 University Avenue, Hillcrest, 297-3017: Long Biscuit Blues, blues. Thursday through Saturday; Forcast, rock

**Poison Ivy**  
Sunday-Tuesday  
July 19-21 & 26-28  
887 Camino del Rio South  
Mission Valley 291-1638  
**MONTEREY MUSIC COMPANY**

**Dynamite Seats**  
**REO SPEEDWAGON**  
Friday July 31  
**BOC TRAVERS**  
July 24  
**STONES & SPRINGSTEEN**  
**★ MANILOW**  
1705 COLLEGE AVE. 582 6866

**Saska's Sports Arena**  
proudly presents  
Dinner & Dancing  
with The  
**SHREEVE BROTHERS JAZZ QUARTET**  
featuring the vocals of  
**SHARMAN DURAN**  
Wednesday through Saturday  
9:00 p.m. to closing  
Call for dinner reservations  
Sunday night jazz with  
**KIRK HOFFMAN**  
4250 West Point Loma Blvd. 223-9158  
No cover charge. Lunch served Mon.-Fri. 11:00-2:30  
Happy hour prices all day.

\_\_\_\_\_

**Female Mud Wrestling**



The original L.A. show featured on  
**Real People, Merv Griffin & Sun-up San Diego.**

Tuesday, July 21, 10 p.m.  
(Must be 21 yrs. old)

**COUNTRY  
BUMPKIN** **DANCE  
MACHINE**

1802 Palm Avenue (at 1st), Imperial Beach 429-1161

[illegible]

### Contemporary/ Top 40

[illegible]

**ESCONDIDOS  
DISTILLERY  
EAST** PAGES 17 AND UP

Thursday July 16

**TWEE EATERS**

with **FOUR EYES** and **this kids**

Fridays & Saturdays

*Therkin' Scavenger*

Sunday July 19

**The Neat**


Wednesday July 22 **this kids**

Coming July 23 **Code Blue**

Mission & Metcalf, Escondido

741-9393

741-9394



★ COUNTRY ★

**VALLETTA**  
the  
**Hypnotist**  
Thursday

---

**'200 Talent Contest**  
Thursday nights. Weekly cash prizes.

---

Tuesday - Saturday nights 8-45 p.m. - 1.30 a.m.

**Dance to Red Eye**

**7094 Miramar Road 578-1216**



# HALCYON

Tuesday—Saturday

**TAXI**

Sunday, Monday

**FOUR EYES**

*The Halcyon serves fine  
meals seven nights a week  
Great food at reasonable prices.  
Watch for midweek specials*

**BLUE MELODY  
RECORDS**

**Invites You to Our  
5 Year Anniversary**  
with Live Music by  
**THE BIG**

## Saturday July 18

## Enter our Free Drawings

'50 gift certificate	'25 gift certificate	Beatles Japanese
(5) Beatles Sergeant Pepper	The Who Interview	Led Zeppelin's "Object"
Gary Numan 2 LP Live	(5) Picture Records	
Drawing to be held July 24 8:00 p.m.		
All \$8.98 List LP's \$6.99	Fantastic Selection of \$2.99 & \$3.99 Specials	

## Import Books & Magazines

Used and Out-of-Print 45's &amp; Albums

Buttons      Magazines and Books      Patches

Fantastic Selection of Rare LP's, 45's, EP's  
from Europe to Japan

Free video showings of rock concerts

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# SPIRIT

Thursday (tonight)  
BY POPULAR DEMAND  
**The Forks**

## AND The Sop Martyrs

**Friday Girl Talk**

FEATURING THE EROTIC GARDEN GODDESS  
**Lauralei**

## The Magnets

AND  
**The Dean Machine**  
FORMERLY CHUCK AND THE TIGERS AND  
INTRODUCING  
**X-Offenders**

**Saturday** FROM L.A., THE OBNOXIOUS, CRUDE, LOUD, DRUNK, BUT HIGHLY SKILLED RHYTHM & BLUES

## Beachie And The Beachnauts

MEETS THE KING  
**The Rick Elias Band**  
EACH BAND DOES 2 SETS APIECE. THIS SHOULD BE ONE OF THE BEST DANCE  
FEST SHOWS OF THE YEAR - A REAL PARTY AFFAIR.

