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Abiga Atrica 194,900,4 perbicini 7 both un-sumabili biri circi sici matsi atrici charini atri are vici set inpi 08 ci

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entistic on carry 2nd 177500

CEVAN VIEW Southlike South

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ACKEDBL APTISTS occur her home in fin-mask. Mexico Maura pau cop and spet. Seep to sound of such loss for emel Exci-lege to sound of such loss for emel Exci-ter sees. 37:500 276-9944.

HOUSE FOR SALE by owner. 5 bedooms. 4 barts. 7 latters Large conner bit. Reducod. Squares and 7 latters. Large conner bit. Reducod. Squares and 52 per mores. 15-50 or best offic. Squares and 15 per mores. 15-50 or best offic. Squares and 15 per mores. 15-50 or best offic. Squares and 15 per mores. 15-50 or best offic. Squares and 15 per mores. 15-50 or best offic. Squares and 15 per mores. 15-50 or best offic. Squares and 15-50 per mores. 15-50

MYTRI CRELE-Necol Mission Visary push large south work that are standard from the second of the seco

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GREAT ASSUMPTION: East Normal Heights near Caryons: 2 bedrooms: 1 bath doll house, owner will cary 2nd: 129,900, 276-0321.

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CLAREMONT 3 bedroom, 2 bath home for sale by owner. Localed in mountain area, 596,000. 11.5% rate on 571,000, assumable/AfTD. Call Kilpatrick mornings at 459-0179 or 459-2336.

NO MONEY DOWN. Spectacular 2 story con-dominum with garage near University Towne Cente. (Dieguenos project). 2 bedioom plus den. Total monthly payments. \$1300. \$115,000. 455-7910.

2 BEDROOM, 2 BATH condo. Spacious: excel-lent condition: 9-1/896 assumable loan: 572:500. 571-1636. Jans or 566-0947 after 5:30pm.

571-1636, Jamis iz 360-0797 atter 3 36001. 5 BEDROOM 2 BATH spacious redecerated Claremont home Fireplace, ferried backgard, earthfornes. Assume 580,000 in loans. Try \$12,500 down owner carry balance on \$119,500 pnce. Mike 295-0802, 226-1545.

BY OWNER, 3 bedroom, 2 bath Londo, Assume 10.75% loan, Above Mission Valley, Good terms, 185, 900, 273-1011, after 5pm or anytime

BY OWNER. Penasquitos. 3 bedroom, 1-1/2 bath View pool patio. \$69,000, 278-2017. CANYON RIM TOWNHOME. End unit, fireplace, many upgrades. Assume 183,000, best location. Includes double garage. Asking \$105,000. 270-9703 momings.

BUILD YOUR divani home. Vacant loss, 2 of last few in Mt. Helix. Beautiful view, 1/4 plus acre. 445-4450 or 445-5501

584,900 LA MESA TOWNHOUSE. Assumable loan, Parkway Villas. 2 bedroom, 2 bath, fire-place, garage, large patio, cathedral ceilings, all amerities acquaric master bedroom, 579, 7321.

TWO BEDROOM, one and one-half bath, sec-ond floor condo, University City, The Rate, Gar-age, pool. Adults, ideal location, near UCSD, University Towne Centre, \$92,500, 453-3129.

NEW 3 BEDROOM, 2 bath house in beautiful wooded Mendocino County, north of San Francisco. No smog no crazy freeways. \$81,000,20% down, 1027, 994-669.

POINT LOMA FRER, huge old mansion with guest cottage on private carryon needs T.L.C. Drive by 2781 Chatsworth then call Daphne 454-8465, 3197,500 ftrm.

BY OWNER -1 bedroom 2 butter frence-Geren
graphed must cell Assure targe PHA at 10%,
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COMPORTABLE COLARITY Sarrer conds: 2
COMPORTABLE

TOWAHOME: ATTRACTIVE 2 bedroom, 1-1/2 bath, patio, pool, buses, near all. \$59,900. 11-3/46 assumable, 420-9185, 296-3973.

2 BEDROOM, 1 BATH luxury condominium South Bay, excellent opportunity for investor young couple to assume low interest loa priced far below marker, 558,000, 423-9733.

MIRAMESA 2 bedroom, I bath home by owner. 577,500 (37600 down, 5775 per month PMI). Large yard with fluit trees 566-3594

569,900 MISSION VALLEY CONDO, 2 bedroom. I bath Assumable 12-1/4% loan. Garden complex. Full ammenties. Air conditioned and upgraded. Greg or Party 265-5771, 281-9716.

4 BEDROOM WITH pool 2-1/2 bath, den din-ing room, fireplace, patio, built-ins, wallpaper and carpeting, 120,000 will assume, 12-3/4%, loan, 190,000 by owner, 690-9598.

3 BEDROOM 2 bath home, \$95,500 Excellent condition in Mt. area, \$12,500 down owner will carry ATTD of \$83,000 at 13% Keyer 452-1094 IMMACULATE SPACIOUS sastefully decorated 3 bedissom 2 bath home in Mira Mesa. 11-3: 4% assumable loan: 189: 500: 271-6344

HOUSE IN LA MESA 4 bedrooms, large covered palos private yard subst neighborhood Assumace 577,000 461-7803.

CONDOMINUM HOME from 2 bedwarm centrific size with who is attended to 50 skylights garden but a label diversectionly building shown C, apparement \$104,900, 275-2320.

13 ACRES IN Nombern Castornia man city of Abutas that scalar for further cupdocession. 53:00. For mon. eff. misson consist. Danny: Work 271-7330, from: 272-8506.





ANDREW PIOTROWSKI

San Diegans reminisce about World War II

"I was pregnant with our first child and we were remodeling the house, our first home in San Diego, while listening to the radio. Suddenly the programming was in-terrupted and the announcer stacred say-ing Pearl Harbor was being bombed. At first we thought it was two morbes Care first we thought it was being bombed. M first we thought it was just another Orson Welles Wat of the Worlds-type thing so we listened to it very calmly. But as the news-cast went on, we began to realize, 'My God, it's real!'

"I remember riding downtown in the car that Sunday afternoon and there want' a soul to be seen, which was very unusual. We always had sailors in sight. Many. This sown was full of Newy. But then the streets were descrited and I was won. He was to be succeeded to the sail would will want to be succeeded to the sail what was going on until we pulled up in from of the followood Theater. Then my stagehond ran up and said, 'I guess we won't be doing a show tonight. They've how to be doing a show tonight. They've how to be doing a show tonight. They we have the said. Now we're in "Frances-Obnation".

The outbreak of war in 1941 transformed San Diego. Virtually overnight the city changed character from an isolated, quief little town to a fenetic city overflowing with strangers. The population increased sixty-seven per

four hours a day.

Wartime San Diego made national headlines all across the country. It became a media darling, earning the public's atten-tion in a way no advertising budget could ever hope to achieve. The popular national





magazines — Life, National Geographic, and the Saturday Evening Post — ran major San Diego-related stories. A motion picture, San Diego. I. Love You (1943, Universal Films), was written by Ruth McKenney and starred Louise Albritton and Robert Page. In a single year, the Eleventh Naval District alone released motion of the Company of t

Convair builds 100 bombers a week!

Planes were needed and that meant workers and that meant housing was needed, too. Keamy Mess and Linda Vista were built by flat, almost instantaneously-housing for 15,000 was constructed from scratch in less than 200 working days. Eleanor Roosevelt took special interest in the project and dedicated it herself. "Money was no object," rearlis Morrie Slayen, president of Morrie Slayen and Associates in San Diego. "And when money is no object, anything and every more than the standard of the s

under the War Acts Administration the

under the War Acts Administration the government itself would build been, equip them, and then lease them out to operators. We had big problems and we fought our way out, bought our way out, and every-body paid for a fightly. Shoot paid for a fightly. Shoot paid for a fightly the shoot paid fightly the shoot paid for a fightly the sh Until then the United States had been a major island, so to speak, surrounded by protective oceans on both sides, and until Pearl Harbor we had been immune to threats. The attack was stupid. It didn't accomplish that much, but it goth deander up. It was provocative in the extreme and we responded, all of us, each and every one of us. Everything was wrapped up in patriotism."

one of us. Everything was wrapped up in patrioisism."
Frederick McLaughlin was the plant superintendent at the height of Convair production. "Before the war you could be converted to the plant of the converted to the converted

ed for the war effort we got for the war effort. That was the first and only national

Workers needed "And we desperately needed workers, so they came in by the thousands and the tens of thousands from all over the country every week. And the women came into the plants, too. Before Pearl Harbor they were excluded; that was corporate policy. But when the war broke out, training schools when the war broke out, training schools were set up downtown and all over the city. Either that or we'd train them on the job. We'd take women in, give them a couple of weeks training with a rivet gun or whatever, and they'd become Rosie the Riveter. And they did one bellturg good job, tool A great bunch of workers!"

Clara Marie Allen was one such Rosie

the Riveter. She and her friend Con



the time; my friend Constance was teaching English, and many of our students were falling saleep in class. We then found o: they were working full time at Consist. They were already leading shull lives, and who could blame them? For those who sincerely tried to do both school and work — all the teachers cooperated and rived to be under

school and work — all the teachers coop-crated and tried to be useful.

"That's the overwhelming feeling I have about that time — everybody was pulling together and working hard. Well, not everybody, but the vast majority. We did have a common purpose, a common for the continued on page 10]

City Lights

A Catch Somewhere

Walk into any marina in any oastal city in this country and it's easy to charter a vacht for a day or two of sportfishing. It's been easy to do in San Diego llegal. Here, observers say as many as a hundred or more small-vacht 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 gnored 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 One person who expresses delight with that is Beverly Parsons, "I've been in usiness for four years but I haven't been properly authorized," she says. "Now can finally advertise and not have my hands slapped. The hoat owners can come out o the closet." Parsons her achts (known as "six-pacs in reference to the boats capacity for carrying six or fewer passengers). Instead she's a charter broker, she matche: 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 tha 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 charte 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 businessm or attorneys. Some are from Las Vegas, L.A., and elsewhere and only keep their boats here." She claims that the yachtsmen 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 district. "Nobody likes do something that isn't authorized," she explains. "They're tired of slinking around, of picking up at

One such vachtsman 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 Harb Island. Hubbard established the stand. Fruodard established in business anyway, charging \$850 for a one-day trip and \$1600 for two days. He says in the winter months he moved



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

Costa makes his living from his

fifty-foot Hawthorne, which he's named the Happy Kanai Albacore season just started, so all Costa's charter customers at 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 pound 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 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, are five percent to the port district, but he resents the additional fee (probably ten percent of his gross) that his the additional fee (probably ten percent of his gross) that his marina, Marina Cortez on Harbor Island, 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

Like most of the six-pac

charter service appeals to people seeking luxury and privacy, customers, he says, that are completely different from the ones who go out on they also have much less control over their own financial affairs than the six-pacs will arrangement.
Miller, whose grandfather 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

adds Hubbard, who claims the legalization of the six-pacs won't hurt the landings for that reason. Hubbard as 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 vice last were tisined these

voice last year joined those

existing situation.

Catherine Miller, president

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 much careful cathering the port to crack down on the six-pacs.

operating without authorizati out of the marinas. The last

port give its blessing to such operations. So Miller was bitter in the wake of the

change of policy.

She makes two major points

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

thing she wanted was to see the

calling for a review of the

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 exclusive control over local sportfishing. She says when the landings' leases were renegotiated back in 1970, Port Director Don Nay gave his specific verbal promise to her father that sportfishing would not be allowed from any sites other than the landines. But other than the landings. But Miller says when she reminded two weeks ago, commissioners of that two weeks ago, commissioner Maureen O'Connor retorted,
"Don Nay may have promised you that, but that doesn't matter now. We're the ones who set the policy."

Will Surfers Soon Shoot Peers?

Both surfers took off on the same wave one gray morning last January. They emerged from the covey of about thirty surfers bobbing outside the breakers at the jetties off Cartsbad. near the warm-water outfall of the Encina power plant. Larry Rahards was a few feet in front of Steve Cram on the four-foot wave, and 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 were exchanged. It happens all

the time.
Cram rode the wave as far as he could, while Richards paddled back and caught another one. As he rode the

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 roiling breaker. Cram says he was merely trying to go through the wave and that his board wave and that his board accidentally slipped out from between his legs and bumped into Richards. Either way, when Richards surfaced, he 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," inters 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 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 prosecuting the case — himsel a surfer — had reviewed the

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

City Lights



surfers to claim cen 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

ders himself a local though he denies vehemently covetous feelings fo the place had anything to do that the only piece of phy evidence admitted at the trial, a shard of blue fibereless the

Richards allegedly dug out of his forehead a month after the incident, could only have o from the tail of his surfbo ned the board at him nos

It would have been strictly Richards' word against Cram's, were it not for an expert witness who testified a the trial and expanded the prosecutor's contention of ioca!:sm. Charles Critchlow, a professional surfer who resides n 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 un 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 he, tate 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-dolla 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 item 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 ncemed about the respon that she heard given regular "We were all told [by Hugh that whatever they want is what we should tell them is in

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 Grainery, Windansea Natural Foods, and Vitality. She says the recipe for forty loaves of either the banana or date nut breads called for eight pounds o 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 squav 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 chips, half and half. Smith herself is a vegetarian and health food devotee, so she says she soon began asking he 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 ba June 30, partly because she and Small had had a disagreement, 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

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

likely."

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



the Hershey's bittersweet chocolate.

He agreed that the incorrect labeling was "definitely misleading," but asserted. "I'm sure it 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

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

By last Friday morning, labels at the bakery began to reflect that. But several of the health food stores Small has unaware of the presence of sugar in those products. Minnette Osser, the owner of Wildflowers Cafe in Ocean Wildflowers Care 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 contai only honey. "I'm irate!" Osser presence of sugar in both. Up at Windansea Natural E at Windansea Natural Foods, employee Richard Morantz said he also recently inquired about the contents and was told about the contents and was ioid no sugar was used, but then last Friday Small showed up with a revised list of the ingredients of the oatmeal and the chocolate

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 abou: his products and he swore to us that they didn't include sugar. . . Our policy is no sugar in the store. . . . We even removed Oroweat from our shelves because they listed one preservative which we didn't feel they could

- JD

- Jeannette DeWyse and Neal Matthews

A Catch Somewhere

Walk into any marina in any coastal city in this country and it's easy to charter a vacht 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 enored 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 ermits small chartered yachts 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 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 businessme or attorneys. Some are from Las Vegas, L.A., and

elsewhere and only keep their boats here." She claims that the yachtsmen she works with are pleased with the change in our policy even though the boat owners now will have to hand over five percent of their gross earnings to the port district. Whoody likes doing something that isn't authorized," she explains. "They're tired of slinking raused of rickins unas boats here." She claims that

around, of picking up at

night."
One such yachtsman is One such yachtsman 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 when he learned that the port policy didn't allow his hired postey dun't allow in silved skipper to pick up charter passengers at the place where Hubbard keeps his boats, the Cabrillo Isle Marina on Harbo Island. Hubbard established the business any way, charging \$850 for a one-day trip and \$1600 for two days. He says in



the boats down to Mexico for his own use (unlike many yach owners who send their bo lown 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 comeone might cancel a charter and then I might use one of the boats for a

twenty-year career in the Navy.

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 the five percent to the port district, but he resensal to the port district, but he resensal to the port district, but he resensal reserved of his gross) that his marrian, Marian Cortez on Harbor Island, is going to tack on top of that. Costa says he sis been asking \$2075 for his standard twe-day tire, but now

standard two-day trip, but now he'll have to increase that to

Like most of the six-pac

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 lensilization of the six me. adds Fluobard, 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' In contrast to Hubbard, Ron Costa makes his living from his fifty-foot Hawthorne, which he's named the Happy Kanake. Albacore season just started, so all Costa's charter customers at written leases don't give them the exclusive right to the charter business. So Hubbard's 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 voice last year joined those calling for a review of the 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 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 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. 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

charter service appeals to people seeking luxury and privacy, customers, he says, that are completely different from the ones who go out on

they also have much less control over their own fina affairs than the six-pacs will

arrangement.
Miller, whose grandfather founded H&M back in 1935. lounded 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 exclusive control over local sportfishing. She says when the landings' leases were renegotiated back in 1970, Port Director Don Nay 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. Maureen O'Connor retorted,
"Don Nay may have promise
you that, but that doesn't
matter now. We're the ones
who set the policy." -JD

Will Surfers Soon Shoot Poers?

Both surfers took off on the same wave one gray morning last January. They emerged from the covey of about thirty surfers bobbing outside the breakers at the jetties 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 proper surf etiquette accords the right-of-way to the rear rider. But before Richards cut out of the wave, angry words were exchanged. It happens all

Cram rode the wave as far as he could, while Richards paddled back and caught another one. As he rode the

wave toward Cram, who was 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 roiling breaker. Cram says he was breaker. Cram says he was merely trying to go through th wave and that his board accidentally slipped out from between his legs and bumped into Richards. Either way, when Richards surfaced, he 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

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 I go, I his 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 a citizen's arrest over something like this." The lifeguard gave Cram a citat 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 feets.

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

City Lights



spots as their turf. Richards, 24, had not often surfed that spot off Carlsbad and had liv September. Cram, 23, has surfed there and other places nearby regularly for ten year

though he denies veh the place had anything to de that the only piece of physical evidence admitted at the trial, a shard of blue fiberglass tha

Richards allegedly dug out of his forehead a month after the incident, could only have com from the tail of his surfh where there is a "ding." And Richards testified that Cram

Richards' word against Cram's, were it not for an cram's, were it not for an expert witness who testified a the trial and expanded the prosecutor's contention of localism. Charles Critchlow,

professional surfer who resides North County, expla 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

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 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." 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."

- N.M.

Sweet Talk

When Cheryl Smith first when Cheryl Smith first started working at Hugh's Cakes in Kensington this pas 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 item. one 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 respons that she heard given regular!
"We were all told [by Hugh] that whatever they want is what we should tell them is in

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 o such husinesses as OR to such businesses as OB
People's Food, Wildflowers
Cafe, The Grainery,
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

els mentioned only bo Labels on the cookies indicate 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

customers the truth about his products. "He' day, "Then health food people don't know what they're doing." Smith says Small also claimed that a'll his setaliers knew that his products contained sugar, a claim she found hard to believe, Smith gave notice at the bakery Smith gave notice at the bakery Smith gave notice at the bakery but and the smith saw, because the same support of the but partly, Smith says, because of her qualms about participating in what she saw as a deception.

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 Raynert 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 possibility that there is an error, but it's not extremely

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



the Hershey's bittersweet

He agreed that the incorrect labeling was "definitely misleading," but asserted, "I'm sure it 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

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 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 ago that its outrieal 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 inquire about the contents and was told 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

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 furned. "He's been
delivering to us for a long time now and we've questione about his products and he swore to us that they didn't include sugar. . . . Our is no sugar in the store. We even removed Oroweat from our shelves because they listed one preservative which we didn't feel they could

- Jeannette DeWyze and Neal Matthews



PUBLISHER James Holman

EDITOR James Mullin CONTRIBUTORS Amy Chu, Events John D'Agostino, Linda Nevin, Music Scene Jeannette DeWyze, City Lights, Features Lin Jekary, Off the Cuff Neal Matthews, City Lights, Features

Jonathan Saville, Theater & Classical Musi Duncan Shepherd, Film Film Gordon Smith, Features Jeff Smith, Theater Eleanor Widmer,

ADVERTISING DIRECTOR ADVERTISING MANAGER John D'Agostino
SALES REPRESENTATIVES
Randy Hoffman
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Judy Mater
Bill Owens
Judy Power
Beth Wexier PRODUCTION/GRAPHICS MANAGER Irene Weber PRODUCTION /GRAPHIC REDISTAN RISTAN R PROOFREADER

RECEPTIONIST/SECRETARY

Controlled circulation paid at San Diego, California Payment must accomsubscription request.

SUBMISSIONS
The Reader welcomes writing of all kinds. Send submission to the Editor. Please include self-addressed, stamped

envelope.

The Reader (USPS 336-730) is published weekly every Thursday except the first and last Thursdays of the year. The entire contents of the San Diego Reader are copyright 1981, James Holman.

MAILING ADDRESS Reader, P.O. Box 8080 San Diego, CA 92138 635 State Street (714) 231-7821

Right Before Lefty

I would like to make a factual correction about some information contained in Neil Matthews's rticle on Lefty Adler ("The Art of Being Lefty Adler," July 9). The two exhibitions Matthews refers 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 Antimaterialism''), occurred at the La Jolla Museum of Contemporary Art prior to Adler's arrival.

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

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CIEE TRAVEL SERVICES 452-0630 Open 9-4 Mon.-Fri. U.C, San Diego Student Co

curated by Larry Urrutia. Sharon Fleming Former Public Information La Jolla Museum of

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 . . kiss . . . kiss . . . kiss, Duncan, for being

kiss . . kiss, Duncan, for being so courageous.

I couldn't agree more with his review of Raiders ("Oh, 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 bernef in my entire life (I take that back — last

entire life (I take that back — last year the critics were touting Airplaner 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, "... rejoicing ... in perhaps a little misplaced. "In my opinion it is a for misplaced. "In my opinion it is a for misplaced. And secondly.1 would never take or send a six-year-old to see it send a six-year-old to see it because that very ghoul and horror that is meant to delight and amuse us sophisticated sports is actually very real hard-core porno violence! A six-year-old with even an ounce

of his/her imagination and marred for life — not to mention the boredom and frustration he would sense at the uselessness of the entire scenario. Most six-year-olds entire scenario. Most six year-dist 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

introduced me to Mr. Shepherd's reason and excellent thought deductions before I lost my green. Keep up the good work. We've been had so much by Hollywood, serious movietgoers will have to apply collectively for SSI morey on the grounds that we lost our intellect trying to figure out will be serious moviety of the serious moviety. A serious program of the serious programs of the serious programs a meal for Lean Dempire, Fairfax, Virginia

Village Idiots

V ILLUGE LUCUIS.

A pleasurable reading experience for me each week is Eleanor Wilmer's review in the Reader. Even people who never dine away from home should find in Eleanor's articles a generous offering of anection, humor, and incitive observation. She is a writer-journalist in the best definition of the term. O'll memory the properties of the La Jolia' (June 4), with its policient poor the properties of the properties of the properties of the La Jolia' (June 4), with its policient poor the properties of the properties of the properties of the La Jolia' (June 4), with its policients poor the properties of the prop 4), with its poignant portion concerning the exclusion of Jews from La Jolla a mere twenty-five

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 winsful 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."