Tuesday 21st

FEATURING  
**The Rick Elias Band**

**STAFF RECORD ARTISTS**

**The Puppies** AND **DEX 2**

FREE TO ALL KGB CARD HOLDERS — \$1.00 TO ALL OTHERS. BRING OXYGEN MASKS AND YOUR OWN SEAT — THERE WON'T BE ANY LEFT.

Wednesday 22nd  
JOE D'AMICO'S **Flexies** **Some Philharmonic**

**Coming:** 23RD - AND EVERY THURSDAY - THE RICK ELIAS BAND AND POISON IVY.  
24TH - BECKY AND THE BLU TUNES AND THE MONROES.  
25TH - THE PUPPIES, SOME AMBULANTE, AND SOLD STATE.  
IN HONOR OF THE ROYAL WEDDING

[illegible]

**Folk/Ethnic**  
 Mary Adams: *(H)ungary's*  
 Caribbean Salsa Band:  
*International Blend*  
 Colour: *Match's*  
 Lou and Virginia Curtiss: *Drousy*  
*Maggie's*  
 Esteban and Christina: *The*  
*Mexican Restaurant*  
 Juana Franco Flamenco Group:  
*El Soro Restaurant*  
 Eleanor Fridstrom and Jesse  
 Pessoa: *Ni Casa*  
 Jim and Theresa Hinton: *Blarney*  
*Stone Pub*  
 Jim Horzen Polka Band: *Little*  
*Bavaria*

Mosaico Flamenco Trio: *Old Time Cafe*  
 Playhouse  
 Walt Richards: *Old Time Cafe*  
 Paul and Carla Roberts: *Playhouse*  
 Maggie's  
 Siamsa Gael Ceili Irish Band:  
 Playhouse Maggie's  
 Viva Brazil: *International Island*  
 Womensong: *Old Time Cafe*

**Jazz / Blues**  
**Mose Allison:** *Blue Parrot*  
**Lori Bell and Shep Meyers:** *Prophet*  
*Vegetarian Restaurant*  
**Bruce Cameron Ensemble:**  
*Triton/San Diego*  
**Birdie Carter Trio:** *Chateau*

Chicago Shakers: *Hellbaiters* w/ Bill  
Shaker  
Collaboration: *Firestorm* w/ Chicago  
Dance of the Universe Orchestra  
Alpharion  
Gary Music Co.: *Blue Parrot*  
Leslie Gold: *Slaughter Harbor*  
Island  
Guideline: *Scrubbers Harbor* Island  
Eddie Harris: *Flam's*  
Kirk Hoffman: *Neska's*  
King Biscuit Blues: *Mardi Gras* Win  
Billy Kaye Vibe Quartet: *Blue Parrot*  
Butch Lyle: *Islandia Hotel*  
John Lewis: *Anchor Inn*  
Bob Long: *Old Time Cafe*  
Charles MacPherson: *Flamboy*  
Biscuit Club

Tom Marley Quartet: *Providence*  
Joe Marillo Quintet: *Larkin's*  
Masa: *Johnny Becks's Club*  
Les McCann Quintet: *Larkin's*  
Jaime Moran: *The Mexican*  
Restaurant  
New Tuxedo Jazz Band: *Blue*  
Parrot  
Night Vision: *Chuck's Steak House*  
Doc Olson's Dixieland Band: *Blue*  
Parrot  
Tomy Ortega: *Fish House West*  
The Ella Ruth Piggee Quartet:  
*Chuck's Steak House*  
Randy Porter Jazz Quartet:  
*International Blend*  
Ron Satterfield and Keyon Lettuz:  
*Elkino's*  
Saxe: *Black Frog*

Shreeve Brothers Jazz Quartet:  
Naked  
The Smart Brothers Riverboat  
Revue: *Robert E. Lee*  
Storm: *Fish House West*  
Tumbau Jazz Ensemble: *Fish  
House West*  
Two the Maxx: *Thompson Henry*  
Viva Brazil: *International Blues*  
Wave: *Black Frog*  
Laura Zambor: *The Love's  
Lies: A Soundtrack*