"Memories."
Is it not vitally important for usles it not vitally important for uslentlessly 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 recent pathology even todav in our "lewel by the Sea," and I beheve we owe gratitude to a writer of Eleanor Widner's experience and talent for bringing these memories vividity to our attention.

Jos Frankel
La folia



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Straight from the Hip

Dear Matthew Alice.

Due to circumstances beyond my control, I find myself far from San Diego, and have encountered a problem in acclimating my-self to the available radio stations in the area. Is there any source of information that will list the stations and perhaps a 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 Pejsa

#39987-098

#5987-098 Unit 7 Federal Correctional Institute El Reno, Oklahoma I should think that turning the dial is the I should think that turning the dia is the only sure method of finding a good station, but to answer your question: the Broad-casting 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 Okla-Reno is twenty-five miles west of Okla-boma City, you might try uning in the following stations, all of which originate in the city and are listed in the yearbook. KAEZ-FM, 107.7 megahertz; format: lback; 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.

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 less for bikers



at the Normal Street office of the Depart-ment of Motor Vehicles I failed the driving skills test. This test involved a series of skills test. This test involved a series of maneuvers over a course that was rigged with electronic equipment to time my per-formance. At the start of the test the examiner warned me that it was likely I would not pass because the limited power would not pass because the timeted power of my motorbike (forty-nine cubic cen-timeters of cylinder displacement) would hinder me on this timed test. Two ques-tions: Why has the state approved the street use of these small bikes, and yet designed the skills test so that these same designed the skuls test so that these same bikes can't meet the performance stan-dards? 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.

mistakes and pass the timed test on your next try, becoming in the process a better street driver. Of the eight exercises that street driver. Of the eight exercises mai 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 be arise you can run the entire course at a waiking speed. "The whole idea of the timed test is to make it applicable to real traffic situations," said

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. Nor-ris, driving a Honda Gold Wing (1000ec) motorcycle, failed the obstacle avoidance exercise the first time he tried it, but not the second.

second.

"Some people get pretty upset when
they fail this test because they've been
inding 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-irack bikes,
which don't even have front brakes.
No wonder he failed the tests 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
he course. he said it would be those in the the course, he said it would be those in the

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 cets as standard, or ricke with the untimed one. (Norris said Utah, Alaska, and York have adopted the timed test, which was developed in California, Niders are basis of their bethidates. A random list of dates is kept at the applications desk; if your birthdute is on the list, you take the timed test.

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

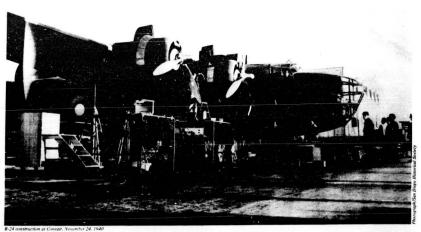












way it was sort of uplifting.
"Well, Constance and I, we wanted to do something more for the war effort, to 'do our bit,' and we had our summer vacations coming up and Convair had started hiring women to work the assembly lines

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. Well we can do it and we will do it! And we did by felt we sort of had to:

We felt we sort of had to:

You constance Bowman and illustrated by Clars 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 Clars 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 person-ally, writing the book made working at Convair especially interesting. Having a dual purpose for being there, we were especially alter to everything. "The book had been originally titled We Were Available. That was changed to Slacks and Callouses at the publisher's suggestion. In any case, it had a tremen-ter of the state of the state of the state of the men corn in the state of the state of the and used it as a kind of yearbook. They took it to work with them and had their 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 Theater, a much beloved institution made world famous by loyal servicemen fans, "We had such a beautiful marquee at the Hollywood, but at the be-ginning 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 spot-lighted 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

of sailors from the box office, down the street and round the corner to the Knickerbocker.

Frances Johnston taught Lilly St. Cyr Prances Johnston taught Lilly St. Cyr Wances Johnston taught Lilly St. Cyr wood Theater galaxy (now the First big break possible. Other stars in the Hollywood Theater galaxy (now the Lyceum Theater) were comies Eddie Ware (he stayed with the show for twenty-five years) and Say-No-More Joe. who got his moniker because the dopen his act and the stayed to the

they d always sit in the balcony. Our audience was mostly sailors and even during the blackouts we'd pack them in, regard less. It was a Navy town, always Navy, and the boys loved their Hollywood Theater.

"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

sallors loved the comics even better than the showgins."
Youne 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 as coundproofer 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,







REVUE BIG GIRL SAY NO MORE JOE THE HUGHES TRIO

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 catnaps. I had to because I was going out at night, all the time.

to because I was going out a nignt, as me imme. When I fell, but my hip, and had to leave Convair, I went to work for the Zel-lerbach Pager Company, Downsom, of were bust every birty 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.

aps.
"I remember the old Hamilton store. It was gourmet foods and a bakery. And they always somehow carried items that were

always somehow carried them into swere hard toget because of the rationing. Some kinds of Campbell's soups. Some kinds of Campbell's soups. Some kinds of Campbell's soups. Some kinds of Canned meats and tuna, laxuries 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 battering system that developed. Sometimes we actually traded goods company for company to company to company to company to the company to th

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

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. Casoline, soap, sagar, leather goods, fibboard and the same should be supply to the same same supply to the mail. Jamete Branin, now the food editor at the San Diego Huion, recalls how short ages made keeping up with flashious difficult. "When the war started, skirting were sather short and tight. Then fashions began

to change very rapidly and, totally out of sync with rationing logic and the war ef-fort, skirts began to drop, lower and lower, until they finally ended up at about

fort, 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 deliberacy expensive. So a big hem-fering busined to the state of the state

very reddish so we all walked around with orange legs. Naturally it was very uncom-fortable 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, no nothing available for purchase during the war," recalls Emie Yahnke, 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 hustinesses, servicine 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 governments bonds. This want a legal requirement, merely the only form of premarized the preparation of the property of

benefit of being patriotic.
"The black market was something like "The black market was something like Prohibition," Yahnke 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 work, you kept that the property of the

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CALIFORNIA CLOTHING



(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 cus-tomer would have six bucks or so over and

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 combina-tion of fair play and old-fashioned

ingenuity.

As Yalmke explains, "Whattever was going on, I was young and couldn't care less about that sort of thing. Everything anybody wanted you could pp for. It was accepted. Some would get greedy or self-ind or careless, of course, and they d'get caught and get sent away. One guy was a wholesaler of chickers. He d'ansie 'em. wholesaler of chickens. He'd raise 'em, kill' cm, 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 'he 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 beta fit of legal process, 110,000 Japanese Americans who lived on the West Ceast, 70,000 of them U.S. citizens. west Ceast, 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

to protect the homeland and defeat the enemy at all costs.

Morrie Slayen remembers that "we had a tremendous friendship with a Japanese family living next door. They had a restau-rant business, very nice. In April of 1942 they were literally uproted, 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

ever did to other Americans. There was no reason for that are didn't have time enough to get fair prices for their things. They were forced to sell fast are didn't have time enough to get what was senset they could get house and businesses full of stuff for practically nothings and they swooped down on the Japanese like vultures."

"I don't remember the general reaction at the time." Jannette Braain recalls, "bust it must have been supportive. I did know it must have been supportive. I did know it was the propagands. Many of us became aghast that we had ever been so caught up in propagands. Many of us be-

occame agniss that we had ever been so caught up in propaganda. Many of us be-came dreadfully ashamed before the war ended. Especially when the all-Japanese battalion went over to Italy and fought so



magnificently.

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

was very, very shocking."

Saburo Muroaka 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, cucum-bers, 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

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

"My wife, Haruko, was arrested in April, 1942. She was shipped by closed the second of the seco

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 without looking back on the looking hard without hard without him with the looking hard with the looking hard with the looking hard with the looking hard with looking hard l

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 nuestions.

"Later, we had further thoughts. I atrongly 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 during the war, and it was nard inding 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.



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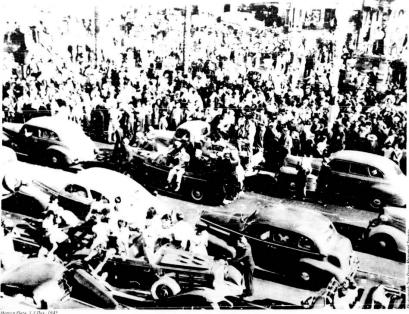
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"We stayed for the first few weeks in We stayed for the first few weeks in one room in a house in Chula Vista, not a boarding house, but a rented room with kitchen privileges. You had to know somebody to find a place. A friend of a friend of a friend told you about somebod 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."

Doris Edwards remembers the great

shortage of housing. "One night my hus-band 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

long hours every day, which was neces sary if the numbers of customers were to be sary 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 "pedestrians" The streets were crushed with people shoulder to shoulder, at every hour of the day and evening. "I remember seeing four saints walking arm-in-arm down the middle of Broadway, singing, happy, friendly, high. Not causing any trouble and nobody bothering them. It was good 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

ing in and out of Horton Plaza, across streets in unbroken coils, and out of sight There were no problems and no hassles from the police. It was the era of the spon-

taneous party.

Despite this sometimes festive air about 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 The Heart of San Diego, the USO, provid-

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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 isolationist city in the country. Even before we officially en-

tered the war there was a tremendous build-up here. The military was much more important to San Diego's economy then than it is now. Downtown merchants often used to display window signs that read, 'We Reopen When the Fleet Re-

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 the cussed. So civilan 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 un-matched in American history "We had one facility operated by the Army/Navy YMCA," says Sheridan Heg-

land, executive director of the San Diego USO council during the war. The rest of the thirty-four clubs were primarily hospi-tality and entertainment centers. The

downtown units were open twenty-four-hours a day, 365 days of each year. Clubs

turns.
"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 Sar Diego 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 clubs were staffed by professionals, some by volunteers. The point is the older San Diego USO Council ran parallel to the

Joseph Carlo Council ran paramet 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 after-noons we'd work on USO matters in my offices. We had thousands of volunteers. It 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 sup-port from them, but we ran our own

program.
"After all, we'd 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 ing money from all across the nation and we here in San Diego had a dispropor-tionate, a greater concentration of need. Sheridan Hegland talks about the num

bers and logistics involved in running the USO here "Locally we'd stage a minimum of ten dances a week. We minimum of fen 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 a many as fifteen showings a right. Three hundred thousand servicemen attended our screenings every month. We operated our own camp show program; our mobile units, manned by local show business bins, 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 me snips 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 dart sets!' We set up hundreds of little sheds all over the city and county so servicemen could hitchhike with convenservicemen could hitchnike with conven-ience. Hitchniking was okay and every-body did it. Even gray-haired grannies would offer sailors rides in the family coupé. It was the patriotic thing to do and — besides — they had sons and grandsons

in far-away places, too. We also serviced in far-away places, too. We also serviced civilian defense workers. They, too, were a part of the USO obligation and responsi-bility. So we staged huge dances at the Mission Beach Ballroom. The dances Mission Beach Balfroom. 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 Conwair plant's swing shifts. 'So every Saturday night a bigname band (Tommy and Jimmy Dorsey, Gene Krupa, Benny Goodman, Paul Whiteman, you name 'em) would pump it out until five in the morning while 5000 out until five in the morning while 5000 swinging bospie-woopie families ("Zoot suit with the reet pleat and the drape shape;") would jump and jive, swing and wing it well into the big-beat dawn. "It was a lot of fun," Hegland reminisces, "and also a bit wearing."
Of course there were problems and prejudices. World War II was a tremendous

unices, worth 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 remem-bers that "there was a black cavalry outfit stationed at Camp Lockett, and when the USO first started, the clubs had been

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teconverted Buddhist temple in Golden Hill Another in Fallbrook. But we broke professional or volunteer staff members but it did take about a year of integrated club activity before it got to be psychologi-cally accepted, once the program got roll-ing there was no problem with its function-

USO dances during Lent. It was for the CSO dances during Lett. It was for the war effort, wasn't it? After considerable discussion, the Jewish Welfare Board eventually agreed to serve, along with the other kinds, sandwiches made of ham. Didn't all the boys deserve the snack of their choice. But the most difficult task had to do with the Junior Hostess program. It took a lot of persuading to finally con-vince the Young Women's Christian Association that it was perfectly all right to ing. But that's patriotism for you. You can away a lot of things in the flag. If s like a dances with the younger servicemen, not in the relative security of the USO clubs.

There were questions of sensibility, fidel ity, heartbreak. As Clara M (ic Allen de its, beautiseas, as Claid St. its Auto-as-serties at, "There was at the time a wide-spread feeling of "Who knows what will happen meet." Who knows what will hap-pen formorew." Towers and families, and friends were separated. Most women had husbands who were away in the service. If they didn't, they had brothers or cousins or an awful lot of young wives who got mar ried just before their newlywed husbands

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we flow a Doctor Rogers in from Chicago, and three or four other noted psychologists from all around the country. They coun-seled our volunteer counselors, lecturing and meeting with our neighborhood host esses to instruct them in the aims and art of

like him for this task because they be longed to what we then called the 'A ha' school. That is, whenever anyone said anything, the counselor was to listen symaltern teaching on very line people that of their came to personal affairs on the part of others it wasn't necessary for them, the coanselors, to have personal opinions, or, of they did, it certainly wasn't necessary or them to express those opinions. The A har method served unite nicely without

But even the conscientious efforts of the USO could not do mach to counteract the widespread psychological trauma – panic that occasionally gripped the city. Many believed the West Coast to be vulnerable, a fear made real by three mer-

dents: Japanese submarines fired shells into Scattle, fifteen Japanese fighter planes strated. Los. Angeles (they had been launched by an aircraft carrier), and more submarines heaved bombs into Goletajust north of Santa Barbara. Rumor and gossip frequently spread uncontrollably

Bramo results, "because of its subreadul-its," you know, like a disk, ame right, went to North Island with all its disp, and planes. Any mainber from a comple of dozen to a couple of funding Command-tissidents fled to Pine Valley, just scancel to death and alraid to go home. They thought they were going to be bombed or shelled. Branin recalls one Coronado matron, a yery, very wealthy woman, loaded up all

her personal treasures. Inc. art, solver, Oriental rugs with the intention of taking up residence in her townhouse in Westwood. On the way up Rose Canyon, the van stalled on a steep grade that's no longer there and burst into flames and exploded. Everything the woman was try-ing to save was destroyed. Not long after that, a munitions truck blew up while traveling over the same grade. Bombs, shells, and ammunition were scattered all over the mountainside. The explosions were heard all over the city.
That sort of accident didn't help the jit.

attack was always very real. I remember being frightened a lot as a child. Fear was contagious. I amp posts were covered with black cloth. The barrage balloons (about one third the size of a football field) floated ominously in the skies. Sirens walled at intexpected times—air raid alerts. As far as I was concerned, we could have been bombed any day, any time

Total blackouts were instituted in San Diego the first few nights after Pearl Har bor was bombed and periodically thereal fer. That meant light from any source

were accidents, not attack 5 One sections.

You had to cost your audience, the figure and the first fi would occur when people thought attack was unser way. Then if a light was shrining through your window, an angry person or three might well come banging on your door. If people thought there were cars or the street that shouldn't be, they'd throw rocks at the offenders or take baseball batand break in the headlights. But this would pass and people would start hunkering down again, moving from shock and dismay and back to a little brayery. Then a 'We'll get back at those guys attitude

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would start developing again and every-thing 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 univer-sity deans extended holiday vacations so that students would be free to work in department stores and service industries when seasonal demand was greatest. In when seasonal demand was greatest. In fact, children were definitely part of the war effort. It was so pervasive, so consum-ing at all social levels that there was no practical way for them not to be involved. Ole Kittleson, now a teacher at the Sar 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 troups performers for several USO troups 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 was a romance to it, an adventure, reflect for an often-scared kid. After the final cur-tain, 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."

Iris Ingstrand remembers that every activity at school was directed toward the war effort. "We did nothing with our alwar effort . "We did nothing with our al-lowance money except buy defense stamps. We'd buy them in small aenomi-nations 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 problem. Every fear and 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 bee into blankets or

"As far as we were concerned there were only three nemies — Hiller, Mussolini, and Tojo. They were very neatly packaged. We had posters at homenous 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 grotesqueries. And every time you bought defense stamp, you were given a black self-stekling 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 "As far as we were concerned there



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blacked-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 8an Diepo once again was transformed. It was commonly believed that the city, blosnet day its wartime industry and population, would soon collapse economically. But the fears were unfounded. "In September or October of 1945, Convair laid off 40,000 employees in one week," Frederick McLoughlin receills. "But it rarily didn't the control of the work of the control of the work of the control of the work of the control of the 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 bet of of the Convair women took jobs bet of of the Convair women took jobs bet of the clark was to the the third to the the third was as form and the clark was to the

"Well, I was lucky enough to have an wen, I was lucky enough to nave an associate, an old-timer, who had done real estate lending before the war sta. ed 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, withou questions, they'd send us the guarantee

certificates '

There had been few houses built during the Depression and none to spake 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." Yahnke explains. "Processing was so easy it was often done right on the truct. All the G.I. had to do was bring his papers to the bank and — bang! — finished? We even bank and — bang! — finished? We even the country of There had been few houses built during

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. were quickly replaced by returning G.1.*.
There were countless homecomings similar to the one recalled by Wally Schlotter,
now director of the San Diego Motion Picnow director of the San Diego Motion Picnow director of the San Diego Motion Pictor of the San Diego Motion Picstand to Whom Double Motion Picstand to Whom Double Motion Picstand San Diego Mo 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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Latesale Horel

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 drawles ned necks and cosboys, who go there for ornecks of the control of the control of the control of the cost of the cost

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street of a modern town. I pulled into the street of a modern town. I putted 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 pick-ups, one with a dilapidated camper shell, and two motorcycles near the front

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 — the same things somebody'd thump you for in any other bar, just with maybe a little more "But it's not like it used to be It still has

"But it's not like it used to be. It still has a reputation as the roughest place in nown from the old days, ten, fifteen years ago, when an evening didn't go by without somoone gettin' his head unashed 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 grue-some stories! hear are from people who've never even been to the hotel. There's rarely more than a fight a month, just like 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 hear!

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 hartendress came up to where I was standing and I outered a picher of beer. "Po pitch-and I was a standing and I outered a picher of beer. "Po pitch-and I was a standing and I outered a picher of beer. "Po pitch-and I was a standing to the pick of th

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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.'' Like Markus, Appethans feels the Lake-side Hotel's reputation as a rough-and-

Like Markus, Appethans feels the Lake-side Hotel's reputation as a rough-and-tumble watering hole for redneck trouble-makers is a bil exaggerated. "Anytime anything happens anywhere near the place, the sherfifs 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 with 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, Appelhans said, the last real trouble he had was a few

saio, the last real trouble he had was a few years beck when hikers — predominately members of the Mongols, a particularly tough East County outfit — would fre-quent 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 "99, we'd average a couple of fights a weekend. Then one day one of em, just about sauffed another guy. That was all, as far as I was concerned, and I eighty-sixed [198].



"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 troot trouble or excelled results. you spot trouble or possible trouble, level with them. I'd tell 'em, 'Look, I have a 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 to 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 slot 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. As or puiled up ano parked in one of the few remaining spaces, next to a particularly ragged fictup truck. Two girls got out: a shapely, long-haired brunette wearboard of the stage ming a bit in an early stage of inebriation



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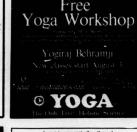
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Don't Bust That Bottle

tance. When I glanced at the two couples again, they were still standing in the park-ing lot by the motorcycles, the one long-hair glaring at the short girl while the other couple looked on. "You hit me," he spat as she whimpered away from him. "Come as she whimpered away from him. "Come here!" he commanded. The girl began retreating, her left hand up by her mouth as she pleaded, "Sonny, no, I'm sorry, Don't hit me." "Come here!" he repeated, and took a few steps toward her. She bolted to the side of the nearest car so that it came between them. "Sonny, no, don't hurt me," she cried. He gave a quick start and a second later was standing next to her.

second later was standing next to her. "Sonny, Sonny," she wailed. He raised

his hand as if to hit her and she grabbed it.
"Let go of my hand," he said firmly. She looked at him, hovering over her, and buried her face against his. She let go of his

hand and they embraced and kissed. A few hand and they embraced and Rissed. 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. Lakeside itself has always had a reputa-

takeside user in as always and a reputa-tion for being notoriously racist. Populated largely by transplants from the tradi-tionally conservative South and Midwest, the town has been the scene of consider-able Ku Klux Klan activity over the past able Ku Klux Klan activity over the past few decades. As recently as the early and middle 1970s, it was possible to see some-one wearing a Klant 7-shirt, pranding down Main Street or browning through the vil-lage department store. Lakeside was— and, in many cases still is — a place where Archie Bonnier would have three, dwhere everybody minded his on her own business as the property of the control of the control of the long as the corn discipled is circle of control. long as they were decidedly right of center. Lakeside's reputation as a redneck paradise grew as a result of this, and even today, a black family moving into the fashionable neighborhoods of Eucalyptus

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than a few feathers.
"Now, myself, I'm not prejudiced; I "Now, myself, I'm not prejunced, i'even had a black female minister marry Sherry and me and nobody said anything." Bill Appelhans said as he looked proudly behind the bar where his third wife was doling out beers to a crowd of regu-lars. "But I wouldn't advise anyone to bring a black person in here. You might have the wrong element, if you know what 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 Appel-hans' 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

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. About ten feet down, the wall is broken by 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 abruptly ends and swings inward at a right angle for about six feet. Inside this cubicle is a pool

table, generally surrounded by a cluster of

cowboys who don't mind letting an occa sional buck or two ride on a game

ing through the doorway onto the dance floor, you see the stage built diagonally in

dance floor. The layout of the hotel is

the near left corner and a scattering of 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 up-stairs portion can be reached by two out-side stairways, one on either side of the hotel, which lead to a connecting hallway. hotel, which lead to a connecting hallway. Again, the familiar worn walnut paneling covers the walls, and a musty odor per-vades the air. The rooms are tiny but vaces the air. The footins are riny but comfortable — a bed, a dresser, and a worr, 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 same all waste and then recovery. 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 duds worn by habitues of the Mustang Club or Nashville West, but certainly more au-thentic. Chugging down beers one after another, the men periodically grabbed their women and moved to the dance floor 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 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 burned back to my table, but she was right behind me. "One more?" she queried, and then pollular to the property of the property of the band was playing a more up-tempo num-lus playing a more up-tempo number; I looked around at the other dancers ber, 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 ex-cused 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 Appel hans 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.

tinued three miles to the town of Foster. During the construction of the railroad, the hotel also served as a rooming house for the railroad creep. But Norman Lepker, battalion chief of the Lakeside Fire Department and a self-syled East County historian, thinks the hotel was built much later. "There used to be a stage stop in town but it was further down on Main Street. I know cause! for

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 then Bears. Oldfished the series of the card when Bears. 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, occu

pancy was at a peak.