### Everything Else

*Iron Embarradero*  
**Michael Barrille:** Las Vegas style  
*midway, Circle K, 7/11, etc.*  
**John Barker:** folk rock & *Rebirth*  
*Plunkin' time*  
**The Bass Went Home:**  
*raretye, midwest to new wave*  
*McFadden's*  
**Ricardo Belman:** *easy listening, 1950s*  
*Costa Rica*  
**David Bradley and the Maniac**  
*Band: originals and comedy*  
*Joe Murphy's*  
**Frs Brigham:** *swing, oldies*  
*raretye, Lorenzo's, Pal Joey's*  
**Donna Cotoquinos (bn. Tom)**  
*Horn's Lighthouse*  
**David Allen Cruz:** *easy listening*

**Yak Japanese Restaurant**  
Dirk Debonaire and the Boat  
People: raw, tasty variety.  
**Firebird Restaurant**: Escondido  
Dressily (Old No. 2)  
**Thayer-Kleider Diner**: classical  
guitar, Royal Alberts  
**Dan Grant**: bossa al guitar.  
Prophet Vegetarian Restaurant  
**Paul Gregg**: jazz bar, blues.  
**The Jackstraws**: raw, R&B/soul  
variety. Cafe del Rey Motel  
**John Kelley**: mellow music.  
Malibu area  
**Pat Herbert**: light bossa al, King  
Food Hall rest.  
**Russ Kirkpatrick**: southern soul  
and country. Dobson Café

Monterey Whaling Co.  
 Llamas: *live on guitar* (div. Drums)  
 Maggie's  
 Fran Loshota and Karl Christ: *live*  
*(performing)* Anchorage Fish Co.  
 Magic II: *live* (at Shattuck Harbor  
 Island)  
 Rita Moss: *live* (at bar, Humphreys)  
 Mr. Lucky: *live* (at bar, Hotel del  
 Coronado)  
 Oh! Ridge: *live* (at temporary, variety  
 concert, Best House)  
 Orion Guitar Duo: *live* (at house)  
 People's Vegetarian Band: *live* (at  
 Rex Paris, 70% to live, at temporary  
 dance, house, Lotus Bloom)  
 Eddie Rapacy Trio: *live* (at temporary  
 variety concert, at house)

*Book*  
Steve Riden: *light, lyrical, al-*  
*luring of the '50s*  
Tony Soraci Trio: *drives through*  
*contemporary virtuosity, bolly*  
*finger workouts*  
The Spud Brothers: *music of the*  
*70s, 80s and 90s, Springfield*  
*(Jaguar Works)*  
Joe Stewart: *soft rock*  
*thumb-picked*  
Stone's Throw: *early rockabil-*  
*lism, a/c, and rock 'n' roll*  
Tarbar Island Old Time: *alt-*  
*ernative*  
Bob Ward: *light, far-out, funny*  
*food habits*  
Jimmie Williams: *easy listening*  
*classic hits*


**RODEO**  
Phone 457-5596  
**Entertainment**  
Dallas Collins Band!  
Tuesday thru Saturday 9:00 p.m. to 1:00 a.m.  
—BRATZ—Sunday & Monday 9:00 p.m. to 1:30 a.m.

**August 2nd is  
Rock 'n Roll Sunday**  
Featuring: Tweed Sneakers  
Bratz & Moving Targets  
Door Opens at 4:00 p.m.  
Entertainment begins at 5:30 p.m.  
**3 BANDS FOR \$3.00!**

Lunch, Dinner, Cocktails, Live Entertainment & Dancing.  
La Jolla Village Drive & Villa La Jolla Dr.  
You must be 21 or over to drink.