Eunice Shaff, a delightful woman of seventy-six, with a charming backwoods accent and a memory as sharp as pine nee dles, used to own the hotel with her late dles, used to own the hotel with her late husband. Howard. She recalls that the Lakeside Hotel changed hands several times in the years before her husband bought it and converted it into a resurrant 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 II," she says. "In 1946. we got a beer and wine license, and we served 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 class, the middle-class, the high-class — but that was our livin' and we made the most of it. We didn't have no trouble. Truthfully, 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



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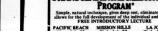
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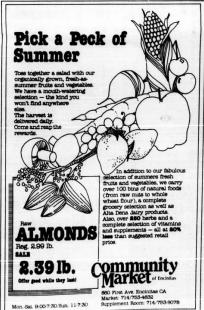
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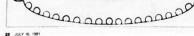
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Don't Bust That Bottle

able to afford liquor instead of beer. But I

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 today. She still fives 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 children, or merely to reminisce about old

"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 every-thing — 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 fiery mad



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 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 5500 outfit — Hooked him right in the eye and I told him. Hey, your name's not on my register. If you want to use the barroom, 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 Lakesde Hotel for drinks and food. I was outside and I could hear it all the way over here. So this rush of everybody and we all had a good time. When Casey heard we handled everything

When Casey heard we handled everything all right, he got very mad. He is aid 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 ror sale. It was purchased in 1960 by P.J. York, and under York's ownership it rapidly began attaining its rowel reputation. Bill Appelhans recalls the condition of the hotel in those days. "From what I we 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, 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'. Every-body knew about it, but nobody said any-

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"







thing; 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 nat nurr me so oad, cause we always nad such a good reputation.") In 1963 York sold the hotel to Clarence Bixby, but when the state Alcoholic Bev-everage Control Board revoked Bixby's



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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

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 "sensation" we made on the dance floor, but because it marked a rite of passage for both Paul and me. It was, Orouse. Paul's Sar Mitrash. me. It was, of course, Paul's Bar Mitzvah, arazmataz affair only my showy, doting Uncle Hy could host. The night is filled with images – pressed against the mohair of another cousin's sport jacket, my hair against his check, feeling the stirring of first virginal desire. And there, in the middle of the balticom; is the big Bar Mitzvah birthday cake with Paul, a jockey-sized, owl-eyed thirten-oyaer-old, holding a can-owl-eyed mitten-oyaer-old, holding a can-owl-eyed mitten-oyaer-old-noding a can-owl-eyed mi dle in his hand as the band leader calls all the cousins up, one at a time, to light the

we were nominal Jews, the type who ob-serve the rituals and the holy days but let we were nominal zews, the type who of which con-serve the rituals and the holy days but let-serve the rituals and the holy days but let-sed the consistency of the con-dominately male coasins didn't have Bat hitzvaths, mainly I guess because the training and the celebration were all too expensive for my father, who, as a inde-pendent representative for various button manufacturing companies in New York's garment industry, eked out a respectable to the companies of the con-went toward a girl's weedling, not her went toward a girl's weedling, not her to the constant of the control of the con-trol of the control of the con-trol of the control of the con-trol of the con-trol



eve. 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 - 22J - and ask the agent if there is an unoccupied seat nearby for my unaccompanied minor, who scowls at me in

mbarrassment. My son Nick is standing across from me, self-consciously ignoring his crazy, doting mother and nervous father. Like doting mother and nervous father. Like Paul, he is jockey-sized, small and slim for his age. Unlike my cousin, he is strikingly beautiful, with coltlike, long, slim, darkly treatment with commerciance, since, saint, sainty at anneal 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

Right now Nick is standing near the boarding gate, as far away as he can possi-bly get from his brother, father, and me-lears 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

owing it.

Part of this is our fault. Of course we were the service of t









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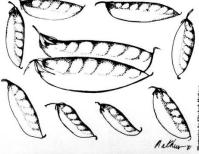
(223-9800)
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Price Range: Individual dishes, from
\$1.50 to fifteen dollars
Hours: Open daily 11:00 a.m. to 11:00

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: antalizes the car as well as the palate: dried misshrooms, tree fungs, kumquats, dates, chill peppers, lychees, longans (or dragon eyes). There's a whole variety of preserved vegetables, such as preserved vegetables, such as preserved turnips, and proposeds. And of course the Chinese employ useds. And of course the Chinese employ uses, such as dried shring, valled, soysten, mussels, abalone, and salted duck, which were the course of the course the course of th ters, mussels, abatone, and safted duck, duck's feet, duck liver, safted eggs, small Chinese sausages, and Fukien meat. These dried, preserved, and salted ingredients are invertably combined with tresh vegetables and fresh chicken, meat, seafood, so

tables and fresh chicken, meat, seatood, 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 in-corporated in the title: Canton fried noocorporated in the title: Canton fried noo-dles, Yangchow fried rice, pure steamed bass, red-cooked pig's feet. Dishes are also named for their originators, such as Tung-Po pork, which was named for the port Soo Tung-Po who first created it. Some marvelous names also exist for which Western civilization has not a clue: Creal Pryof the Phoson and Dragon, Cas-ton and Caston and Caston and Caston and Creal Proof the Phoson and Dragon, Cas-ton and Caston and Caston and Caston and Caston and Creal Proof the Phoson and Dragon, Cas-ton and Caston a Crispies. And, if you are really adventur-ous, you may try Long-Simmered South-ern 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 and musinooms; iton's nead refers to large-sized meatballs (surprise!), southern snakes to eel, and triple winter to winter melon. It's easy once you know the ingre-dients 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. Dark soy provides the "red" color, star anise adds aroma, and sherry and rock sugar insure overall "mellowness."

overall "mellowness."

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



rant, which boasts some 200 Chinese dish-es. When I first looked at the menu, I said out loud, "You need a Ph.D. to trans-late it." because dishes have names like Yet Wah's Lettuce Blossom, Three Princess Chicken, Hundred Blossom Duck, and the weeks. The menu is so extensive, the food so well prepared, and the prices so reason-able for these heady times that one could easily fall into the Yet Wah habit without fear of becoming sated. Rather than tell you what I had on my first visit versus my you what I had on my first visit versus my second. I would like on my farst visit versus my second. I would like no make some mandow. Some second was a sampled. And since most of the dishes are approximately five dollant 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 appetizer, the Shamphal Pot Sicker, which is a fired, suffed 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 stredded chicken, lettuce, nuts, and green onions is served over cripy noodles and provides a Chicken, Hundred Blossom Duck, and the owe explicated Phoenis and Dragon. The sheer length of the menu may also be discouraging for the novice, but once you get past the p.ee that lists the house special-lies, 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 manes, but proceed directly to the various types of food and their descriptions. Yet Wah has ten locations, all of which

Yet Wah has ten locations, all of which ret wan has ten locations, all of which but this one are in San Francisco and its environs. But don't be enturbed — as I was initially — by thirking that a "chain" will produce dishe; that are too standardized. In the case of Yet Wah, this is far dartized. In the case of Yet wan, this is far from true. Whether the management oper-ates ten such branches or only one is ir-relevant to the fact that Yet Wah is excel-lent. I've been there twice, sampled a dozen dishes, and didn't have a bad one.

dozen dishes, and didn't have a bad one. At present the location may appear to look like a deserted movie set, with all-finished buildings, the artifacts of construction underfoot, and a security guard parading through the walkways. In a short while, this Olasshous Square complex will house movie theaters, more restaurants, and a variety of shops for your diversion and possible glutnory. Don't put off visiting Yet Wah until the square achieves completion. The interior of the state several dining areas available, as well as a complete bar.

To begin at the end, during my second visit I met a fellow gournet who had al-

visit I met a fellow gourmet who had al-ready been to Yet Wah five times in three

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

it good, but the Mandarin beef tends to be a bit sality.

The least interesting dishes were the fried noodles with chicken, pork, and fried noodles with chicken, pork, and sain 'init 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 flah, and though I would have not have crab this week, Yet Wah offers not have crab this week. Yet Wah offers

sample the fish, and though I woute have liked the rail is black been suce, they did not have crab this week. Yet Wah offers squid, oysters, claims, as well as egg equid, oysters, claims, as well as egg equid, oysters, claims, as well as egg expended to the control to the con

late in the clack coines well selected that the clack coine and the clack is placed in the bun along with holisin 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 partias of steamed buns, you may ignore them and simply have the days and other ingredients. We had a half order had been on the coine of t

chestnuts, and bamboo shoots, which are served on a bed of lettuce and accom-panied 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

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 premss. These are very worth-while. The prawns with vegetables proved fresh and crisp, while prawns with lychees were unusual. I am very partial types were unusual. I am very partial types were unusual in an very partial types with the control of the whom the way from the control of the whom the work of the work of the whom the work of the work three types of mushrooms. There are sev

around I had one all to myself. Bliss! Yet Wah should enjoy a long and successful stay in San Diego. Those of us who 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. Yet Wah's Lettuce Blossom, a diced pork dish that is as tasty as it is unique. It con-sists of diced pork, mushrooms, water

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served over crispy 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

though I always prefer them as appetizers.

On my list of not-to-be-missed dishes is

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Another Liar



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 atten-tion. Last week I wrote about Jonathan McMurtry and Katherine McGrath in this McMurtry and Katherive McGratt in this adaptation of the long series of letters ex-changed 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 stimu-lated 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 atten tion 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 receptiv-ty I accorded to Miss McGrath and Mr. McMurtry. When I saw the McGrath-McMurtry performance, it had been many years since I had last had anything to do with *Dear Ligr*, and the whole thing came with Deal LLD, and the whole thing claims on me with almost total freshness, like a more tone with almost total freshness, like a Throughout the evening I tried to do my Throughout the evening I tried to do my Contical job by auching the performances from the point of view of a critical ideal created by the script at 1 head it, incassing 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 McCartan and Mr. McMutray themselves created, seeing Mrs. Paristick Campbell and my critical judgment to be guided by the truth of the actors' vision rather than by to me with almost total freshness, like a

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 artists on stage, and to learn omething new about life through their i sights. 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 ntermittently — 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 hov-ered the gallant and dignified Miss

McGrath, and the impassioned specter of Mr. McMurtry's Shaw kept shining

of Mr. McMurry's Snaw kept snining through the keener, livelier, brighter, shal-lower Shaw of Mr. Welsh. Comparisons may be invidious — but who but a critical saint could avoid making who on a critica same coulo 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 dis-tinctly smaller and commoner than the character created by Miss McGrath. With tinctly smaller and commoner than the character created by Miss McGrath. With Miss beforehing one can empathize commoner to the common of the

In all these elements Mr. Welsh is superior to Mr. McMurtry, whose com-mand 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 wittiness and arrogance, Mr. McMurtry invariably rises to the occasion: deep tenderness to ward his mother when he describes her funeral, savage bitterness in his denuncia-tion 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, airily ironic Shaw of Mr. Welsh — but they also 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 limit to keep things light, swift, charming, and emotionally unchallenging. All in all. Mr. Welsh Shaw constitutes a more skilling piece of Shaw constitutes a more skilling piece of McMurry touches the heart, while Mr. Welsh touches only the mind. The same could be said of their partners. For pleasing, effervescent entertainment — for Period.

cronyn and Weish; 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 de-piction of Mrs. Pairick Campbeil's gradual aging, and I suggested that this tour de force of technique conveyed with great effectiveness one of the play's fundamen-tal themes: the continuity and development asl themes: the continuity and development of human character in the ineluciable process of time. Miss Cronyn scarcely attempts his 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 perunious exile of seventy-four, he is carrying on with the business of life in provincial France, accompanied only by her final took of the provincial provinci the same cannot be said of costume de-signer Deborath Dryden, whose splendid set of gowns for Miss Cronyn (differen from the ones she has designed for Miss McGrath) provide a stunning example of the way costume can communicate state of life. In act one, Miss Cronyn's lovel bare shoulders surmount a gown of a rich rust color with assertive gold ornamenta-tion; the train of her gossamer cape is at-tached with delicious 'rrelevance to her

ing, effervescent entertainment - for Perrier on the rocks with a twist of lime - try Cronyn and Welsh; for the heady white

solicate wrists; and the sparkling, golddelicate which, and the sparking, gold-flecked drapery of that cape descends like an overweening necklace from her throat down her back in a luminous waterfall inclusted by an absurd tasseled tail. It is a ponctuated by an absurb tasseled tail. It is a flowing vision of Edwardian extrava-gance, elegance, and playfulness, the rep-resentation of the self as an exquisite aesthetic object — in short, the essence of Mrs. Patrick Campbell in her richly self-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 vis-ual transformation of living flesh and so-cial 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 retriuness of temper, as well as imminent personal grief. For this error of Mrs. Pat's progress in time Miss Dryden has devised progress in time Miss Dryden has devised an Oriental silk sheath of purple and vio-let, sprinkled with gold dust on a turbu-lence 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 boid streak of a crimson sash. The shoulders are covered now, the allures of nature having been partially re-placed by the enchanting distractions of the drapier'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

bewitching East to conceal the gentle depreciations 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 have been advantaged to the play and the phase has inspired Miss Dyden to her masterpiece. Only the throat, head, and hands remain here: the voice, the intelligence, the instruments of expression through which Mm. Patrick Campbell has exerted her art, and which remain with her more and the play of the to the brink. The rest of her antique body is now all in black, black upon black, black obscured by, melting into, clarified by black. Yet within the black there remains the gold: this final costume is a suave black gown with a perfectly proportioned golden rectilinear 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 decorathe fine deciring at the wrists like the deciring the fine of a somber tropical fish. The self-remains a work of art, exotic and luminous even in its reconciliation with death; the rigid squares of reality are tempered by the innumerable scattered lights of imaginainnumerates exacter ugits or inflagma-tion; the night sky reveals the galaxies. Here, as elsewhere in this production, Miss Dryden has used the subtle language of costume design with consummate skill, to evoke as though by a music of the eye the most essential implications of the script and of the human experience that lies be-

the most sesential migratation to the ST to the Mark Donald is like a large of the Mark Donald is like a large of the Mark Donaldy, the set designer, whose lustrous fantasy complements that of Miss Dryden and cquals it in quality. To a drama with little real action, a drama that is all talk and the playful interaction of two minds, Mr. Donnelly has contributed the dynamical floor expressive sweep of a marbelized floor diagonal energy between gold-carpeted sizes that connects the "datations" of the two players (their writing desks, each in character) with something of the same vicharacter) with something of the same vi-vacity that binds the friends correspon-dence — and their lives — together. Above the set, to establish the place, the

time, the atmosphere in which this friend ship (and the personalities involved in it) came to fruition, this wonderful designer has hung a Tiffany-like canopy of exuber-ant gilt arabesques, the tracery in-terspersed 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 realit 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 ac-tress, with their play-acting, their subter-fuges, their emotional deceptions and self-deceptions. But what Dear Liar tells 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 cos

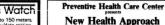


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The Holyoke Chronicles



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 promis ing 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 Schafley. 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 whom expectations are quite forty. The play shows, though not always success-fully, that even though these "uncom-mon" women are destined to succeed—at least by the "gracious living" standards of their college—their personal doubts and insecurities reveal very "common" con cerns 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 Cam-bodia 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

are caught between distrust of the old and the unsure potential of the new. As a re-sult, 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 col-lege itself faces the end of an era. Mrs. nm, who has instructed her "girls how to behave properly and how to snare a man from Yale, is retiring, her influence on this speculative generation having be-come nil. Thus the play marks a transi-tional period, one that many of the charac-ters, 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 nnected, episodic scene a single page. he nictures pass before your eyes. As the pictures pass before your eyes, dated but nonetheless important issues and questions come and go; they never seem to questions come and go; they never seem to tarry for iong. 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

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 bud-ding model housewife content to be an appreciative audience for her husband's successes; the hedonist with artistic ambi-tions that recede continually into the fu-ture; and the school's perennially cheerful summy with a Surie Charactick smile yummy with a Suzie Chapstick smile

ever experience the exigencies of a sur-vival budget, which at times makes it dif-

ricult to sympathize with them completely.

Aided by a fine production at the Gas-lamp, however, the play has strong points as well. Often it is very funny, though sometimes in an adolescent sort of way. It as well. Often it is very funny, though sometimes in an adolection stor of way, it is sometimes in an adolection stor of way, it is also — thank merciful Goodness! — refreshingly non-doctrinate. The evils of the male-dominated, phallicratic 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 rangues on the subject. It perfers 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, the control of the

several or whom have had top bitting in one production or another. But instead of competing for attention on the small Gas-lamp stage, these actresses, nine in all, appear genuinely to share it, reacting to each other with always the appropriate re-

each other with always the appropriate re-sponse or the most fitting gesture. The ensemble work is a pleasure to behold. It also adds believability to the produc-tion. 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 charac-ters 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 a technique this production has had to emphasize by necessity — repeatedly sharpens 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

give the play its life, its humor, and in the end its poignancy.

Although the production is characterized by its enamyoris, and although the entire east is more than capable, some in-dividual performances stand out. Donas Walker, who played eight different roles beautifully in the Gaslamp's recent Tonight at 8:30, is moving as Holly, Which is on mean feat since Holly is practically without an identity, is forever in transition on mean feat since Holly is practically without an identity, is forever in transition on mean feat since Holly is practically without an identity, is forever in transition on mean feat since Holly so the practically without an identity, is forever in transition.

The product of ambling, 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 perfect timing and a rich display of con-trolled emotion, actually makes Holly and

great deal.

As Rita, Kit Goldman also shines. State Rula, Kit Goldman also shines. Given to locker-room expressions that might startle a stevedore, Rita is a functional neuroit on whom the burden of high expectations weighs heavy. Goldman and who is forever postponing the novel in the control of the contro little in her role as Carter, a practically

little in her role as Carter, a practically muste, inscrutable, first-year sudom at the college with a profileble, first-year sudom at the college with a profileble, first-year sudom; and learning to type in time with the "Hall-Like Moreau"s work — and like Robert Earl's handsome set design, which manges 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 Theories Tondon Women by the Women's Theories Tondon Women





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Off the Cuff



nette Harrison

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 as 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 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 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 against a brutal economic system, your prospects are bad.



Retired Milliner
Lake Murray
The first president I really
remember was Woodrow
Wilson. I'll newer forget his
stogen. 'The will keep us out of
re-elected, World War I
re-elected, World War I
stanted. He was a learned man,
but he was not a politician.
Reagam won' ig ter-elected, in
my opinion. He was elected on
his former popularity — it's his
former popularity — it's his
former popularity — it's his
former month of the month of the
life worker all my life
and I'm for the working class. and I'm for the working class. As far back as I can remember 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



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 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 in the rapin where in the world in the rapin where the country where the coun in the world to the point wh 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



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 mini — I didn't like her black min 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 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 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, - stuffed, ceramic, you



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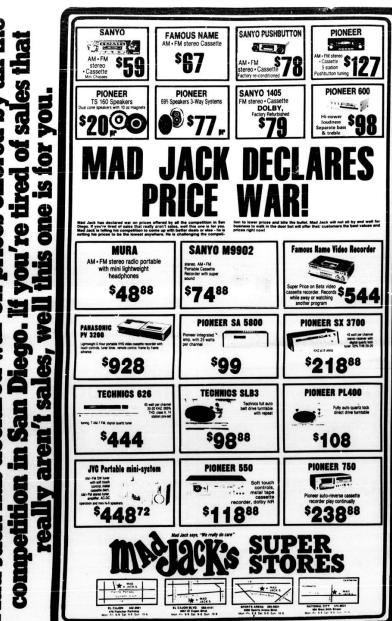


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32 JULY 16, 1981



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 Mental with the six Mile Manus pal Corbestra. While Manus pal Corbestra. While Manus Fujita-Teng, wife of the ort. hestra's conductor, and a pianist who pioneered the introduction of contemporary Chinese piano music in the West. Sperer was born in Berlin, raised in Argentina; in 1996 he was awarded the grand prize by German music cortes for versatility in interpretation of different spech in music and as concertmanter of the Berlin Phillarmonic by Herbert won Karajan. Teng. Josen in Colaka, Japan, was a child prodgy—she

and at time was a soloist with orchestras in Japan. Since their first rectral, they have concertized together almost every year: in Laivan, the Philippines, Thailand, Hong Kong, Korea, Okinawa.

Kong, Korea, Okinawa.

"Chamber music is difficult," saya Anna Fujita-Teng, "because sometimes after you've given a cov-cert, you never want to play together again. Leon and I are both temperamental, but we are matched musically and we enjoy playing together," She also has aid, "It is enchanting to play with him. He has such fiery emotion and charm controlled emotion and charm controlled emotion and charm controlled by fantastic technique." And Leon Spierer has said of their collaboration, "We play with absolute trust and joy." Anna Fujita-Teng recently moved to the Bay Area and, for the first time in their least

the first time in their long association, she and Leon Spierer will give a series of concerts in the Western

performance here in San Dieus next Tuesday evening

next Tuesday evening.
The program, which will be the same for all the concerts, is a long one. Some works will be most demanding of the violin's singing 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 begin with Beethoven's Violin Sonata op 47 (Kreuzer). Beethoven himself played the piano part for the first performance, in 1803. The work was dedicated to the French violin composer and virtuoso Rodolphe Kreuter, hence its nick name. List first movement is nickname. Its first movement is expressive of intense emotion; Tolstoy, in his story The Kreutzer Sonata, uses the composition to symbolize the destruction of morals that is caused by violently emotional music. A (continued on page 4, col. :

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 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

Norman Rockwell Post cover, Norman Rockwell Para cover, adapted from one of Michelangelo's heroic figures on the Statine Chaple civiling, of a serene, confident woman, dressed in coveralls, with rivet gun, lunchbox, and gaggles. The message was clear Rosie was strong, dependable, edif-rediant, and an indispensable civiline of the control of the co

the women were laid off or demoted in massive numbers to make way for the returning me and the same government propaganda machine that lured them into the factories four year them into the factories four yes earlier now extolled the virtues of home, family, and the woman's "place." Most of the Rosies had been

recruited from low-paying "women's" jobs in light indu

Suddenly finding themselves with income and benefits previously undreamed of, they discovered a new sense of 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 nation's first experience of women entering the work force women entering the work force on a mass scale, and people's concepts of what women could do changed overnight. Unfortunately, after the war, society reverted almost instantaneously to its previous

It would be natural that any worker, after finally attaining a position equal to his or her abilities, would not watch it taken away without bitterness nued on page 4, col.



مبشره ويون دردهان كذار بدفاكال كذاخ ارمكود وازعيك

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 will be opening this week. Turkish Treasures from the Collection of Eduan Binney, and consists of nearly 200 pieces, principal and administration of the property of the control Cribe.
The Ottoman Empire

extended over more than six centuries, from Osman I to Mustafa Kemal Atatürk, and, a Mustafi Kemil Astatik, and, at its height, encompassed a vast area southwestern Asia, and southeastern Europe. To understare it. Turkey was a dominant force for a long time, and not to be ignored. Turkish art, however, has been ignored by most art historias and critics and ermain largely unknown by the properties of evolve from the Persian influenced also by other

conquered cultures, but, according to some, never outgrew that shadow. Also, art was never a democratic commodity, but elitist, reserved commodity, but elitist, reserved for the sultan and his court. When democracy came and the last sultan, Mehmet VI, was deposed, the transition was deposed, the transition was relatively peaceful and without contracting the sultanguary of the cause Ottoman art to be viewed in a harsh light — and seen as

in a harsh light — and seen as minor, decadent, or worse. National libraries in Vienna. Paris, and London have extrensive collections of Octoman miniature paintings, a does one formerly private collection that is now in a library in Dublin. After these, the collection of Edwin Bruney rates as the finest and, while it does not wirrass or really rates as the finest and, while it does not surpass or really approximate the others in terms of individual quality, its overall range and variety is singular. Some of the pieces are more significant academically than aesthetically, for example, tiles from important mosques, or original designs that have been copied for hundreds of years.

This exhibition is an expansion of an exhibition of Turkish miniature paintings organized by the Metropolitan Museum in New York in 1973, organized by the obetropostan Museum in New Mrs. In 1973. Whe Mrs. In 1973. U.S. for a total of three years. One of the most important pieces is the manuscript of The Conference of the Bink. by the famous thritteenth-century poet Atara. It is the earliest dated Ottoman Turkish illustrated manuscript and one of fewer than a dozen that can be dared before 1500. A whimsteal work before 1500. A whimsteal work in an useript illustrated with imaginary, and often fantatel; animals in America. Among the most beautful pieces are a gold and lapsi laruit rounded in a manuscript of the Koms. and a manuscript of the Koran; and a portrait of a tulip, the symbol for

inrequited love.
The exhibition will be The exhibition will be introduced by asymposium, "Turkish Treasures: The Glory of Ottoman Art," with Edwin Binney, Jrd., who is a trustee of the museum, Esian Attl., curator of Islamic, art at the Freer Gallery in Washington, D. C., and Walter Denny, associate professor of art history and language at the University of Masachusers. Artl., who is Turkish-born, will discuss the wide of finewarter oranjuting in Turkish-born, will discuss the role of figurative paintings in Turkish art. Denny, an American raised in Turkey, will discuss the importance and

(continued on page 4, col. 5)

Dance

Ballet Demonstration and Performance will be presented by Eugenia Keefer and fellow dancers. Thursday, July 16, 7 p.m. Boys' and Girla' Club. 721 Bougher Road, San Marcos. Free. 744-7840 or 744-1279.

"Covers II." a performance piece by Mitsuko Mitsueda and Harry Cantr of Anna Halprin's Dancers' Workshop, will incorporate movement and theater. Friday, July 17 and Saturday, July 18, 8 p.m., Sushi, 822 Eighth Avenue, downtown. 235-8466.

"Dance Jam," an alternative chance to dance, will take place every Friday, through July 31, 8 p.m. to midnight, Interval Foundation, 860 Third Avenue, downtown. 239-1713.

Music

"Summer Night Classics" series of the San Diego Symphony Orhesters will begin with conductor Matthew Garbutt and pianist Leonard Pennaris in a purgun of all-American music by Griffen Gerthwin, Gottchalk-Kay, and Bernatein, Thursday, July 16, 8 p.m., Open Air Theatw. SPSU 265-6947 or 239-9721. Song and Dance, strolling merachs will play Mexican music. Finday, July 12, 0 to 9 p.m., the Coulson Family Jaz: Band will play Daxeland runes, Saruday, July 18, noon to 4 p.m., and the Gesandhett Dancers will perform German, Austrian, and Swas folk dances, Sunday, July 19, 2 to 4 p.m., all in Scaport Village, Free. 235-4014.

Summer Evening Concerts in Balboa Park will conclude with the Fifties big band music of Night Band, Friday, July 17, 7 p.m., Organ Pavilson, Balboa Park, Free, 236-5984 or 271-2746.

"Summer of Stars" of the San Deeps Symphony Orchestra will present a concert conducted by Mitch Miller, with symphonic works, Broadway and Hollywood classics, and a sing-along, Friday, July 17, 8 p.m., Open Air Theatre, SDSU (265-6947); Saturday, 19, 19, 8 p.m., Rancho Bernardo green (487-3773); and Sunday, July 19. Southwestern College athletic andlum, 239-9721.

"Voices," an original musical drama that spans 200 years of black cultural expression through gapet, blues, jazz, and contemporary muical stylings, will be presented Friday, July 17 through Sunday, July 19, 8 p.m. Educational Cultural Complex Performing Arts Theatre, 4343 Ocean View Busleward, San Diego, 230-2804.

"The Sound of Musicals," a program featuring songs, scenes, and saks from Broodsbay musicals, will be presented by the La Julia Church of Religious Science choir. Saturday, July 18, 7:30 p.m., Masson Junite Plafs Schod, 379° Clam, Common Drive. San Diego. 469-4814.

CATTHEW GARBUTT,

THE DAVE BRUBECK

July 24, 8:00 p.m.
SDSU, Open Air Theatre
Sponsored by Home Federal
Environment Loss
(Processed in outperation with
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July 25, 7:00 p.m. UCSD, La Jolla

BUSSELL GLOVD.

OHARTET

SUMMER OF STARS

MATTHEW GARBUTT, Conducting

LEONARD PENNARIO, Planist TONIGHT AT 8:00 PM

CREATED: Three Pieces
GERGEWH: Plano Concerto in F
GOTTSCHALE: Gran Tarantella
BERGTER: Pancy Free Ballet
Studens, Sentor, Milliary Rush 7 pm

July 17, 8:00 p.m. SDSU, Open Air Theatn

uly 18, 8:00 p.m.

STAR-NEWS NIGHT

ymphony On The Green uly 19, 7:00 p.m. Summer Community Concert Seelee will present Bobby Kort's Chargers Big Band, Wednesday, July 22, 7 p.m., Centre Court. Low. 20, 10 years Contre. Free. 433-2930.

Balinese Gamelan and Early European Music will meet in an East. West concert of music and dance of Bali under the direction of the Control of th

Choral Concert, the Palomar College Concert Chuir will present Beethoven's Mass in C Major op. 87, accompanied by fifty members of the San Diego Youth Symphonys Sarudav, July 18, 8 p.m., Fix Congregational Church, Fourth and Hickory streets, Escondido. 744-8860.

Summer Sunday Concert Series will present the SDSU Suruki String Trac violinist Ted Brunsoncellist Glen Campbell. and violist Rebecea Campbell. Sunday, July 19, noon, Marquis Public Theater, 317 India Street, San Diego, Free, 298-7674.

Big Band Era pop and jazz will be performed by the Del Bybee Big Band, Sunday, July 19, 2 p.m., Squitbeb Square, Old Town. Free. 234-0378.

Wine-Tasting with Music will feature the sampling of the 1980 vintages of San Paaqual Vinevands and classical music by ensembles of the San Diego Youth Symphony, Sunday, July 19, 3 to 5.30, pm., San Pauqual Vinevands, 13455 San Pasqual Road, Excitedudo, 745-5091 or 746-0970.

Violin-Plano Joint Concert of Leon Spierer and Anna Fujita-Teng will feature works of Beethowen, Franck, Strawinsky, Schiotherg, Hartmann, and Ravel, Tuesday, July 21, 720 pm., San Dego Fu, College Theatre, 14th and C streets, downtown, 295-3702 or 238-1717.

Summer Night Concert Series will bring back the San Diego Symphony to "Let Us Entertain You," Wednesday, July 22. 9 p.m., Grossmont Center parking lot, between Boodway Tire Center and Circle D Corral. Free. 465-2900.

Film

"Feature Films: The Director's Viewpoint" series will feature James Fawley, director of The Mappet Mosic, showing and discussing Federico Fellini's 819, Thursday, July 16, 7 p.m., Little Theatre, Hepner Hall, SDSU. 265-5152.

"The Life and Times of Rosie the Riveter." an award-winning film about the experiences of women workers during World War II. will be shown Findly, July 17. 7 p.m., Visits, and, with the comments of Lyn Childs. a shippard worker in the film. Saturday, July 18. 7 p.m., San Diego City College Theatre. 14th and C streets, downtown. Free, 239-372 on 459-2160.

"LaserDreams," a production of configurer-generated imagery with music of the Alan Parsavan Project. Pink Fland, and Led Zeppelin, will be secreted with Spaceborn, an award-winning film with NASA space havange, Priships and Saturagace havange, Priships and Saturation of the Priships of the Priships of the page havange of the Priships of the Priships and page havange of the Priships and Priships and page havange of the Priships and Priships and Priships and page havange of the Priships and Priships and Priships and page (1997). The Priships and Priships a

"A Desert Place," a film about the ecosystem of the Sonoran Desert, will be shown Saturday, July 18 and Sunday, July 19, 1 and 230 p.m., Herpetology, and amphibia and amphibia and amphibia to the state of the state of the same and the same

Park. 232-3821.

Summer Silent Film Series, featuring plano accompaniment by Philip Carls, will screen The Lost World; 19125 monator movie starting Harvey Holyt. Monday, July 20, 8 p.m., Westwawd Club. 1939 West Bernardo Road. Rancho Bernardo; and Tucsday, July 21, 8 p.m., Palomar College library; Junn. 1140 West Mission Road. San Marcos. 744-1150 or 727-7529.

"Living Planet," an IMAX film that explores the earth's resources from 30,000 feet, will continue through the summer with Sacrod Sky, an Omnit-Max look at the heavens, Reuben H. Fleet Space Theaters, Balboa Park. 238-1168.

Special Events

Wonder Pony Misty the Magnificent will do her tricks. Thursday, July 16, 1013 a.m., Chala Vara Library, 365 F Street, Chula Vista Library, 365 F Street, Chula Vista (375-5002), Finday, July 71, 10:30 a.m., El Cajon Library, 202 East Lexington Avenue, El Cajon (570-4954; and Wednesday, July 22, 2, p.m., Occannide (493-7277), Free, 583-0469.

Circus, the 111th edition of the Ringling Bros. and Barnum & Bailey Circus will be in town. Thursday, July 16, 2:30 and 8 p.m., with auditions for clowns and shweights at 1120 a.m., Saurday, July 16, 11 a.m., 3:50 and 8 p.m., and 15 p.m.,

Torrey Pines Trails will be trud by Walkabout International, with a history and talk about the park by the park ranger. Saturday, July 18, 9 a.m., Torrey Pines State Park. 278-6595 or 223-WALK.

"Festival of the Bells," the 212th anniversary of the founding of California's first mission will be celebrated Saturday, July 18, noon; and Sunday, July 19, 3 p.m., Mission San Diego de Alcalá, 10818 San Diego Mission Road, San Diego, Free, 281-8449.

Flesta at the "King of Missiona" will feature Blessing of the Animals. Seturday, July 18, noon; and re-creation of the journey of Padre Serra, Sunday, July 19, 2 p.m., Mission San Luis Rey, Highway 76 east of Oceanaide. Free, 757-3651.

"Walk on the Wild Side," a guided walk behind the acenes at the Wild Animal Park will be sponsared by Walkabaut International, Saturday, July 18, 245 p. m., San Diega-Wild Animal Park, San Paiguai Valley, Reservations; 231-1515 a344 or 233-WALK.

Video Artworks, One-Man Performance, and Experimental Graphics will be presented by Artur Matuck, and nonintentional art will be auctioned by the Museum of Nonintentional Art. Saturday, July 18, 3p.m., Stratford Calley, 221 15th Street, Del Mar. 481-0033 or 481-7413.

A Commando Performance by Arturo Commando will take place Sunday, July 19, 10 a.m., Balbsa Park, 722-8857.

lerpetology Exhibit, live reptiles

snakes, lizards, tortoises, and frogs—will be displayed by county herpetologists. Sunday, July 19, 10 a.m. to 5 p.m., room 101, Casa del Prado, Balboia Park, Free, 232-3821 x27.

White Stallions, the Royal Lipizraners of Vienna will perform dressage and airs above the ground, Sunday, July 19, 2:30 and 6:30 p.m., Golden Hall, 202 C Steet, downrown, 236-6510.

San Disgo Renaissance Festival, the second annual, will feature artisans and craftsmen, mime and minstrels, jugglers and jousters, dancers, actors, pets, and a Renaissance costume context, all sponsored by San Depos Junior Theatre, Wednesday, July 22 though Sun, or San Depos March 1997, pp. 1997

Summer Puppet Shows will feature hand puppets, not puppets, and marionettes. Wednesdays through Sundays, 1 and 2 p.m.; Fridays, 10:30 a.m.; and Sundays, 3 p.m.; through September 7, Puppet Theatre, Balboa Park. 276-1634 or 465-7128.

Walking Tours of the historic Gaslamp Quarter will be led every Friday, noon to 1 p.m.; and Saturday, 10 a.m. to noon, from 652 Firth Avenue, downtown. Free. 233-5227.

Native Plants can be seen on garden walks every Sunday from I to 2:30 p.m.; and bought at a weekly rare plant sale. Sundays from Eto p.m.. Quali Botanical Gardens. 2:70 Quali Gardens Drive, Encinitas. 753-4432.

Nature Waiks will be offered ever Sunday by the San Diego Natura History Museum. 2 p.m., Florida Canyon, Balboa Park. Free. 232-3821 x48.

"Parkeast," a recorded information system about the national parks of the West, featuring weather conditions, road and other closures, and campground and lodging reservations, is available removed. The servations is available removed. The servations is available removed.

Lectures

"The Long, Hard, and Free," a slick show on state-of-the-art free Climbing technique on the big walls of Xuemite and the Rockies, will be presented by Mark Hudon, one of the top American Climbers. Thursday, July 16, 8 p.m., A16, 4620 Alvarado. Caryon Road, San Diego, 283-2374.

"Internal Ecology" and the waters that come from rivers, lakes, streams, and air into us, will be presented in a slide program by Norman Sakow for the Sierra Club. Friday, July 17, 7:10 p. m. Natural History Museum, Balboa Park. Free. 233–7144.

Vietnam Veterans will speak out about the reasons behind the recent hunger strike powers of veterans in Los Angeles and Washington, Friday, July 17, 730 p.m., Militant Forum, 1053 15th Street, downtown, 234-4630.

"The Mad Hatter's Ten Party" and other selections from Lewis Carnill's Ade in Wonderland will be read by Helen Courtney-Lewis, Saturday, July 16, 5 pm. D.G. Witts Bouks, 7527 La Jolla Boulevard, La Jolla, Free-456-1800.

"Devid Banks Memorial Poetry Feetival," the first annual, will feature peetry readings by cummunity poets and live music by the Chameleon Jam Bund, with Tom Marshall, Shelley Savren, Elizabeth Evans, and Ortega St. John, Satur-

TO LOCAL EVENTS

dav, July 18, 8 p.m., Center for Women's Studies & Services, 908 E Street, downtown; and with Alurista, LoVerne Brown, Meceles Moran-Cirini, and Jerry Jenkins, Sunday, July 19, 3 p.m., Educational Cultural Complex lawn. 4343 Ocean View Boulevard, San Diego (free). 292-1520.

Poetry Reading by Owen Kane will take place Monday, July 20, 7:30 p.m., D.G. Wills Books, 7527 La Jolla Boulevard, La Joila. Free. 456-1800.

"Approach to the Child with Structural Defects" will be discused by Dr. Marilyn Higginbottom of Children's Hospital, as part of the "Perspectives in Human Genetics" series, Wednesday, July 22, 7:30p.m., noom 100, oocial science building, SDSU, Free. 265-5152.

"Flowering Parasitic Plants and Other Exotics" will be the subjects of a slide lecture presented by Wayne Armstrong of Palomar College. Wednesday, July 22. 7:30 p.m. Ecke Building, Quail Botanical Gardens, 220 Quail Gardens Drive, Encinitas. 753-4432.

Poetry Reading by Sarai Austin, Steve Kowit, and Muria Mercedez Giron-Cerena will take place Wednesday, July 22, 8 p.m., Old Time Cafe, 1464 North Highway 101, Leucadia. 436-4030.

Radio/TV

"Research in Zoos," a program with Dr. Kurt Benirschke, director of research at the no., will conclude the Zoos and Evolution series. Thursday, July 16, 1 p.m.; repeating Sunday, July 19, 4 p.m., Channel 2. "Social Insecurity," a UBS Reports special with Dan Rather that looks at the funding crisis in the Social Security system, will be televised Thursday, July 16, 10 p.m., Chanand 8

"The Tom Cottle Show," a series of candid discussions between the Boston clinical psychologist, sociologist and "ordinary" people, will begin with a conversation about the loss of a part of one's body, Thursday, July 21, 10 a.m., Channel 15.

"Don't Count the Candles," Lord Snowdon looks at aging through the eyes of Noel Coward, Cecil Beaton, Berbara Hepworth, and others, Friday, July 17, 9 p.m.; repeating Monday, July 20, 10 a.m.. Channel 12.

Rock Music Concert of Electric Light Orchestra will be simulcast/ Friday, July 17, 11 p.m., Channel 6 and K-BEST 95FM.

"Prairie Home Companion," a week!, variety show from the mythical Minnesota community of Lake Wobegon, with humorist Garson Keillor, will be on the air, Saturday, July 18, 3 p.m., KPBS-FM 89.

"The Roots of Rock 'n' Roll" will be examined in six parts, beginning with the years 1955-1958 and Jerry Lee Lewis, Chuck Berry, Conway Twitty, and host Frankie Avalon, Saturday, July 18, 8 p.m., Channel 8.

Folk Musicians Pete Seeger and Ario Guthrie, recorded live at Wolf Trap, will perform American ballads, ragtime, folk, and country blues, Saturday, July 18, 9 p.m., Channel 15. "HMS Pinafore," the Cincinnati Opera's production of the Gilbert and Sullivan operetra will be broadcast Sunday, July 19, 12:30 p.m., KPBS-FM 89.

"Attila," the Verdt opera, as performed by the New York City Opera, will feature Samuel Ramey as Attila and Marilyn Zechau as the vengeful Odabella, Sunday, July 19, 7 p.m., KPBS-FM 89.
"McCabe and Mrs. Miller," War,

"McCabe and Mrs. Miller," Warren Beatty and Julic Christie are the leading turn-of-the-century characters in this 1971 Robert Altman film, airing Sunday, July 19, 11:30 p.m., Channel 10.

"The Maltese Falcon," director John Huston's first film, starring Humphrey Bogart as Dashiell Hammert's detective Sam Spade, Mary Auto, Peter Lore, and Sydney Greenstreet, will be televised Monday, July 20, 8 p.m., Channel 6.

Not a Mushroom at All, Pilobolus Dance Theatre in performance at the American Dance Festival will present Momix, Walkyndon, Alraane, and Molly's Not Dead, Monday, July 20, 8 p.m., Channel 15.

"A Dance of Two Countries: China and America" will document the month-long instruction of Western dance techniques by Ben Stevenson of the Houston Ballet to students of the Peking Dance Academy, Monday, July 20, 9 p.m.; repeating Sunday, July 26, 2 p.m.; Channel 15.

"World Series X: A Double Concert" will feature the music of Vietnam as performed by composer, instrumentalist, poet, playwright, and actor Lu-Lien, and Japanese-American Buddhist drumming with the Kinnara Taik ensemble, Tuesday, July 21, 8.5 p.m., KPFK 90.7 FM

Sports

"Trash Dash," a 10K and 5K run sponsored by Son Diego Ecology Centre, Inc., will award appropriate prizes — one-half of an aluminum can, for the energy it takes to run 10K will make that half can (or one-half pound of newspaper or two-and-user-half gounds and the candidate of t

World Championship Over-the-Line Tournament, the twentyeight annual, will contrinue with three-person teams in an elimination tourney beach softball game, Satunday, July 18 and Sunday, July 19, 720 a.m. tvoksi, Fiesta Island, Mission Bay, 233-3151.

Race-Athon, a pint-sized Indy 500, will pit toy racing cars along Fast III racing tracks, to benefit United Cerebral Palsy Association, Saturday, July 18, 10 a.m. to 6 p.m.; and Sunday, July 19, noon to 5 p.m., Plata Camino Real, Carlsbad and Parkway Plaza, El Cajon.

Rodeo sanctioned by the International Rodeo Association will take place Saturday, July 18, 1:30 and 7:30 p.m.; and Sunday, July 19, 1:30 p.m., Ramona Community Center Fairgrounds, Ramona. 789-1311.

Socker Soccer, the San Diego Sockers will play host to the Culgary Boomers, Saturday, July 18; and the Portland Timbers, Wednesday, July 22, both at 7:30 p.m., San Diego Stadium. 280-00AL. Corrida, matadors Curro Rivera, Mariano Ramos, and Rogelio Leduc will fight six bulls from the Santacelea Ranch, Sunday, July 19, 4 p.m., El Toreo de Tijuana, downtown Tijuana, 232-4588 or 239-4112.

Friar Tennis, the San Diego Friars will have a rematch against Wimbledon women's doubles champion Martina Navartilova and the other Los Angeles Strings, Tuesday, July 21, 7 p.m., Sports Arena. 224-4176 or 299-7666.

Boxing will be live in San Diego, Tuesday, July 21, 7:30 p.m., Golden Hall, 202 C Street, downtown. 236-6510.

Thoroughbred Racing, the forty-second annual season at the Del Mar track will begin forty-three days of racing, with nine races daily except Tuesday, from Wednesday, September 9, first post at 2 p.m., Del Mar Fairgrounds. 299-1340 or 755-1141.

Super and Limited Stock Cars will be racing Saturdays through October 10, 8 p.m., Cagan Speedway, Bradley off-ramp at Gillespie Airport, El Cajon. 448-8900.

Galleries

"Color, Light, & Sculpture," an exhibition of two light-manipulated wall reliefs by Gordon Swarz, will be on view at an open-rang reception, Friday, July 17. 7 p.m. to midnight; and continue through July 25. Installation Galiery, 44 / Fith Avenue, downtown. 232-9915.

Cross Currents," an exhibition eaturing the work of North County artists Lenore Erik-Alt,

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4:30 p.m. & 5:55 p.m.