**The Voyager**  
proudly presents

**BOGART**



**Tuesday—Saturday**  
**9:00 p.m.—1:30 a.m.**

**Kamikaze night every Wednesday 75¢**  
**Always the finest entertainment**  
**in San Diego.**

Available for private parties — No cover  
at **THE Voyager** 

**1901 Shelter Island Drive 222-0421**

# A Del Mar Tradition

<p>Thursday, July 16</p> <p><b>Mark Lessman</b> <b>Band</b></p>	<p>Friday &amp; Saturday, July 17 &amp; 18</p> <p><b>Moving Targets</b></p>
<p>Tuesday, July 21</p> <p><b>Robert Lee Kolb</b> <b>Band</b></p>	<p>Wednesday, July 22</p> <p><b>Air Brothers</b></p> <p style="text-align: right;">Sunday <b>Pacific Jazz &amp; Electric Co.</b> 7:30 - 11:30</p>

**OUR ENTIRE MENU SERVED DAILY TIL 9 PM**

*...or become your place for Saturday & Sunday brunch*

*Why not try us for dinner ... Featuring fresh fish specials daily*

**1010 COAST HIGHWAY**  
DOWNTOWN DEL MAR  
CALL BOB MORGAN 456-0100

**ON THE SAND**

**in Del Mar, P.O. Box 934**

**GARY  
PUCKETT  
SHOW**

Now Playing

**Anthony's  
Harborside**

Entertainment from 8:00 8:30 9:00 9:30 10:00 10:30 11:00 11:30 12:00  
Dinner 12:00-1:30 Lunch 1:30-2:00 Dinner 6:30-9:30  
For reservations phone: 234-8338 • Lunch 11:30-4:00 Dinner 6:30-9:30

**Dale & Terry**

On a return engagement from Palm Springs, Dale & Terry will entertain you with some great music, perfect for dancing! Tuesday through Saturday from 8:30 p.m. to 1:30 a.m. in La Hacienda Lounge.

**LA HACIENDA  
RESTAURANT**





[illegible]

10-6 PM  
SUPPLIES LIMITED TO STOCK ON HAND

**POW**  
IS THE WORD

**PARKWAY PLAZA**  
(next to 31 Flavors)  
433 Fletcher Pkwy.  
**287-3732**

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47

9800 miles, 1350 Imperial  
racer, 5'50 King size water-  
t., 1200 Portable waste-king  
rue. SeS-4471 evenings.

REFRIGERATOR frostfree  
size: Perfect condition: \$125

45.  
 18 bumper pad 56 Gate 53  
 52 Stereo component can  
 shape coffee table 525  
 or evenings  
 white wood head & base

2 children from San Diego  
\$1.75 - water, 1.50 - 2.50 - 3.00 -

Sunbeam Le Chef, never  
Received gift. Retains for  
or 575-485-8327 weekends

月華園 

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Mandarin Cuisine

**A Very Special  
Dining Experience**

Superb Mandarin Cuisine,  
prepared in the finest traditions  
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Cocktail Bar • Banquet Facilities  
Reservations Accepted.

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**223-9800**

**PARK FREE**  
In Glasshouse Square Garage on Sports Arena Blvd.  
Then follow arrows to Yet Wah.

# 95¢

## LUNCH SPECIAL

11 AM - 2 PM

WORLD'S BEST & ONLY



MON	TUE	WED	THU	FRI	SAT
 Bones	 Beef	 Chicken	 Pork	FRIED FISH	 Leaf

Management reserves the right to substitute

**FOR LIMITED TIME ONLY**

**1749 GARNET AVE**  
**Pacific Beach, CA 92109 Ph. 272-7410**

- LIVE MUSIC by Ramblin' Rose
- FREE cake, lemonade, balloons
- Drawing for prizes

\_\_\_\_\_



In celebration of the royal wedding, The Kings Mill is offering the Royal Couple **Prime Rib dinner for Two** — a complete dinner with all the trimmings, including a small carafe of wine and dessert! Do join us any evening from 5 p.m. to 7 p.m. If a bountiful **Sunday Brunch** is more your style, visit this Sunday between 9:30 a.m. and 2 p.m. Adults: \$5.95; Children under 12: \$3.50.

**The Kings Grille**  
For prompt seating, ring 297-2254  
Kings Inn, Hotel Circle South, Mission Valley



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Pizza, Salad, Lukagn, Spaghetti, Garlic Bread,

**\$7.25 for 2**

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**\$2.29**

**\$2.39** per person  
Every Monday Spaghetti  
Every Tuesday Rigatoni

Vegetarian Special  
**Eggplant Parmigiana**  
Serves 4 with salad

**\$3.59** per person

And, don't forget our giant drinks in the lounge.