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The SAN DIEGO COMIC CONVENTION, Inc. is a non-profit organization for the appreciation and advancement of the popular arts.

READER'S GUIDE TO LOCAL EVENTS

Sortivia and Cynthia Recees Snow will continue through hill 24 Senera Falls Gallery 328 I Street, downtown 233-8984

Recent Work, paintings by like Fay and sculptural weapons by Gars Lang, will be on display through luly 24. Quart Gallery, 7521. La lolla, Boulevard, La, Jolla, 454, 1652.

Photographs, vintage prints from the Twenties and Thatties be Ed-ward McMurry, Master of the Carbon, The Nude as Allegory prints from 19/10, 1946 by a group of artists, and color photographs by Mishoko Vanagra, will be collished to defend to 19.9. Gallery Graphics, 3847 Fifth Avenue-Hillerger, 295-5338.

"Year 200," an exhibition of new views of Los Angeles by California photographers Gusmano Cesaretti, loe Deal, Robbert Flick, Douglas Joe Deal, Robbert Flick, Douglas Hill, John Humble, Bill Owens, Susan Ressler, and Max Yavno, will be on view through July 30; Grossmont College Art Gallery, 8802 Grossmont College Drive, El Cajon, 465-1702.

Collection of the gallery, including works by Ed Kienholt, Wayne Thieband Richard Allen Morru. Thieband Richard Allen Morris, Masami Teraoka, John Baldessari, Faiva Fredman, and Kaethe Kollwitz, will Se exhibited through August 7: Boehm Gallery, Palomar College, 1140 West Mission Road, San Marcos, 744-1150 x345. "A Perspective on the Permanent Collection" inclindes works or jest modernism pep minimal and conceptual art through Au-gust 9. La folla Museum of von-timperary Art. 722 Prospect Street, La folla 454-354]

"Porcelain Painting — Revival of a Fragile Art," an exhibition of porcelain pieces by the Porcelain Attists of Sain Diege and pieces from the Sain Diege and pieces from the Sain Diege Hotorical So-ciety's collection, will be on view through August 9, Villa Mon-reamia, 1928 k Street, San Diego, 230-2211.

Photographic Images by Brett Westen, including work from his Hawaiian portfolio, years in Mexico, and California coastal landscapes, will be displayed through August 12, Photography Gallers, 7468 Girard Avenue, La Jolla, 459, 1850.

"A California Summer," an exhi-"A California Summer," an exhibition of paintings, drawings, and sungs, sculpture by thirteen California artists, including works of Peter Alexander, Joel Bass. Billy Al Bengston, and Laddie John Dill. will be on view through August 22. Thomas Babeor Gallers, 7470 Grard. Avenue, La Jolla. 454-0345.

"Yer Dailege," an exhibition of molas by the Kuna Indian women of the San Blas Islands, gathered by the Maxwell Museum of An-thropology of the University of New Mexico, will be displayed through August 30, Museum of Man, Balbson Park, 239-2001.

Duet

(continued from page 1) deep and difficult work, it has major violinist. Spierer's playing of it was characterized by a of it was characterized by a Clasgow reviewer as "an electrifying performance that left no doubt that Spierer ranks among the finest violinists of our

time."
Next will be Franck's Sonata in A Major, a sonorous work that also has been recorded many, many times. The so called Vinteur Sonata that figures in Proust's Remembrance of Things Past, and that becomes a paradigm for the entire novel, has been identified by critics as the Franck Sonara. This is the one work on the program that is much more difficult for the

piano than for the violin.

The concert will continue with Stravinsky's Suite Italienne with Stravensky's Suice Indiants for violin and pains, probably the work that utilizes most evenly the violin and piano; Schönberg's Fantass for violin with pianoup's 74; and Karl high pianoup's 10 pi

Beginning with very well known works, proceeding well known works, proceeding to the "new," and returning at the end to the familiar, the program is extremely difficult and ambitious, both musically and rechnically. It promises to be most exciting as well. The violin-piano concert of Leon Spierce and Anna Fuita-Teng will be presented Tuesday, July 21, 7:30 p.m., in San Dieso Circ College

San Diego City College Theatre, 14th and C streets downtown. Tickets and further information are available at

Rosie

and resentment. Bitterness and resentment are present, but so are humor, warmth, and resilience in the 1980 resilience in the 1980 documentary The Life and Times of Rosie the Riveter. The film is the creation of producet-director Connie Field, who conceived it after attending a recent California reunion of more than 300 former Rosies and realizing that their story was indeed a lost chapter in American social

history.
Field and her editor Lucy
Massie Phenix have constru Massie Phenix have constructheir film from a set of lively their film from a set of lively interviews with five former Rosies (selected from hundreds of women), each from a differen part of the country, each articulate and committed to telling het story. Interspened with the personal accounts of these ladies are glimpses of the broad national picture, in the form of photographs, posters, and clips from the filmic propaganda of the day; the "March of Time" series, theatrical newsreels, and

weekend as part of an effort to locate and bring together former Rosies in the San Diego area. The screenings will be sponsored by the Labor Community Action Committee. The first will be this Friday, July 17, at 7:00 p.m. in the VFW Hall, 299

and will be on Saturday, July second will be on Saturday, Ji 18, again at 7:00 p.m., at the Can Diego City College Theatre, 14th and C streets, downtown. Present for discussion at this show will be Lyn Childs of San Francisco. one of the women interviewed in the film. A former shipyard

in the film. A former shippard worker, she was among the first black women admitted into large-scale U.S. industry. For further information, call 239-3729 (days); 459-2160

- Rick Geary

Turkey (continued from page 1)

(evenings).

symbolism of Turkish carpets. (While still an undergraduate Harvard University, Denny leaned over the desk of a university librarian and recognized the rug underfloot as a rare Lotto carpet; for his discovery, he was made honorary curator of rugs at Harvard's Fogg Art Museum, a title he still holds.)

The symposium will be conducted to recognize the properties.

The symposium will be conducted tomorrow. Friday. July 17, from 10:000 a.m. to 12:30 p.m. in Copley Auditorium of the San Diego Museum of Art in open Saurday, July 18, and continue through September 7. Museum hours are 10:000 a.m. to 5:000 p.m. Tuesday through Sunday, with no admission charge on Tuesdays. The most of the control of th

READER'S GUIDE TO THE THEATER

Theater listings are compiled by Jeff Smith, commentary is by Jonathan Saville and Jeff Smith, Information is accurate according Jonathan Saoille and Jeff Smith-information is accurate according to information is accurate according to material given us, but it is always unse to phone the theater for any last-minute changes and to inquire about ticket acuitability. May theaters offer discounts to students, serior cilizens, and the military, ask at the box office.

DEADWOOD DECK
A part of its automate repertury series,
the Cuconado Playhouse offers the
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Cuconado June 7 J DEADWOOD DICK

DEAR LIAR Reviewed this issue. Cassius Carter Centre Stage, through September 6; Tuesday through Sunday at 8:30 p.m.

Sanday 48.00 p.m.

THE PATHASTICKS
The Plato Rephases concludes its current season with the popular musical (1950 by Herry Schmidt and Torn Cartes (1950 by Herry Schmidt and Torn Cartes) (1950 by Herry Schmidt and Torn Cartes) (1950 by Herry Schmidt (1

Patio Playhouse, through July 18. Thursday through Saturday at 8:00 p.m.

FIDDLER ON THE ROOF The Laric Chinese Theraises production of the Joseph Siem massical is a Competently done show, for the most part half of the men being out the pay and half of the men being out the pay and the cliteras of Anatonia, a small Joseph Competently in Carrier Results of the cliteras of Anatonia, a small Joseph Competently in Carrier Results of the Competent the Competent the Competent the Competent the Competent the Competent of the C Of the other members of the large casts, a few mest special mention. Pat Porick, as Golde, gives her character processes and the processes of on the froot, its most ambibous project to date, is not without its moments of musical and dramatic power. But those moments are fewer than one would have expected both from the Lyric, whose last two shows.

Dames at Sea and The Sound of First.— Issee een first-rate, and from this great musical (Sm.)
Lyric Dinner Theatre, through August 23, Wednesday through Saturday, dinner at 6:30 p.m., curtain at 8:30 p.m. Matinee Sunday, brunch at 11:30 a.m., curtain at 1:15 p.m.

FRACTURED CLASSIC: HAMLET
The Coronado Planhouse presents a FRACTIGRED CLASSIC; HAPALET THE CORRADA PHONE presents a large time to the control of the Fragheses, says his edipotents in State of an a fall singular state of the control of the Contro

Objective to the control of the cont

foul-mouthed, self-dramatizing, generous, lustful, Falstaffian, blowzy generous lustful. Falsattlan, bloary, magnificent slaten that it took an effort to appreciate how much skil, experience, talent, and intelligence had gene into her creation of the role bierctor James C. Manley staged the play is first time round with a flaville sense of charter and timing, and with fall, rich, detailed realizer the also used the Manguis intimate stage with exceptional inventionary.

exceptional inventiveness. A very good play, and it is to be hoped that the new staging will reproduce the virtues of the earlier one. (Sa.) Marquis Public Theate; through August 9; Thursday through Saturday at 8:00 p.m. Sunday at 6:00 p.m.

at 800 pm. Sonday at 600 pm. GREASE
The Junior Theater, of the Pathomar College I disclarational Theater, offers college I disclarational Theater, offers musical depiction of the class of 1999 at Hydel High School Barry and Sindh yer mutually attacked to see he had been seen to be seen

(Sm.) Palomar College Theatre, through

Schumaker, Eileen Bowman, Bob Holt, Leasa Hood, Harold MacPherson, Patrick Collins, and Dag MacLeod. The costumes are MacLeod. The costumes are designed by Gregg Barnes, and the orchestra is conducted by Charles W. MacLeod. (Sm.) East County Performing Arts Center, Tuesday, July 21 through Sunday, July 26 at 8:00 p.m. Matinee Saturday, July 25 and Sunday, July





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464-1196

CALIFORNIA THEATRE 1122 Fourth Avenue, downtown 239-2255 CALIFORNIA-PACIFIC THEATRE 234-7938 LEMON GROVE PLAYERS Lemon Grove Junior High School 3146 School Lane, Lemon Grove 466-5579, 466-1445

CMC THEATRE 202 C Street, downtown 236-6510 CORONADO PLAYHOUSE 1755 Strand Way, Coronado

C.R.A. THEATRE

EAST COUNTY PERFORMING ARTS CENTER 210 E. Main Street, El Cajon 440, 2277 EDUCATIONAL CULTURAL COMPLEX THEATER 343 Ocean View Boulevard. Southeast San

FOX THEATRE 720 B Street, downtown 233-6331

PALOMAR COLLEGE
Palomar College Theatre. San Marcos
744-8860 GASLAMP QUARTER THEATRE 547 Fourth Avenue, downtown 234-9583 Vineyard Shopping Center 1151 E. Valley Parkway, Escondido GROSSMONT COMMUNITY COLLEGE Stagehouse Theatre 8800 Grossmont College Drive, El Cajon 465-1700 x410

Vista 724-3421

PINE HILLS LODGE 2960 La Poseda Way, Julian 765-1100 POINT LOMA COLLEGE Salomon Theatre 3900 Lomaland Drive, Point Loma 222-6474 x248 SAN DIEGO CITY COLLEGE THEATER Thirteenth and C streets, downtown 239-7654 LAMB'S PLAYERS' THEATRE 500 E. Plaza Boulevard, National City

SAN DIEGUITO LITTLE THEATRE Del Mar Finigrounds, Del Mar 755-7358 SECOND AVENUE THEATRE 863 Second Avenue, downtown 233-3965 MIRACOSTA COLLEGE Wangenheim Junior High School Auditorium 9230 Gold Coast Drive, Mira Mesa 566-7300 x216 Little Theater
One Barnard Drive, Oceanside
757-2121 x236

SOUTHWESTERN COLLEGE Arena Theater, Mayon Hali 900 Otay Lakes Road, Chula Vista 421-1180 NORTH COUNTY COMMUNITY THEATRE OLD TOWN OPERA HOUSE 4040 Twiggs Street, Old Town 298-0082

SPRECKELS THEATRE 121 Broadway, downtown 233-6541

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

SAN DIEGO REPERTORY THEATRE 1620 Suith Avenue, downtown 231-3585

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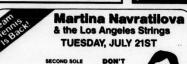


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READER'S GUIDE TO THE THEATER

THE IMPORTANCE OF BEING EARNEST The lower state of the control of th master of the minute expressive twitch in a deadpan face, a device she uses to great effect. There are similarly impressive performances from Larry Streckling, as the languid, from Lany Strecking, as the langual effect nonchashed visiocoziac Algermon, Samantha St. Clas. as the equalisety writing of certain for the control of the c

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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.

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289-980 or car-0-110.

KING LEAR
Abhough the Old Glebe's production
of the mights Shakespearent trapped, is deficient in several respects. It has
many strengths as well and it is
shown in the whole fire inherent in the
leasy, but it does provide us with an
occasional—and memorable
increasing the car-occasional—and memorable
increasing the car-occasional increasing the
bands have chosen to stream the
breakdown of relationships in the
lamilies of Lore and Cloucester.
Compiling all to lover and the
effects of old age bin a once strong

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OFURO HOS TUBS

sing, and the production demonstrates consistingly that their two causes are intertwined. It also stresses, however that many of Lear's wees are psychobiological in origin. Lear allegedly suffers from attenoscletoses. This emphasis reduces Lear and Lear early in the loss foilths inview than a secretary.

reduce Loss and Loss reasy in the particular loss of the particular

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 powerful a madman that he atmost seems to forget that, in the contest of the play, his frenzies are merely an act. Kevin Conroy's Edmund and Leslie Geraci's Cordelia are less successful. Director Jack O'Brien has

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emphasizing characterization and the language of the play. O Brien's blockings range from the formal and ceremonicus to more free-form groupings, all of which are lightly controlled and effective. O Brien were an uncompleted project designed by G.S. Steel. (Sm.) Old Globe Theatre, Festival Stage, through August 18; Friday, July 17 and Wednesday, July 22 at 8:30 p.m.

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

MICH ADO RADOT NOTHING Although recent Shakerapearan MICH ADO RADOT NOTHING Although recent Shakerapearan and the state of MUCH ADO ABOUT NOTHING of Claims Victoria s claboratoria of Claims Victoria s claboratoria bedeckted Birthia immy, the women perside cross the singer in launifound the company of the company of the though all the professionation in the current production are capitalle, a few waters of influence of the current production are company of the current production as generous bod, beneath which, however, is a faithering requisite to a generous bod, beneath which, however, is a faithering growth out his may theired impaint; abuses in a straight of an allowing control of the capital companies. On later production is many theired impaint; abuses in a straight of an allowing control of the capital companies. In many their production is many their production of the capital companies of their production of the capital companies of their production of their production in control of their production in control of real beattices and stonger of real Beattings and stonger of real Beattings and stonger of real Beattings and stonger of stonger of

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THE RAINMAKER
The Lamb's Players' Theate
presents the Richard Plash drama set
in the 1930s during the Midwest's
'Data Bowl' era. When a severe
drought' shatters the hopes and
dreams of a Midwestern farm lamily,
a fast-taking stranger promises to
bring rain to the thisty community.
'Quest direct for this production is

READER'S GUIDE TO

Michael G. Wood. He directed The Michael G. Wood. He directed The Price of San Diego State University and is currently on staff at the San Diego Junior Theater. The cast includes regular company members Russell Cerberg as Starbuck and Lance Rúdd 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 Planhause' neveral the Coronado Planhause' neveral unerring instinct for survival. Bob Landas directs a company of only actors and dancers. Principal members of the cast are Carol Youksagan. A Walker. Land Murray. Walker. Land Murray. Taker 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 enzylisheder to be constructed at the enzylisheder to be constructed at the



The Wizard of Oz production of Salaga | 7. The lighting design is by Russell Cederberg, coatumes are by Claire Strandquist, music is designed by Mary Smyth, and Dure Heshis is the stage manager, (Sm.). Lamb's Players Theatre, through August & Wedwaday through Salunday at 800 pm. Maisnee Salunday at 800 pm. Maisnee Salunday at 800 pm. Maisnee Salunday at 800 pm. church. (Sm.)
Westminster Arens Theatre. Taibot at Canon. Point Loma. Friday. July 17 through August 2; Friday through Sunday at 8:00 p.m. For information call 222-4236.

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THE STREETS OF PIEW YORK
The "new" CNE Town Opens House
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are by Lia Jantz. Sighting is by Bette-Ogami, and musical direction is by Terry O Donnell. The choreography is by Rosanne Cantos. The Old Town Opera House also presents miewersions of the medodrama Tuesday through Saturday at 11:00, 1:00, and 3:00 p.m. (Sm.) Old Town Opera House, through August 31; Themelay through Saturday at 6:00 p.m.

Sanutory et 800 p.m.

TREASMER BLUE VIEW to Classic Story by Ribbert Low Storeston—
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UNCOMMON WOMEN AND OTHERS

and first misself picture side by and first misself picture side by and Borneis Ward direct and charcograph the production, which pharcock, who hap proformed elementary in musical theaters, sight sets seen to see the proformed elementary in musical theaters, sight seen to see the proformed elementary in musical theaters, sight seen to see the proformed heaters after a first seen to see the proformed heaters after a first seen to see the proformed heaters after a first seen to see the proformed heaters and t 10-30 am. To PATS WALER: APT TRABELSHAP!

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VORSHOM

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in the San Diego area. Performing Arts Theatre, Educational Cultural Complex, Friday, July 17 through Sunday, July 19 at 8:00 p.m. For information call Jill Siegelman at 230-2804. 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 chelighe peersy and product promoun-tion of the product of the product of the time. And the minest already before the product of the product of the product to find the product of the product of the time of the product of the produ

THE THEATER

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The Staright opens its 1981 season with the musical about Dorothy, the Wizard, and the Yellow Brick Road.

The musical, adapted from the L. Frank Beam novel by Frank Gabrielson, has the music and lyrics from the motion picture score by harold Arlen and E.V. Harburg. Don and Bonnie Ward disease.

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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 80803. San Diego 92138. or call 231-7821 Friday before 5:00 p.m.

I suppose that by its very definition awant-garde jazz must take a position ahead of, or at least away from the mainstream jazz and other than the same of the sam

these perceptions would be summarily put or est. Lake, alto and suprana scoophonist with the acclaimed World Sacophone acception of the sacophone composer and groun leader on his own, exemplifies the electic quality that is one of the many reasons for that for the sacophone composer and present appeal. Not only does he believe that both the complex interplay of the wSQ and the individuals' exotic improvisational bents exotic improvisational bents.



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.

Coltrane. So much for elitis 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 an

ethereal and sassy, precise and funky, intellectual and emotional. Within the context of the WSQ. a group that tethers its "free jazz" and the wide of the classical string quarter (soprano, alto, tenor, and baritone saxophones). Lake's gutsy, wocal blowing is at least partly counterblained by tenor saxophonest Dawid arrangements and improvisations on material that tranges from swing to be-bop to free form.

Murray, the youngest

La Jolla Museum of Contemporary Art.
One listen to Only a Lad.
The listen to Only a Lad.
The listen to Only a Lad.
The new album by Oligo
Bolingo, brings to mind those
film trailers for upcoming
comedies" in the Fifties
to the wackly artics of the wackly artics of the starty,
madcap, laugh-a-minute riot!
Tel. J. And liste those movies,
which were never nearly as
funny as promised, Olingo
Bolingo's brand of wacked-out
starty and the starty of the parody not
mocking enough, the
snickering not quite evil
enough, the barbs a bit
ulti-tipped from overuses. Still,
the album — and the group—
average of the contemporary of the

Gingo Boingo belongs in that category of 'crastes' wherein dwell the 'Bubes, Spit Ens. 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 humor in a deadpan put-down constitution, or a carefully emoting, or a carefully emoting, or a carefully concept the put of the progenitor of the



The Triton

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this stuff should come naturally, since they are the collective remnant of 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 abundity. absurdity.

Now an eight-piece band Now an eight-piece band specializing in what I would describe as "new-wave cabaret," Oingo Boingo is musically sur .ior to their competitors in the satire-cum-rock field. Arresting arrangements and tight playing compensate for somewhat predictable treatments of such topics as treatments of such topics as dementia, secual obsessions, and the lambasting of pop critics (which is, unfortunately, right on the mark). Despite their studio savoy, 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 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 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,



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 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 nlaw here adain

scheduled to play here again, and I can't resist the 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 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

Siegel does a cover of the Sixties hit, "The Boy from New York City"). Contrary to what their record label would have ou believe, the move toward the middle is intended to give the group more access to the arrwaves and hence more exposure, money, and the rest. Not having seen them live, and 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

Amphitheatre this Saturday night.

There are few things a critic dreads more than the appearance in town of an artist who, he feets, is undeserving of anything high control of a control of the control of a control call for the critic's head on a

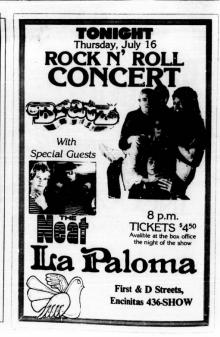
call for the critic's head on a Pyrex plate. So let me get this out of the way quickly: Chack Mangione stinis. There. Not only is Mangione the worst flugelhorn player I have ever had the misfortune to hear. but he is so faccid a bandleader that I've often could stay awake through could stay awake through every time I recall the day when. as a member of the Tonight Show studio audience, I watched the show's band toss scornful lers and band toss scornful leers and ptomaine grimaces back and forth when Carson referred to Mangione as "one of the greats

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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."

"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,

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in iazz today." Now, to be fair, I can actually think of two qualities of Mangione's that are commendable; he is Italian and he is a nice guy. He'll bring the Chuck Mangione Quartet and his rapturous smile to SDSU's Open Air Amphitheatre for a show this Tuesday night. In other concerts this week

"kick-ass" singer/songwriter
Jerry Riopelle will join Cosmo Friday and Saturday nights at the Belly Up Tavern in Solana the Belly Up layern in Solana Beach; on the same two nights, Mose Allison, the blues/bop pianist and singer of wry, citified blues/jazz, will appear at the Blue Parrot in La Jolla; Viva Brasil, a samba dance band that features the dance band that reatures the Portuguese, Spanish, and English vocals of guitarist Claudio Amaral, will perform two shows at the International Blend Friday night; jazz pianist/vocalist Les McCann pianist/vocatist Les Met.ann
will be at Elario's in La Jolla
nightly through Sunday; and
the Dick Braun Big Band will
trace the history of swing
music in a concert Monday
night at the Fiesta Dinner Theatre in Spring Valley.