**mission center exit, mission valley**



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Reservations **224-3568**  
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2 eggs, any style. Your choice of two of the following: brown rice, fruit, honey bran muffin, corn bread, hash browns, or whole wheat toast. Coffee or Herbal Tea.

Weekdays from 7 am-11 am

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### Kung Food

#### **Vegetarian Cuisine**

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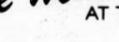
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**CHERRY BEACH:** 1295, 1 bedroom, 2 bath, full kitchen, fireplace, hardwood floors, tile floors, granite counter tops, stainless steel appliances, in-unit laundry, hardwood floors, large patio, ocean view. \$125,000. Call 408-251-1000.

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# THE READER PUZZLE

No.165 Fly Paper

By Don Rubin

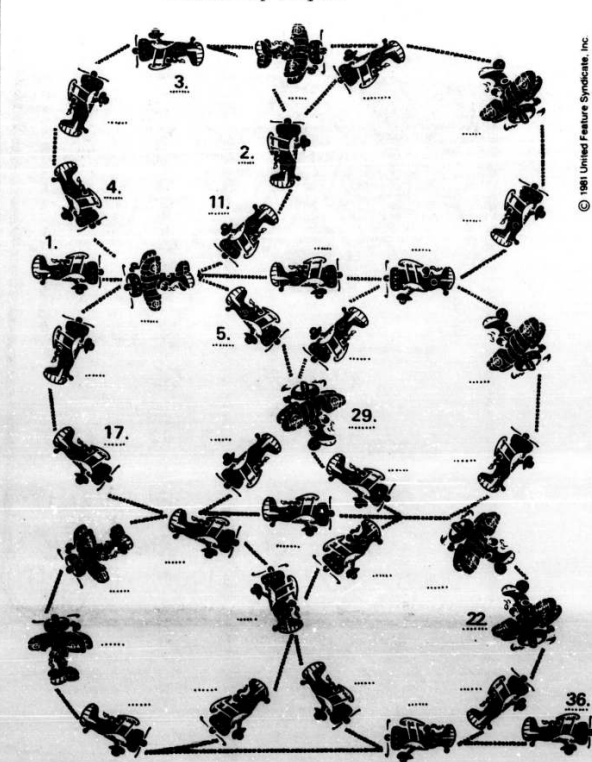
For your comfort and safety, please extinguish all smoking materials and make sure that all seatbacks and trays are in their full, upright, and locked position.

This week's puzzle is sort of an acrobatic connect-the-dots. Using the illustration at the right, see if you can retrace our plane's path through the various stages of its status. (We've numbered a few to help you out.)

We'd like to call your attention at this time to the small white bag in the seat pocket directly in front of you.

Rules of the Game

- Prizes for solving the Reader Puzzle will be Reader T-shirts.
- All entries in the Reader Puzzle contest must be received by the Reader (addressed to Reader Puzzle, P.O. Box 80803, San Diego, CA 92138) by 9:00 a.m. Friday, eight days following the issue date.
- All entries must be accompanied by your name, address, and shirt size (S, M, L, XL).
- Employees of the Reader and their immediate families are not eligible.
- In the event of disputes or tie decisions of the judges will be final, and arbitrary. We've only got five T-shirts a week to give away, so we'll have a lottery.
- All answers must be entered in the space allotted on the puzzle page. And please, no phone calls or trips to our office.
- One entry per person.



Winners of last week's Reader Puzzle #163, 'Aunt's Our Line'

The correct solutions, starting from the top left and following the line, were:

Police (not sky or picket or side or fire or Over-the-Clothes)

Line-up

Plumb or Transit or even

Start from the top or border or property, etc.

Not (not telephone or party) or Close

Short (not train or railroad, neither of which even begins to explain the word "rent")

Finish

Bus or Neck

Life (not palm or curved)

"I would like..." (not song or melody or hair)

Assembly or Production (not gas or fuel)

Dead (not story or date or by-)

Red (not danger or fuel or last)

The odds (or betting line) against getting them all right were roughly six to one. There were 129 entries.

The T-shirt winners are:

1. Dave Garvin, San Diego

2. Teri Baugh, San Diego

3. Richard Miller, Cardiff

4. Ted Dougan, Olivenhain

5. Robert Fonseca, Del Mar

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