Jerry Riopelle and Cosmo Topper: Belly Up Tavern, Friday and Saturday, July 17 and 18, 9 p.m., 143 South Cedros Avenue, Solana

Mose Allison: Blue Parrot, Frida and Saturday, July 17 and 18, 9 p.m., 1298 Prospect, La Jolla, 454-9131.

Viva Brasil: International Blend Friday, July 17, 8:30 and 10:30 p.m. 4043 30th Street, 284-9603.

Oliver Lake/David Murray Quartet: Sherwood Auditorium, Saturday, July 18, 8 p.m., La Jolla Museum o Contemporary Art, 700 Prospect, La Jolla, 459-1404.

Manhattan Transfer: SDSU Open-Air Amphitheatre, Saturday. July 18, 8:30 p.m. 265-6947.

Bob Long and Eric Hybertson: Old Time Cafe, Sunday, July 19, 7:30 p.m. 1464 North Highway 101, Leucadia. 436-4030.

Les McCann: Elario's, through Sunday, July 19, 8 and 11 p.m., Summer House Inn. 7955 La Jolia Shores Drive. 459-0261.

Dick Braun Big Band: Fiesta Dinner Theatre, Monday, July 20, 8 p.m., 9665 Campo Road, Spring Valley, 697-8977,

Chuck Mangione and the Chuck Mangione Quartet: SDSU Open-Air Amphitheatre, Tuesday, July 21, 8 p.m. 265-6947.

Oingo Bolngo and Incognito: Little Bavaria, Wednesday, July 22, 9 p.m., Carmel Valley Road, Del Mar. 755-1383,

Blue Oyster Cult, Pat Travers Band, and Johnny Van Zant: Sports Arena, Friday, July 24, 7:30 p.m. 224-4176.

CLUBS

Club listings are compiled by Linda Nevin. If you wish to be included. please call 234-2508 Friday afternoon or Saturday before 5:00 p.m. The listings are free.

North County

Albatross, 1309 Carmino Del Mar. Del Mar. 755-6744: Dance of the Universe Orchestra with Peter Sprague and Kevyn Lettau, jazz.

Tuesday through Saturday.

Anchorage Fish Company, 3878 Carlsbad Boulevard, Carlsbad, 729-3170: Pride and Joy, rock and roll. Tuesday through Saturday; Fran Loskota and Karl Christ, easy listening, Sunday and Monday.

Barr X Ranch House, 119 East Broadway, Vista. 724-0510; Moxy, country western and contemporary. Wednesday through Saturday.

Belly Up Tavern, 143 South Cedros Avenue, Solana Beach, 481-9022;

Bobby G's. 485 First Street. Encinitas, 436-7397: Avalon, rock and roll, Thursday through Saturday; Mark Lessman Band, rock and blues, Sunday through

Bum Steer Saloon, East Valley Parkway at Midway, Escondido. 743-6422: Richie Gary and Sundown, country western. Tuesday through Sunday. Cask and Cleaver, 140 South Sierr

use Solana Reach 481-8238 Lock, Stock and Barrel, contemporary variety, Thursday through Saturday.

Charlie's Little Bit of Country, San Marcos Boulevard at Highway 78, San Marcos. 744-3520: Call club fo

Distillery East, 755 Metcalf Street, Escondido, 741-9393: Tweed Sneakers, new wave, Four Eyes, rock and roil, This Rids, rock and roil, Thursday; Rockin' Stevie W., rock and roil, Priday and Saturday; the Neat, new wave, Sunday; This

Distillery, Old No. 7, 140 South Sierra Boulevard, Solana Beach 755-6733: Bratz, rock and roll. Friday and Saturday; Dirk Debonaire and the Boat People, new wave variety, Sunday through Tuesday; Tweed Sneakers, new wave, Wednesday.

Fireside Restaurant/Lone Star Lounge, 439 West Washington, Escondido. 745-1931: Dirk Debonaire and the Boat People, new wave variety, Thursday; Four Eyes, rock and roll, Friday and Saturday.

Fish House West, 2633 South Highway 101, Cardiff, 753-6438; Taumbu Jazz Ensemble, jazz, Thursday through Saturday; jazz am session with Tony Ortega, Sunday; Storm, jazz, Monday through Wednesday.

Fogcutter, 2858 Carlsbad Boulevard, Carlsbad, 729-3189: Misfits, rock and roll, Wednesda

Francine's, 939 North Hill Street, Oceanside, 722-7123: Call club for

Gatekeeper, 2660 Via de la Valle. Del Mar, 481-8861: Call club for

Hill House, 2730 Via de la Valle. Del Mar. 755-6614: Texas Tuxedo, light country rock, Monday through Saturday; Barrie Cunningham, rock-a-billy, country rock, and contemporary, Sunday.

Hungry Hunter, 1221 Vista Way. Oceanside. 433-2633: The Critters. Fantasy Island with Rick Fagan and

Jolly Roger, 1900 West Harbor Drive, Oceanside, 722-1831: Call club for information.

La Paloma Theatre, First and D streets, Encinitas, 436-7469: Bratz. rock and roll, the Neat, rock and roll, Thursday.

Longshot Saloon, 843 Grand Avenue. San Marcos. 744-8576: The Whiptones, rock and roll. Thursday: Who's Driving, country swing

Friday and Saturday

Maxdon's Club, 2231 El Camin Real, Oceanside: 757-1791: The Coopers, contemporary. Friday and Saturday.

Monterey Jack's, 11940 Bernardo

Plaza Drive, Rancho Bernardo Flaza Drive, Rancho Bernardo. 566-2400: Colorado Cool-Aid, country western, Thursday through Saturday, Chakra, contemporary,

Kelley, mellow guitar, Sunday through Tuesday. Old Time Cafe, 1464 North Highway 101, Leucdia. 436-4030: Womansong with Cass Crain and SUMMER BLITZ

Mulvaney's, 340 East Grand

enue, Escondido, 741-0935 Richie Hunt, contemporary

Vednesday through Saturday: John

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Poseidon, 1690 C. ast Boulevard. Del Mar. 755-9345: Mark Lessman Band. rock and roll. Thursday: Moving Targets, rock. Friday and Saturday: Tom Maley Quartet, jazz sunday Robert Ley Kolb country rock, Tuesday: The Air Brothers rock and roll, Wednesday.

Red's Place, 380 North El Camino Real, Encinitas. 942-1676: Contemporary, Thursday through Saturday. Call club for information

Sandy's 510 West Mission Escondido, 743-0930: 4-Ever, rock and roll, Tuesday through Saturday Stage Coach Inn. 1865 Vista Way

Vista. 724-9090: Country Rejects with Chuck Hatcher, country. Thursday through Sunday

Triton, 2530 South Highway 101, Cardiff, 578-6440; Ron Bolton, contemporary, Tuesday through Saturday; Russ Kirkparrick, Southern soul and artistry, Sunday and Monday.

Valley Center Inn Saloon, 27555 Valley Center Road, Valley Center, 749-1466: Tall Cotton, country,

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Coming: July 25
CHUCK WAGON AND THE WHEELS

Featuring homemade pizza & fine Italian food. 843 Grand Avenue, San Marcos 744-8576 11 a.m.-2 a.m., closed Sunday

TIO LEO'S

Mexican Restaurant & Bar

Laura

Zambo

Driving?

Whiptones



MANHATTAN TRANSFER

Windjammer, 2591 South Highway 101. Cardiff, 753-0188: Upstairs lounge: Emergency Exit, rock and roll, Thursday through Saturday, Tuesday and Wadmaddus Sky High Thursday through Saturday. Village Inn, 1433 South Mission Road, Fallbrook, 728-8356; Sky High, rock and roll. Thursday Tuesday, and Wednesday; Sky High, rock and roll, Sunday and Monday. through Saturday Downstairs lounge: Barrie Cunningham, contemporary, Friday and Saturday.

LESTAL DANT

Yae Japanese Restaurant, 11616 Iberia Place, Rancho Bernardo.

BLUE PARROT

Thurs. Bill Coleman Trio

Gary Music Co.

Tues. Rob Schneiderman Trio

wed. Billy Kyle Vibe Quartet

1298 Prospect, La Jolla Opposite the Cove 454-9131

aspen Mine Eg.

to your favorite music

in the upstairs bar Wed.-Sat., 9pm-1:30am

Catch a ski movie and

relax in the Slope Bar

Happy Hour 4-7 p.m.

Mon.-Fri. in the AMC Bar

5880 El Cajon Blvd. 582-1813

Mose Allison

Doc Olson's Dixieland Jazz Bank

Live Jazz -Great Luncheons & Dinners

Wayside Inn, 3050 Pio Pico Drive, Carlsbad. 729-7131: Mellow jazz, Tuesday through Thursday; rock and roll, Friday and Saturday. Call club for information.

Beaches

All The Way Inn. 42 to Ocst Point

Atlantis, 2001 Ingraham Street, Mission Bay 224-2434. Roberta Limi and the Gamblers, country pop, Tuesday through Saturday. Haleyon, 4258 West Point Lorna Boulevard, Loma Portal, 225-9559 Taxi, rock and roll. Tuesday through Saturday: Four Eyes, rock and roll. Sunday and Monda

The Beach Club, 1921 Bacon Street, Ocean Beach, 222-6822: Blue Wizard, rock and roll. esday the sigh Saturday.

Blue Parto, 1298 Prospect Street, La Jolla, 454-9131; Mose Allison, sazz, Friday and Saturday; Doc Olson's Discland Jazz Band, Discland, Sunday; Gary Music Co., Latin jazz, Monday; New Tuxedo Jazz Band, Dixeland, Tuseday, Billy Kyle Vibe Quartet, jazz, Wednesday.

Catamaran Hotel, 3999 Mission Boulevard, Mission Beach. 488-1081: Eddie Rapacy Trio. contemporary dance music, comedy and variety. Tuesday through Saturday.

Chuck's Steak House, 1250 Prospect Street, La Jolla, 454-5325; Night Vision, jazz, Thursday through Sunday; the Ella Ruth Piggee Quartet, jazz, Monday through Wednesday.

Elerio's, 7955 La Jolla Shores

through Sunday, Ron Satterfield and Keven Lettau, iazz, Mondayana Tuesday, Eddie Harris Quartet, iazz

Halligan's, 4325 Ocean Boulevard.

Pacific Beach. 274-3474: Steve Vaus. soft rock. Tuesday through Saturday: Sheila. soft rock, Sunday

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

Hotel del Coronado, 1500 Orange

contemporary and variety. Tuesday through Saturday. Casino Lounge Mr. Lucky, piano bar, Thursday through Monday.

Islandia Hotel, 1441 Quivira Road. Mission Bay. 224-3541: Butch Lacy.

jazz, Wednesday through Saturday

David Bradley and the Maniac Band, originals and comedy, Thursday through Saturday: Thunderbolt the

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-

BLUE WIZARD

Dance Contest — Drink Specials

Beach Club

Bacon & Newport, Ocean Beach 222-6822

"Party at the beach"

EMERGENCY EXIT

SKY HIGH

Barrie Cunningham Serving late night supper from \$2.95 riday & Saturday 10:30 p.m. –2:00 a

5375 Kearny Villa Road (Clairemont Mesa offramp 279-2040

WINDJAMMER

rs., Fri. & Sat. July 16, 17 & 18

Sun. & Mon., July 19 & 20

Avenue, Coronado, 435-6611

Ocean View Room: Jesse Davis

and Monday.

El Moro Restaurant, 1845 Quivira fo ad. Mission Bay, 222-2883; Juanta Franco and her group, flamenco music and dance. Thursday through Saturday. Le Chalet, 5046 Newport Avenue wean Beach, 222-5300; Ms. B. laven, rock and roll, Thursday; the ntouchables, '60s rock, Friday an saturday: Ultra Violet, rock and rol unday afternoon; Metro, rock and oll. Sunday through Tuesday

> Macho's, 2966 Midway Drive, Loma Portal, 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 Rosecrans Stree Loma Portal, 226-1871; Scrimsha soft country at 1403 Rosecrans Street 20th a rurus, contemporary, Inursday through Saturday, Gary Sherwood, contemporary, Tuesday and Wednesday.

Push, rock and roll, Wednesday,

ndercolf, rock and roll. Sunda

Mom's Saloon, 945 Garnet Avenue. Pacific Beach. 488-9598: Argosy. rock and roll, Tuesday through

Mustang Club, 3595 Sports Arena

Boulevard, Loma Portal, 223-5596. and Monday: the Normads, rock and blues, Tuesday and Wednesday. Jerry Baze and A Touch of Country, country, Tuesday through Saturday.

> Old Pacific Beach Cafe, 4287 Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach, 270-7522; Jim Hawley, contemporary, Wednesday through Saturday, the Critters, country and rock, Sunday through Tuesday.

Orange Tree, La Jolla Village Square, La Jolla, 455-6064; Jeff Proctor, soft rock and country.

Rodeo, 8980 Via La Jolla, La Jolla. 457-5590: The Dallas Collins Band, contemporary and rock, Tuesday through Saturday; Bratz, rock and roll, Sunday and Monday.

Saska's, 4250 West Point Loma Boulevard, Loma Portal. 223-9158: The Shreeve Brothers Jazz Quartet with Sharman Duran, jazz Wednesday through Saturday: Kirk Hoffman, jazz, Sunday

Su Casa, 6738 La Jolla Boulevard, La Jolla. 454-0369: Eleanor Fridstrom and Jesse Pessoa, Paraguayan folk harp. Wednesday

through Saturday.

Vacation Village Hotel, Bay Lounge, Vacation Isle, Mission Bay, 274-4630: Shine-It-On, contemporary, Tuesday through Saturday.

Windrose, 1935 Quivira Roa Marina Village, Mission Bay Park. 223-2335; Portland Makai, contemporary. Wednesday through Saturday.

San Diego North

The Alamo, 3093 Clairemont Drive, Clairemont. 276-2240: Country Casanova, country western, Tuesday through Saturday.

Albie's Beef Inn. 1201 Hotel Circle South, Mission Valley, 291-1103 Merle Moore, contemporary, Tuesday through Thursday.

Albie's Hideaway, 1235 Hotel Circle South, Mission Valley, 296-8088: John Lopez, contemporary music for dancing. Friday early evening; Merle Moore, contemporary, Friday and Saturday.

Anchor Inn. 7260 Clairemont Mesa Boulevard, Kearny Mesa, 571-1532 John Lewis, jazz and contemporary guitar, Friday and Saturday.

Bacchanal, 8022 Clairement Mesa Boulevard, Clairemont, 560-8022-Moving Targets, rock and roll. Thursday, Sunday, and Monday; Tweed Sneakers, new wave, Friday and Saturday; Bratz, rock and roll. Wednesday Wednesday.

Black Angus, 5247 Kearny Villa Road, Kearny Mesa, 279-3100: Top 40, Tuesday through Saturday, Call club for information.

Black Angus, 10370 Friars Road, Mission Valley, 563-5862: Top 40, Monday through Saturday, Call child for information

Blarney Stone Pub, 5617 Balboa Avenue, Clairemont. 279-2033: Jim and Theresa Hinton, Irish folk music, Wednesday through Sunday.

Bunbury's, 9906 Mira Mesa Boulevard, Mira Mesa. 578-8666: Jetexas, country rock, Thursday through Saturday.

Hanalei Hotel, Islands Lounge

2270 Hotel Circle North, Mission Tuesday through Saturday, Jinnal and Monday: Polynesian music and dance. Thursday through Sunday

Holiday Inn/Mission Valley, 595 Hotel Circle South, Mission Valle 291-5720: Leilani, sounds to eas you into evening, "early evening, seven nights; Chain Reaction, contemporary and soft rock, Tuesday through Saturday.

Houlihan's Old Place, 5323 Mission Center Road, Mission Valley. 297-6370: Chicago Shakers, blues and jazz. Friday and Saturday

Journey, 5375 Kearny Villa Road. Kearny Mesa. 279-2040: Foolish Pleasure: rock and roll. Sabotage. rock and roll. Exciter: rock and roll. Saturday.

La Hacienda Cantina, 878 Hotel Circle South, Mission Valley. 298-8281: Dale and Terry, contemporary and dance music. Tuesday through Saturday.

Loading Zone, 4198 Convoy Street



PETER SPRAGUE & DANCE OF THE UNIVERSE **ORCHESTRA**

Peter Sprague — guitar; Tripp Sprague — sax & Kevyn Lettau — vocalist; Kevin Koch — drums. John Leftwich — bess

1309 Camino Del Mar 755-6744



The Jabulous Squa Brothers
Music of the 40, 50s and 60s
SPRINGFIELD WAGON WORKS
SEXTON KOMITY VIII PORCE 508-227.2
Every Thursday Through Saturday 9 mm-1 am
Don't be a Stranger, wife not asymmere.

-THIS SATURDAY NIGHT-THE PUPPLES NO AGE LIMIT Dance/Concert DANCE TO THE MECHANICAL BEAT JULY 18, CHULA VISTA LIONS CLUB 547 4th AVE.

MANUAL SCAN

CONTROL NH'St. 4th Tickets available at Licorice Pizza (in C.V.) or 3 AT THE DOOR

PICNIC

THE FOOTLOOSE CLOGGERS

Introducing

FELICITA PARK, ESCONDIDO AUGUST 2

11 AM-5 PM \$7.50

watermelon. Bring your own beer. Felicita is a beautiful park with lots of tables, seating, shade and a large dance floor — but — tickets and parking are limited — ride with a friend and get your tickets early. Parking is 50c and tickets are available through Tall Cotton or the following

Maverick Saddlery — 370 W. Washington, Escondido Longshot Saloon — 843 Grand Avenue, San Marcos Jose Murphy's - 4302 Mission Blvd., Pacific Beach 1 & J Western Wear - Flower Hill Mall - 2690 Via de la



wa with res

* TIFFANY*

includes hot dogs, chill and

Wild Bill's Western Outfitters — 756 Jamacha Road, El Cajon

For additional information call 755-5384.





Kamikazes 50' -all night- no cover

Friday & Saturday, July 17 & 18

Will pilot this weekend's bash through the occasionally uncharted legends of the Loading Zone looking for the fun and frolic which has come to be known as a way of life at this location.

Dark Ryder

Hot Southern rock-No Cover Well vodka drinks 75° all night, both nights



The Loading Zone is proud to feature San Diego's finest live acts coupled with our own special approach to the total entertainment experience

4198 Convoy St. 277-9869

Just south of Balhoa off 805. Plenty of free, lighted parking.

Vednesday & Thursday 7:30-11:30 p.m. Friday & Saturday 8 p.m. - midnight

Live Bluegrass **Zuill Brothers** Saturday 8:30 p.m.







King **Biscuit Blues**

Auditions

Evasions

.

The Mandolin Wind Restaurant

308 University Hillcrest 297-3017



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 ENTENTAMMENT & DANCING

Jaime Moran

— live jazz and rock 8:30 p.m. to 12:30 a.m.
Fridays, Saturdays & MONDAYS
Extense & Christina

--traditional Mexican music. 1:00 to 6:00 p.m. Thursdays through Sundays.

The Mexican Restaurant-it's

LUNCH: Mon.-Sat. 11-3,

SUN. 2-4; DINNER: Nightly from 5; SUNDAY BRUNCH: 10:30-2; HAPPY HOURS: 4-7 The Mexican Restaurant weekdays, all night Mondays. Cail 232-7581 In Seaport Village, Pacific Highway at Harbor Drive

Kearny Mesa. 277-9869: Push, rock and roll, Thursday; Metro, rock and roll, Friday and Saturday, rock and roll, Sunday, call club for information; Dark Ryder, hot Southern rock, Monday and Tuesday: Metro, rock and roll. Wednesday.

London Opera House, 5404 Balboa Avenue, Clairemont, 279-2390; Crack-a-Noon, contemporary, Tuesday through Saturday; Dusty Dest, contemporary, Sunday and Monday.

Monterey Whaling Company, 887 Camino del Rio South, Mission Valley. 291-1638: Russ Kirkpatrick Name State S

The New Box Office, 4450 Alvarado Canyon Road, Mission Corge. 284-5644: Dow Jones and the Industrials, rock and roll, Thursday; Enforcer, rock and roll, Exciter, rock and roll, Priday: the Flexies, rock and roll, the No Noz, rock and roll, the Lost Boys, rock and roll, Saturday.

Padre Cold, 7245 Linda Vista Road Linda Vista. 277-8681: Country Justice, country western, Friday and Saturday.

Pal Joey's, 5147 Waring Road. Allied Gardens. 286-7873: Pro Brigham, swing and oldies, Friday and Saturday.

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

Reuben's Plankhouse, 7637 Balb Avenue, Clairemont. 278-7373: John Barker, folk rock, variety, Tuesday through Saturday.

Sepirt, 1130 Burnos Avenue, Bay Park, 276-3993: The Steamers, rock and roll, with guests, Thursday, Citi Jall, rock and roll, with guests, Friday, Beachie and the Beachnuts, rock and roll, Saturday, the Rick Elias Band, rock and roll, Tuesday, Trowsers, 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, 6065 Fairmount Extension (at Twain), Mission Gorge, 282-3286: Legend, count rock, Thursday through Saturda

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

Wrangler's Roost, 6608 Mission Gorge Road, Mission Gorge, 280-6263: E. Zane Wood and Blazing Saddles, country western, Wednesday through Sunday.

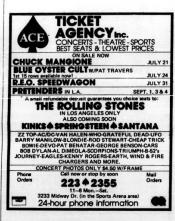
San Diego South Anthony's Harborside, 1355 North Harbor Drive, downtown. 232-6358: Gary Puckett, rock and contemporary, Tuesday through

Black Prog Restaurant, 4672 Federal Boulevard, East San Diego 264-5797: Saxy featuring Paul Bunuan, jazz, Wednesday and Thursday; Wave, jazz, Friday and Saturday; jazz jam session, Sunday

Boat House, 2040 Harbor Island Drive, Harbor Island. 291-8010: Oh! Ridge, contemporary, variety, comedy. Tuesday through Saturday, Jon Sandoval 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 jaz jam session, Sunday and Monday, audition nights, Tuesday and









DOW JONES & THE INDUSTRIALS

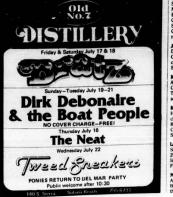
> **ENFORCER** EXCITER

aturday, July 18 - Three ban

FLEXIES NO NOZ THE LOST BOYS

Admission is free until 9:00 p.m.





Cafe del Rey Moro, 1549 El Prado, Balboa Park. 234-8511: The Jackstraws, "new Renaissance variety," Tuesday through Saturday and Sunday afternoor

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

Crossroads, 345 Market Street, downtown. 233-7856: Zzaj, 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

Dookles, 4125 El Cajon Boulevard, East San Diego. 283-6581: Paul Gregg, piano bar, Monday through Saturday.

Drowny Maggie* a, 3089 University Avenue, North Park. 284-6584: Collaboration, light juar and Calastical. Thursday: Paul and Carla Appalachiun, and Beat Indian music, Priday traditional music Saturday and Sandey, call club for information; Hoot Night with Lou and Virginia Curits, Monday; Samus Gael Celli Hish Beat, Manda Carlo Calastical Carlo Carlo Handloral Him music, Tuesday: Handloral Him music, Tuesday; Understanding guitar dos, Wednesday.

Pat City/China Camp, 2137 Pacific Highway, downtown. 232-0686: Donny Roze, contemporary, Tuesday through Thursday; Sheila

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

Hamburguesa, 4016 Wallace Street, Old Town. 295-0584: Joe Stewart, soft rock and country, Thursday and Sunday; Donny Roz contemporary, Priday and Saturda

Harpoon Henry's, 2725 Shelter Island Drive, Shelter Island. 224-8242: Two the Maox, contemporary and light jazz, Frid and Saturday.

Holiday Inn/Embarcadero, Porthole Lounge, 1355 North Harbor Drive, downtown. 232-3861: Baja Strings, variety-country to punk, Tuesday through Saturday.

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

International Blend, 4034 30th Street, North Park. 287-6718: Music talent night, Thursday, Via Brasil, Latin jaze samba, Priday: Caribbean Salsa Group, salsa, Saturday: Randy Porter Jaas Quartet, jazz, Sunday, comedy night, Monday.

Jolly Roger, 807 West Harbor Drive, Seaport Village. 233-4300: Connor and Dalton, country, country rock, Wednesday through

Krazy 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

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

Mandolin Wind, 308 University Avenue, Hillcrest. 297-3017: King Biscuit Blues, blues, Thursday through Saturday: Forecast, rock





Saska's Sports Arena

Dinner & Dancing

SHREEVE **BROTHERS JAZZ QUARTET**

SHARMAN DURAN

Wednesday through Saturda 9:00 p.m. to closing Call for dinner reservations

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.—

and roll, Monday; the Evasions, rock and roll. Tuesday and Wednesday.

The Mexican Restaurant, 861 West Harbor Drive, Seaport Village, 232-7581: Esteban and Christina. Thursday through Sunday afternoons; Jaime Moran, jazz and rock. Friday, Saturday, and

My Rich Uncle's, 6205 El Cajon Boulevard, East San Diego, 287-7332; The Blitz Brothers, rock and roll. Thursday through Saturday; Push, rock and roll, Sunday; rock and roll, Sunday; rock and roll, Monday, call club for information; the Untouchables, '60s rock, Tuesday; Mask, rock and roll, Wednesday.

O'Hungry's, 2547 San Diego Avenue, Old Town. 298-0133: Patrick Rice, contemporary, Wednesday through Saturday; Mary Adams, Irish harp, Thursday through Saturday; Terry Scheidt,

PORTLAND MAKAI

Windrose

Marina Village, Mission Bay Park 1935 Quivira Road 223-2335

SAN DIEGO

TICKET EXCHANGE

BLUE OYSTER CULT

PAT TRAVERS

R.E.O. SPEEDWAGON

U.F.O. LONG BEACH ARENA AUG. 4

SHA NA NA AUG. . * PRETENDERS LA AUG. 3

THE KINKS LA AUG. 14

*AC/DC * TOM PETTY * SANTANA *

* ROLLING STONES * BRUCE SPRINGSTEEN *

KINKS * PAT BENATAR * BARRY MANILOW *

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* BARBRA STREISAND * MEIL DIAMOND *
* BEATLEMANIA * GEORGE BENSON *

FIRST CHARGE BY PHONE DISCOUNT PRICES

1504 FERN STREET

Duo, classical guitar, Tuesday Wednesday, and Friday night; Lori Bell and Shep Myers, mellow jazz. Thursday, Saturday, and Sunday night; Dan Grant, classical guitar Thursday noon: Lori Bell, jazz

Reuben E. Lee, 880 Harbor Island Drive, Harbor Island, 291-1880 John Campbell and Conspiracy, top 40, Tuesday through Saturday Dixieland duo, Dixieland, Thursday through Saturday; the Smart Brothers Riverboat Revue Dixieland, Sunday and Monday

Reuben's Harbor Island, 880 Harbor Island Drive, Harbor Island. 291-5030: Guideline, jazz and contemporary, Tuesday through Saturday.

with Lee Karin

Sheraton Inn Airport, Sandpiper Lounge, 1590 Harbor Island Drive. Harbor Island, 291-6400: The Otwell Brothers, country western.

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The

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Pacific Beach California 270-7522

Nightly 9-1

SUN., MON., TUES.

WED. & SAT.

Old time Reservation recommen CAFE

Live Music Nightly 436-4030 1464 N. Hwy. 101-

1464 N. Hwy. 101: Leuca Thursday, July 16 Cass Crain & Julie North WOMAN SONG and LAURA ZWECKBRONNER 7:30 to 11:30 \$2.50 Friday, July 17 Folk, Bluegras & Contemporary WALT RICHARDS &

Troian Horse, 6179 University Averue, East San Diego. 582-1070: Staliion, rock and roll, Tuesday through Saturday; rock and roll, Sunday and Monday. Call club for informatics. VICKIE COT - LE 7:30 & 9:30 \$3.50 STONES
THROW

7:30 & 9:30 & 1.00
Sunday, July 19
Regtime & Jazz Pleno
BOB LONG Avenue, North Park. 295-9426: Zuill Brothers, bluegrass, Satun With ERIC MYBERTSON
7:30 to 10:00 83:00
7:30 to 10:00 83:00
Tueday, July 21
OLD TIME HOOT NITE
7:00 to 11:30
81:50 or a mutical instrument
Wednesday, July 22
MONTHLY POETRY
READING
Seria Austin, Stews Kowit,
Maris Microacte Giron—Careas
8:00 to 10:00 82:00 Voyager, 1901 Shelter Island Drive Shelter Island. 222-0421: Bogart, top 40, Tuesday through Saturday.

Zelara Clab, 560 Fifth Avenue, downtown. 239-4222: The Rent, rock and roll, Stiffles, rock and roll, Thursday, Trowsers, ska-regime, Friday, Products, rock and roll, Los Negativos, punk from Tijuana, Saturdav.

Tuba Man's, 2551 Uni

Rieden, classical guitar, Friday and

Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island. 291-9110: Dusty and Melissa, contemporary. Wednesday through Saturday, Donna Coto, piano bar, Friday early evening. Monday and Treacher.

Top Hat Bar, Broadway at 16th Street, downtown, 239-3542: Third

Round country dance music

Thursday through Saturday

Triton, 6011 El Cajon Boulevard, East San Diego. 583-3240: Bruce Cameron Ensemble with Hollis Gentry, jazz, Thursday through

Saturday.

Saturday.

Sheraton Barbor Island. 1300
Harbor Island Drive, Harbor Island. 291-2900 Eutrefreid Stage Saloon:
Jon Sandoval Group.
contemporary, Thursday through Saturday, Stone's Throw, vintage blues, jazz, and rock, Tuesday and Wednesday. Sundowner Lounge:
Sundoy and Monday, Magic II.
variety, Tuesday and Wednesday. **ANTI TRUST** DOA STAINS **VIOLATION 5** NO AGE LIMI LIVE AT AIRMOUNT HALL 3670 Fairmount Ave. All shows start 8 p.m. NO AGE LIMIT

East County

Black Angus, 1000 Graves Avenu El Cajon. 440-5055: Top 40, Monday through Saturday. Call y through Sate

Boss Bill's, 9325 Mission Gorge Road, Santee. 448-9983: Frank Dixon in Country Nightlife, country, Friday and Saturday.

Bull and Ben, 690 North Second Street, El Cajon. 440-5757: Highway, country, Wednesday through Saturday.

Castaways, 10757 Woodside Avenue, Santee. 449-6700: The Next, rock and roll, Tuesday through Saturday.

Circle D Cerral, 5500 Grossmont Center Drive, Grossmont Center, La Mesa. 462-1579: Carl Simmon and Southern Comfort, country western, Tuesday through Saturday; Legend, country wester Sunday and Monday.

Driftwood, 5286 Baltimore Drive, La Mesa. 462-0533: Dan Geis and Quadrant, contemporary, Wednesday and Thursday; Jimmy Nixon, country, Friday through Tuesday.

Ember Room, 7059 El Cajon Boulevard, La Mesa. 463-2263: Pony Express, country rock, Thursday through Saturday.

Pireside Restaurant and Lounge, 7353 El Cajon Boulevard, La Mesa. 460-1500: Extension, contemporary, Wednesday through

Film Springs Inn, 15505 Highway 80, El Cajon, 443-9568: Sam's Country Band, country western, Friday and Saturday.

Horseshoe Tavern, 7664 Broadw. Lemon Grove, 469-6344: Kilroy, rock and roll, Thursday through Saturday.

Hungry Hunter, 402 Fletcher Parkway, El Cajon, 442-0517: Larry Rathburn, contemporary and originals. Thursday through Saturday.

Lakeland Resort, Highway 101, Cuyarnaca. 765-0736: Country western. Friday and Saturday. Call club for information.

Lakeside Hotel, 9940 River Stree Lakeside. 443-9591: Shenandoah country. Thursday through Saturday

442-9696: Steve Mouzas and Finest Action, pop and country, Tuesday ugh Saturday; Fro Brigham wing, oldies, variety, Sunday and

McFadden's, 5455 Grossmont Center Drive, La Mesa. 465-3464: The Bass Went Home, variety-nostalgia to new wave, Tuesday through Saturday.

Pine Valley House, Highway 80, Pine Valley. 473-8708: Jim Moore, country rock, Wednesday. Friday

Black Angus, 707 E Street, Chula Vista. 426-9200: Summer Wine, top 40, Tuesday through Saturday.

Country Bungkin, 1862 Pairs. Avenue, Imperial Beach. 429-1161: 100 Proof, country, Wednesday through Saturday.

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita, 479-3537;

W.T.R. Steak Ranch, 2200 Highland Avenue, National City. 474-2201: Ambition, contemporary and country. Thursday through

Westerner, 22 West Seventh, National City, 474-2919; Dusty Rhodes, rock and roll, Monday and Tuesday; Crosscut, rock and roll, Wednesday through Saturday.

Performers listings are compiled by Linda Nevin. If you wish to be included, please call 234-2508 ore 5:00 p.m. The listings an

Rock & Rell

The Air Brothers: Poseidor Anti Trust: Fairmount Ha Anti Trust: Fairmount Hall
Argosy: Mom's Saloon
Avalon: Bobby G's
Beachle and the Beachnuts: Spirit
Bitts Brothers: Macho's, My Rich

Uncle's
Blue Winard: The Beach Club
Bratz: Bacchanal, Rodeo,
Distillery/Old No. 7, La Paloma
Thoritos

The Chelfs: Fairmount Hall

The Dallas Collins Band: Biodeo Dark Robert, Louding Zero. Dark Robert, Louding Zero. Dirk Debonaise and the Boat People: Distalliery/Colf No. 7. Princials Rectaurant Escondial Darks Robert Education of the Industrialian National Parks (This Heart State United States Spirit Bellewick) and Collins States (See State Windfarmer Endemann: New Boat Office Endemann: New Boat Office Endemann: New Boat Office The Proises: New Boat Office The Proises Proises Provided Passar States (New Passar New Passar Ne

Restaurant/Escondido, Halcyon Girl Talk: Spirit Incognito: Fogcutter

Performing Live July 18th

(at 9 p.m.) at the PLAZA INTERNATIONAL HOTEL 1515 Hotel Circle Sout In Mission Valley

SOUND

DIVESTMENT INC.

"Kelly Jean" Spellman

Retry Jean Spellmas
Best dressed female will be
awarded \$300 cash prize.
Advance tickets \$6.00 Cover
charge at the door \$10.00 21
yeers and over. For more
information call 578-5500
ext 2042
A C.J.M. Enterprises Production

Magnolia Mulvaney's, 8861 Magnolia Avenue, Santee. 448-8550: The Oats Band, country western, Wednesday through

Mama's Mink, 533 East Main Street, El Cajon. 442-5573: Justice, country western and country rock, giver, country western and country ock, Sunday and Monday.

Mickey D's, 9563 Mission Gorge Road, Santee. 448-9934: Gravel Canyon, country, Friday and Saturday

Ocean Phyhouse, 691 El Cajon Boulevard, El Cajon. 442-8542: Mosaico Flamenco Trio, flamenc music and dance, Friday and

Our Favorite Place, 8646 Mission Gorge Road, Santee. 449-4620: Country Gold. country, Friday and Saturday; Gary Israel, contemporary, Sunday.

South Bay

DaVinci's, 626 E Street, Chula Vista. 427-8880: Top 40, nightly.

Gary Sherwood, cont Friday and Saturday.

Appearing! Connor & Dalton



Dancing Nightly Wednesday thru Saturday

"Jolly Roger

Seaport Village 807 W. Harbor Dr. 233-4300

Mark Lessman Band: Bobby G's.

Poseidon Los Negativos: Zebra Club

C L U

560 5th Avenue (at Market) 239-4222 Thursday, July 16 The Rent

> Stiffies riday, July 17 Trowsers

(Video Nite-Filming of the Pantalones Project and last gig 'till mid -August.) Saturday, July 18 From Mexico, T.J.'s No. 1

Punk Band Los Regativos

Products hursday, July 23

Push: Loading Zone, Le Chalet, M Rich Uncle's The Ram Band: All The Way Inn The Rent: Zebra Club Jerry Riopelle: Belly Up Tavern Rockin' Stevie W.: Distillery East Sabotage: Journey

Must be 21, \$3 cover char Booking information 445-5151

Wed ..

.

RAY

CHARLES

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The Lost Boys: New Box Office Mask: My Rich Uncle's Jerry McCann and the Gigolo\$: Belly Up Tavern Melting Pot: Belly Up Tavern Metro: Loading Zone, Le Chalet Misfits: Fogcutter

Masters
The Nexts Castaways
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The No Near Zerbra Club
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Prides and Joy, Archorage Fish Co.
Products: Zerbra Club
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Rich Horle;

Taxi: Halcyon This Kids: Distillery East Misits: Fogculter
Moving Targets: Bacchanal
Ms. B. Haven: Le Chalet
The Neat: Distillery East, La
Paloma Theatre The New East/West Band: Do

Murphy's Trowsers: Spirit, Zebra Club Tweed Sneakers: Bacchanal. Distillery East, Distillery/Old No. 7 No. 7 Ultra Violet: Le Chalet The Untouchables: Le Chalet, My Rich Uncle's Violent Crime: Fairmount Hall The Whiptones: Longshot Saloon

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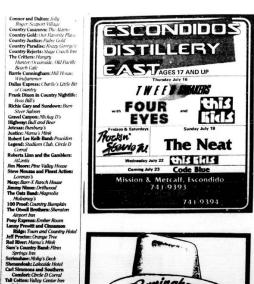
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Bernardo
Bernardo
The Coopera: Maxdon's Club
The Coopera: Mont London Opera
House
The Officers: Hungry
Hunter/Ocoanside, Old Pacific
Beoch Cafe
Barrie Cunologiaan: Windjammer,
Hill House
Dale and Terry: La Hacienda
Gantina

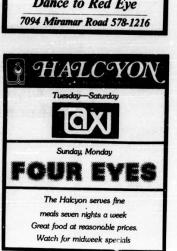
Cantina
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sety and Melissa: Tom Ham's
Lighthouse

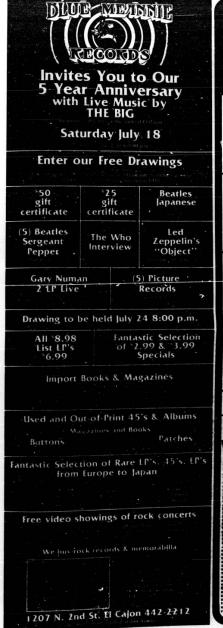
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Island
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Country Hotal

Cleaver Merie Moore: Albie's Beef Irm,









Patrick Rice: "Hange; s Donny Roze: Fall City China Jon Sandoval Engine For House, Sheathat Harbor Island Terry Scheidt: O'Hangry S Scrimshaw: Moby S Feck, Old Bontus Shore Restaurent Shine-II-On: Vacation Village Hotal

Soft Touch: Town and Country Summer Wine: Black Angus Chula

Two the Mace: Harpoon Henry's Steve Vaus: Halligan's Wroaz: Francine's

Folk/Ethnic

Mary Adams: O'Hungry. Caribbean Salsa Band: Colour: Mache's Lou and Virginia Curtiss: Drowsy

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Mexicant Restaurant
Juanita Franco Flamenco Group: El Moro Restaurant
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Pessoa: Su Casa
Jim and Theresa Hinton: Blarney
Store Both

Stone Pub Jim Horzen Polka Band: Little Bavaria

Mosaico Flamenco Trio: 10.25

Maggic s Siamsa Gael Ceili Irish Band:

Mose Allison: Blue Parrot Lori Bell and Shep Meyers: Prophet

Vegetarian Restaurant Bruce Cameron Ensemble: Triton/San Diego Birdie Carter Trio: Chateau

Cuideline: Reubert's Harbor Island Guideline: Keateri's Harbor Island Eddle Harris: Elario's Kirk Hoffman: Saska's King Biscuit Blues: Mandolin Wind Billy Kyle Vibe Quartet: Blue Parrot Butch Lacy: Islandia Hotel John Lewis: Anchor Inn Bob Long: Old Time Cafe Charles MacPherson: Bombay

Chicago Shakers: Healthan so hi Masa: //combay Bicycle Club Les McCann Quintet: //lario's Dance of the Universe Orchestra:

Gary Music Co.: Phia: Parrot Leslie Gold: Shoraton Harbon

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July 15-19

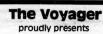
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Cosa Blanca
David Bradles and the Maniac
Bandi commulas and convolukess Marphy's
Fron Brighams corner, olders,
rainely, Lorenzo's, Pal Key's
Donna Color pano ban. Ton Hant's Earth was.
David Allen Cruzi cusy Instemny,

Yor Japanese Restaurant Dirk Debonaire and the Boat People: new many carrety, Firesule Restaurant Escondido.

Dwyer-Rieden Duo: dassa al

gutter, Royal Mains
Dan Grant: classe al guiter.
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The Jackstraws; rwn Reminstance Partiety, Cale del Key Moro John Kelley: mellow music

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listering, Anchorage Fish Co. Magic If: runety, Sheraton Harbor Island Rita Moss: pumo bar, Hamphrey s

Oh! Ridge: contemporary rankly consoly Bost House

Orion Guitar Duor light classed People t Vegetarum Restaura Rex Paris: 30s to contemporary

Monterey Whaling Co. Llama: classical guitar dilo Drowsy. Monter's

Fran Loskota and Karl Christ.

Bob Ward: but

Stew Rieden: hight classical

Tony Soraci Trio: of they through

The Spud Brothers: man of the

Jinnah Williams





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CURRENT MOVIES

Any Which Way You Can — Same which way as EVERY WHICH WAY which way as EVERY WHICH WAY BUT LOOSE in other words no which way but lousy. There is though, a way bid flusy. There is though, a fairly nee influeduction and buildup of the chelf antagonish, played by Wi-kam Sinth, who is named the same as, and even looks a bit like, the Jack Palance character in SHAME. With Clint Eastwood, Sondra Locke, Ruth Gordon, Geoffley Lewis, derected by Buddy Van Horn. 1980. • (Campus Drive III)

1997.

New York City

Breaking in

is insane.

is a walled maximum security

prison. Breaking out

PATHS OF SLORY, and the argu-ments are presented in a manner di-ficult to take exception to, or see the necessity for Application of these arguments to the Verlam War offers good possibilities for increased moral stekness, but this line of affack would have to be pursued independently Edward Woodward. Jack Thompson, directed by Bruce Berestord 1980. * (La Jola Village, from 7.17)

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Caligula — The most cryptic credits on any move ever. The dismissed director, Timo Beas, is credited only with Principal Princ

NEW 1888

Cennonball Run — Another cross-country car race, with Burt Reynolds, Roger Moore, Farrah Fawcett, and Dean Martin, directed by Hol Needham 717. Cennem Paga 5. Col-(AVC, Item 717. Cennem Paga 6. Col-(AVC, Ite

Cheech and Chong's Next Movie
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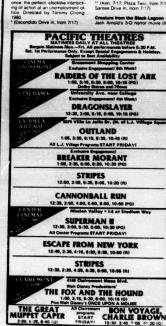
**Gescondido Drive In, from 7/17)

Cheech and Chong's Nice Dreams rine third feature film of this counter-culture comedy feam, directed by Tommy Chong (Azfec: Camino Cinema 4, Crest, from 7/17)

Clean of the Titlers — The stars in cleans of the Titlers — The stars in cleans are to clean and the Gor-gon, or rather the Gorgon's de-capitated head, brandshed as an expansion by Preseas Respiring up or interest and your eyelds, until them is harmy-based mechanical one than Hamphassen creatures livered them them to be supported to the harmy-based mechanical one who at tempts to det cure 1922, deadloni, between the press them of the proposed pression of pression of the pression of the pression of the pression of the pression of pression o

Close Encounters of the Third Kind

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a servere has been asserted by the special companies of the
asserted by t a nervous wreck with noisy, super-licial, and usually superfluous thrills. Richard Dreytuss, Melinda Dillon, Terr. Garr, and Francois Truffaut. 1977. (Ken, 7:17; Plaza Twii, from 7:17; Santee Drive In, from 7:17).



CURRENT MOVIES

norror is lost in the log) features a centargic actor who dresses up in a sizard costume, demonstrates a spenchalart swimming stroke, and ter-rorizes a bird-brained feat of explor-ers on a TARZAN-style movie set that ers on a IANZAN-style movie set that is supposed to pass for the untravel-led reaches of the Amazon River Richard Carlson, Julie Adams, 1953. • (Mira Mesa Cinemas, from 7/17)

power measurement of the control of facetousness is not the only possible artifude for the modern cosmopolite to take toward dragons. With Peter MacNicot. Califin Clarke, and Raiph Richardson; Hall Barwood co-wrote and produced, Matthew Robbins co-wrote and directed, 1961.

"" (Cinerama; Coeanside 6; Plaza Twin 2, from 7/17)

Endless Love — Teen romance, based on the novel by Scott Spencer, with Brooke Shields and Martin Hewit, directed by Franco Zeffireil. (Cirema Plaza 5. College; Fashion Valley, Harbor Drive In: Rancho Benardo 6. University Towne Centre; trom 7/17)

Eccape from New York — The year is 1997, the entire island of Manhatan has been converted into a welled prison, and the black-shirted security police are headquartened at the foot of the control of the

buildings at right, preternaturally clear, as if underneam the fullest of morors (couldn't he altred, freuly) of morors (couldn't he altred, freuly) of more (couldn't he altred, freuly) of the second of the full he altred, freuly) of the second of the full he altred, freuly of the second of the full he altred, freuly of the second of the full he altred, freuly of the full he altred, freul he altred

Examiliser — John Boorman's sub-mersion in Medievatism might have been more pleasurable if we were been more pleasurable if we were don't be a seen great and a seen of a large pleasurable and a seen and ideology chucked as us at more. Affordate losting is a good mine of an individual of the seen pleasurable and a seen controlled pleasurable to ever the whole of a has meant a rufnises compression of eversa, a lost of emphasis, an indi-cretary of the seen for every and on the whole of eversa, a lost of emphasis, an indi-ning and the seen for every and of expension to foreign a seen individual projects which we are still the limited of the seen was in the wome of the weak of the maker has been mustry from over-cooling. With Night Tarry, Helen Mar-"(Acc Division, norm // 17: Street, the seen is seen through 7/18).

move-buff hero, beginning with his intual of going through the coming week's TV Guide and circling the movies not to be missed (99 RIVER STREET. THE BIG SLEEP, etc.), and continuing through his wardrobe, his

Endless Love

gainer steam: what had slatited our so be a made-horder cult move, hold-ing up a mirror to the minuscule bull population, ultimately has to spend with the steam of the steam of the vast body of mainteream moviegoes, and without really trying to educate them. With Dennis Christopher, writ-ten and directled by Vernon Zimmerman. 1980.

1 (Cabrillo, Centuly Twen 1; from 7/17) Commission of the Commission o -

The Four Sessons — American version of a Claude Saute move, centering on three moder-class couples who are always finding excuses, all around the calendar, to take off on trips together (when two of the couples set ther disaphters in college, the couple that doesn't have a daughter in college tags along too). There are four distinct acts. Each is associated with a different season. accinis introduced by the appropriate nature shots and the appropriate ex-

cerpts from Vivade, and each is brim-ming with canned sentiment, canned wisdom, and canned humor ("How come everyone thinks I'm paranoid? You all discuss this behind my back. wa, all descuss the betwind my back, don't you'?). No canned laughter, however, and none needed. The fair comparison, of course, is not Memoran Yu. And this is more enter-taining than that, even if it doesn't have commercials. Written, devoted by, and starring Alan Alda, with Carol Burnett, Jack. Weston, and Mida Moreno. 1981. "(coma, Oceanicle 8)

The Fox and the Hound — A new animated feature from the Disney studios. (Claremont, Fiesta Twin; Flower Hill Clinema 3, Frontier Drive In; Oceanside 8, Parkway 2; Rancho Bernardo 6, Spons Arena 6)

6, Spons Areni 6)

The Gasselbs:—An universitipitie and all but imperceptible storying about police corruption unus undermeath an exhausting series of splashy action under the series of splashy action used three times, site have a brigade of policemen line up the Essentierina reach troops and are builded to some since through and in builded to some pages to be as shed by his fellow in the compared to be as shed by his fellow in the compared to be as shed by his fellow in the compared to be as shed by his fellow in the compared to be a solder opposed to be as the dot of the minute of the control of the compared to the control of the control of

The Great Mappet Caper — Charles Grodin and Diana Rigg mingle with Kermit the Frog. Miss Riggy, et al. Di-rected by Jim Henson. (Cinema Plaza 5. Clairemont, Fashion Valley, Flower Hill Cinema 2. Parkway % Sports Arena 6)



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12:30, 3:00, 5:30, 8:00, 10:30 pm.
No Bernain Prices Starte Friday 30, 3.45, 600, 8.15, 10.30 pr 12:30, 3:00, 5:30, 8:00, 10:30 pm FOLIZ SEASONS (PG) 12:45: 3:00: 5:15. 7:30. 9:45 pm STRIPES (R) 1 00, 3 15, 5 30, 7 45, 10 06 FOX AND THE HOUSE (G)

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CURRENT MOVIES

Hardly Working

Insplind and polished, and publish presentation posed wise. Property was property of the gags in a could be transported and old entry leaves moves without positively contaminating the successful making at the successful manner, atthough most successful may be displained as the successful making come deadly dry spells, consisting in large part of comedy material that quackly screens. comedy material that quickly tizzles or tails to sprite in the first place, poten-tially. Funny: situations: without adequately thought-nut routines to go with them, jumps in continuity where an anticipated gag never materializes or varishes in the blink of an eye. Queries that enter the mind about the

dem Lise and the Implices school in the process of the control of

Mishvin and Howard — Director Jona-tinus Demme and water 80 Goldman tell you aimost nothing about the strange case of Melvin Dummar and the \$156 million left to him by Howard Hughes in the disputed Mormon Will,

steven remains and otherwise shalloud and sound and sound and sound of the security and and an advanced and sound an

Mocrow Does Not Believe in Tearn
It opens in 1958, and the sculled.
It added cook much more than the exceleter selection of period dresses,
the selection of period dresses,
to select the selection of the sele

Murmur of the Heart — Louis Male's nostatige cornedy of adolescence, a favorite French garns. The highly touted Tastellivess' of the chractic incest scene isn't really such a frumph; it would take something more than Tastelliviness' to make us believe that the actor and actress, who bear no resemblance to one another, are

more unwhitnessme scent of incest around Risper Valam's segment of SPRISOT THE DEAD, with Jane and Peter Feeds or around the Frank and Nancy Smatra duet. "Something Stop 31 Male is generally content with midt, mischevous adventures— a pederate preefs, a tennager is lied top to a brother and at would be carry to give up on the move before king. "Neweet" its straigness section content at the early with port need de-crete at the early with ports need decomes at the end, with some nice de-taining of the slothful, sensuous life at a posh health spa. Lea Massan, Benoit Ferreux, Daniel Gelin. 1971. "* (Ken. 7/22)

Mighthewise — A contrast is stated to be set up between the methods contrast of the contrast o in methods of any kind, of in charac-ters, or in anything but jued-up ac-tion scenes, always see to it that the profice are within a step of the terrosal — sometimes a step behind, but amazingly often a step ahead. With Sylviester Statione, Billy Dee Williams, and Rutger Hauer, directed by Bruce Malmath 1981 — (Harbor Drive In, from 7/17)

Name to Five — Cunning piace of popular enterfairment, pushing the proper buttons to bring out the grevances of almost everybody toward hose of accretizes. At its lainest, a settles for sustanting dog-and pages out of the tomatic piece. Certainly, a gress up the property of the propert



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One-Eyed Jacks — Marion Brando, travers secred the director's chair from Stanley Kubinck early in production, but the first time in his site gets the entirely self-centered, self-indulgent, with fulfilling movie he has always discreted. It is one of the oddest of Westerns, a broading revenge story seched by the Monterey surf. and one of the most seductive, too, for Charles Lando's lusicious comembro. one of the most seductive, too, for Charles Lang's fusious comenatog-raphy, and for Brando's gleaning-oly skin, his cowboy-Hamlet clothes, his hilanous turns of phrase ("Get up, voi got of spirt"), and his slinky incvements. With Karl Maldien, Katy Jurado, Ben Johnson, and Pina Pel-licer 1981. "(Uncon., 7/20 through 23)

Chicken T-720 through 23)

Outland — The big idea here was to create an outer-space colony that would be roughly the equivalent, in word to record the roughly the equivalent, in long the roughly the equivalent, in long the roughly the reference of refingerators and roughly detects that bring to mind the enteriors of refingerators and roughly detects the bring to mind the enteriors of refingerators and roughly detects the reference of the refineration of the roughly the

hatzeworld is, of course, not by rai-moul frain and is not counted down on a grandlather's clock, but rather by space shuttle and counted down, to the tenth of a second, on a computer-ved digital screen). Sean Connery and his nonromantic leading lady, Frances Sternhagen, generate a good deal of sympathy, and the action scenes a good deal of excitement. Written and directed by Peter Hyams. 1981.

1981
" (Century Twin 2: La Jolla Village;
Plaza: Santee Drive In; from 7/17)

Control y ten? L. Lan John Variage.

Parks Satres Devis John 1977.

Private Benjamin — A pumpred Jovens-American Privates, at with a construction. Privates and the control private in the control private in

Reging Bull — Autherbad of a move about an appeared tunkhead of a manposition of a move about an appeared tunkhead of a manpondable La Manch Depthis a runther of expressionatic and lyrical outbursts. a disk-moder reason runtier of expressionatic and lyrical outbursts. a disk-moder reason runtier of a modern o Herman Joseph's ad being the one who moves the slowest. The whole-hog (so to speak) commitment to realism is best exemplified by Robert

The Return of the Secaucus Seven

John Sayles' low-budget independent feature about a weekend reunion of Sixties student radicals.
(Guild)

(Guid)

Romeo and Juliet — Zeffirelli's super-production of the Shakespeare overs fragely adheres to the flowers for the Shakespeare overs fragely adheres to the flowers for schewing pizzazz or an epproximation thereof — lests of running Ghiva Hussey and Leonard Whiting are almost the right ape for the early-teen overs, and that they get some calmost the right ape for the early-teen overs, and that they get some cliniches, and it's frue that Zeffreel India some expressive tocales. But presenters from attributed to the state of the s * (Ken, 7/19)

Smile — Michael Ritchie's malicious satire of beauty pageants, while guilty of overkill, offers long, painful, and salutary exposure to the embarrass-ments abounding throughout the

FILAI MAKING AT FTS BEST... a thoroughly pleasing romantic comedy." - Bulanti Schakel. ITAIL Magazine.

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show. For renfans, the renewer engotitio date is not be bothersome, and even contributions a strong sense of character to
a wide to the control of the control
hair-raising resolution that points the
way to a marriage of man and
machine, ultimately very sandyving
standy a strong of the control
under control. William Shatner,
Leonard Nimoy, Deforest Kelley,
Stabelin Collens, and Persa Rhamstrong (Ken, 7/17)

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Birtiese — Array comedy with Bill Mu-ray, Herold Ramis, Warren Cates, and P. J. Soles, directed by Ivan Retman, (Coster 3 Cinema 3, Frontier Drive In-La Jolis Village, New Valley Drive In-trom 7/17, Ocannicle B, Rancho Der-nardo 6, South Bay Drive In, Sports Arene 6, UA Cinema 3;

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Welkabout E. Edward Bond's screenplay — two school children, accustomed to cresp uniforms and transator radios and such hings, find thermoelven rancoored in the Audia-Hermoelven rancoored in the Audia-Johns in Budies about a cultural manapairs in Budies about a cultural manapairs in Budies about a cultural manapair in Nacolas Reegs bright, clear any images create a wonderland of surrend particular indicuments. Saltered particular indicuments altered particular indicators and particular indicators. Saltered particular indicators and particular indicators and particular indicators. The particular indicators and particular indicators and particular indicators and particular indicators. The particular indicators and particular indicators and particular indicators and particular indicators and particular indicators. The particular indicators are particular indicators and particular indicators and particular indicators. The particular indicators are indicators and particular indicators and particular indicators and particular indicators and particular indicators. The particular indicators and particula



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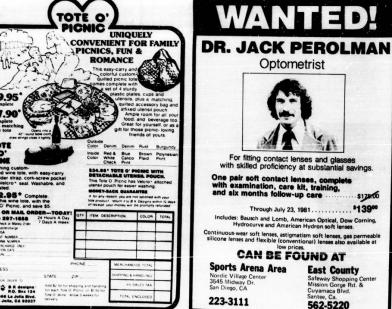
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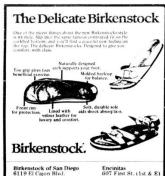
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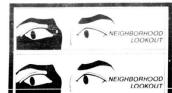
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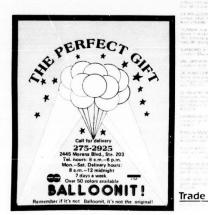
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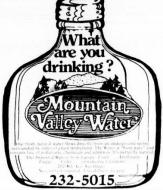
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ORDINESS, mee at Annue de la Riqui. La deve la CONELY? ROMANTIC, affectionate, intelligent, humorous mate 25-30 wanted for rest latisting relationship, Respond to Princes Charming, Box 758, 3308 Midway Drive, San Diego 92110.

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WANTED! UNENCUMBERED, trim, cute woman 24-32 for saling outrigs, diriners, talks, by attractive, unencumbered, multi-faceted guy, 30 John, Box 814, El Cajon, 92020.

TO SEPECIBLS, You re-entitipent injuries & artistite. Em 35 & enjoy many activities. Take a small-chance & drop a more BC PO Box 33056. Sat Dego. 92103.

ALRGHT Since Fm water Fll seek only sun in water 6 earth Females born 4/22 1955; 3,17, 18-19-19-7,171; 12-13-17-551-9/21-1998, pricises water Rely PO 86: 15591, 92115. Fm white male: 5311; student.

DEAR HAZELEYES, don't panic - I just got the dates mared up. Meet you at the end of Sheiter Island Dine flow (by the flaggole) July 28 at 3.30 or 6 Greeneyes.

REMODELED CLUB - Le Chaiet is looking better & better if you haven't been by lately, drop by & see what's new 5046 Newport Avenue 222-5300

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NOT TOO SHARRY looking male: 22 into music flourity rock 6 lost quarter stamp, busingschang, service faction changle of case seeks classy un-ience feeting comments of source faction with the place stamps of source or source for four-day & possible consumer if your less time, you don't look for new feeting in basis & your old statistication produced but not quartered to autifaction produced but not quartered to 8690 Aero Diver M-115. San Dirago, CA 97121.

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TO CARLOS SANTANA or anybody who knows Chris Soulberg It's been 2 months & Debi wants Quisote back, his red Doberman male. Thanks, Concerned. Call. 199-8644.

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Inquiries welcome 268-3999 487-7776 571-2970

The turmoil in Iran

in that country.

Baha'is are members of an independent religion founded by Baha'u'llah. Although it originated in Iran just over a century ago, the Baha'i Faith

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Bahá'is believe in the unity of God and accept the divine origin

of religions, including Judaism, Christianity, Islam,

Baha'is advocate the unity of nations and races,

of universal peace, the equality

of the sexes, and the abolition of all forms of prejudice.

and Buddhism.

the establishment

has brought worldwide

attention to the Bahá'ís

Who are the Bahá'is?

■ Baha'is propose the adoption

of an international auxiliary language, the abolition of barriers

to international, economic and cultural exchange.

ensure lasting peace.

■ Baha'is abstain from

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partisan politics, refuse to assume hostile attitudes

or to engage in violence, emphasizing instead the need to spiritualize humanity and to apply moral standards

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TIRED OF DUMB, unmotivated women? Looking for someone who is not run of the mill to share your dreams and goals with? Ambibous, Box 738, 3308 Midway Drive. San Diego 921 10.

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BEST FREIND You show love away. Was it all less to your prade an adequate replacement, or have you found a new unknowing victim? Why??

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WISTFUL WOMEN if you are inventive, inde-pendent and courageous, the Wild Man wants you. Box 206 Lemon Grove 92045.

MALE INTELLIGENT, rice looking, unposses-sive, humos, blond/brown, mid-20's, look-ing for interesting woman for pleasurable, open relationship. Mike Box 33413 San Diego 92103.

TWO ROOMMATES needed in 3 bedroom condo. By Stadium Master bedroom 5180 month, other bedroom; 5150 month, Responsible, considerate, easy going. Prefer student, Mornings; 280-9047.

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ROOMMATE WANTED on 90-foot sailtoat, sail-ing around Catalina Island. Prefer vegetalian, athietic, enrogetic female: or experienced male sailor. PO Box 6499. San Diego, CA 92106. SHARE NEW CONDO near University of California. La Jolla. 3 bedroom. 2-1/2 bath. 3230/month. References - ready August 1st of before. Phone 452-9783. 452-7242. 270-2822.

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RESPONSIBLE, WORKING, nonsmoking female

MISSION BEACH BAYSDE upstars apartment from the revold for August to share 2 bed from the producern incommate warend female per-fixed Guage and usines included 3290 Cal. 868-9737 keep thying 488-9737.

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281-983.

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TEMMLE ROOMMATE, 20-26. to share 3 bed-nom 2 bath apartment. Prefer next, quiet, norsnoeser, student, La Mesa 312450. August 1st 462-7127.

ANNED RESPONSE CAL to their large

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FEMALE ROOMMATE needed for nice 3 bed-room, 2 bath Clavemont home with garage, dishwasher, washer, diyer, \$185 monthly. Please no dogs or children, \$69-7430.

strien, Elen 124-0571 or 220-0448 wirk.

This STUDIESTE or base 2 bedoom 2 bits of 200-050 miles 1000 wires for our perts, and one process of perts,

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CHRISTIA (TAMBE commercial acusto a source de Associal acusto de Carlo (Carlo (

FEMALE ROCMMATE. August 1st. fors of space earliered in Paids. Beach, scon view 5187.50 & 1.22 specified. 8. self-supporting. 5220, 275-1449 seeming.

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RESPONSIBLE, RELIABLE & friendly roominate warred for apartment in Claremont near Balboa & 805. Nonsmoker, male, platford, \$140 plus part utilities & deposit, 292-1992.

NEED 2 HOUSEMATES. Nice North Claremore house with yard. Own rooms, 1165-8, 5175. August 1 or earlier Prefer working or grad stu-dent, 222-8382.

dert. 272-8382

PRIVATE ROOM: full house privileges, pool for at least 2 months in exchange for lubor in yard & home projects. Del Mar. 755-2158 evenings.

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FEMALE ROOMMATE waterd non-smoker to share 2 bedroom condomnium. New security and poor to control to the state of the stat HOUSEMATES WANTED share beautiful spa-

para utimes (cost 274-481)

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FREE HOUSING near state University for homemater over 95. Eschange for participe helps of professional states of the professional

FEMALE ROOMMATE to share Cardiff, 2 bed-room, 2 bath, triplex, Has balcony with ocean view & fireplace, 520 monthly & 1/2 electricity Preferably nonsmoker, 942-5806. 175 morethy & depost & 173 dallies. Ten 479-522. FEMALE ONLY to share 2 bedroom condo. Fashion Valley.299-4608 weekends & evenings.

WOMAN ROOMMATE wanted who would like to share a nice home in Seria Mesa, includes own room & bath, freplace, pool & spa. \$195. 565-7347.

495-738

FEMALE ROOMMATE received to share 3 beds
mon notice their Sunte Clink 1000 8 1/3 sure to share not 2 bedsoon fast as Dept or 2 bedsoon fast as Dept or 2 bedsoon fast as Dept or 3 bedsoon fast

usites. Available 1/ly 1 cerement 1375-08 1/2 utilities. 282-2941 1375-08 1/2 utilities. 282-2 SHARE 2 BEDROOM apartment near SDSU. (El Cajon Boulevard 8: 73rd Strent: Must have your own bedroom furniture: 5132 monthly 8: 1/2 utilities: 461-9999.

FEMALE OR MALE to replace departing fem in 2 bedroom Pacific Beach apartment (Crox Point) 5197.50 monthly low utilities, block fro bay Employed, nonsmoker, 270-0351 SHARE 2 BEDROOM, rural Escondido Seck. ded 7 acre grove 6 miles to animal park. Available August 516-20 & 17/2 videos. Jeff 747-529 or a Randy 451-2075 arel 4 30pm. keep thing. COKING FOR VIGETABIAN roommate to share household in a supportive & caring end-rormers. Feeplace, gazage, garden area. \$150, \$25 65th Seret. Mile: 262-4937.

dishwasher, microwave, laundry, workshop, garage patio, yard, new carpet, 2 fireplace, nice roommates, great neighborhood, \$190, 274-0143 evenings.

ROOMMATE WANTED: Female: extra nice apartment complex, pool own bedroom & bath across from Mesa College 5175 pays all Avail-able August 1 571-0484.

SX BLOCKS TO BEACH in Pacific Beach. Female seeking same. 24-34 pretented to share two bed-room apartment. \$185 month plus utilities. de-posit takes. Prone 270-2707 anyeime. Sony, no organeties or pets.





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To this mills out who you've you have been seen to him as the you've you have not supervision. A call 236-2321. Address mail to him as the you've you have you have been seen to him as the you've you have been seen to the possible these animals have no non one to speak for loading if you've you have been seen to have been seen to see the you've you have been seen to have been seen to speak for loading the you've you have been seen to have b Waxing is a simple and affordable method of removing the entire hair filament. Regrowth varies according to the individual. Legs-Underarms-Bikini Eyebrows-Chin-Moustache

WALDEN ASHE

1 OR 2 BEDROOMS available July 18 Quer neighborhood near Mission Bay, \$145 each Neatness counts. Gene 276-7835.

ROOMMATE FOR large muster suite with private bath, in beautiful Mission Valley condo. Pool jacuzzi, washer, diver. Quier atmosphere. 5265 plus. Susan 440-527, 457-4237.

POOMMATE WANTED female: Share 3 bed-froom house 10 minutes from Grossmont Col-lege, extras - balti-in pool freplace, washer 1175/month, 1/2 or 1/3 utilities 562-2534 Monday-Friday argitime.

PROFESSIONAL MALE OR female, nonsmoke wanted to share 2 begroom condo with grassulers. Private baths, all amenities ferplace racquetball rennis, jacuzzi, pool. New UCSD 452-7157.

RESPONSIBLE ROOMMATE, child OK Spacio house in Claremoni. Private room, buch a entrance, Lauridry, piano, pool table, near b and freeway 5, \$225 monthly, 275-0157.

FEMALE NONSMOKER: own room in clean furnished. It bedroom house large yard. Four intesto SOSU No pers. \$146.66 and 1/3 utilities Linda 295-42-10.

BEAUTIFUL CUAREMONT house, young pro-sional 27, seeks share with smalar Guet, cli-bus lines, gatage, puno, 3210. No smokers, p Frank 560-5975 evenings.

POWAY: HAPPY and harmonious household needs compatible and financially responsible nominate \$185 Gene or Jodec 748-1470.

FEMALE, 25-35, friendly, non-smoker to share beautiful 3 bedroom house near USD, Fashion Valley - fireplace, garage, micro, view, yard, 5200 plus 1/3, 569-6169 or Julie 442-3365 x56.

VEGETARIAN, NON-SMOKING female invited. Cardiff We grow our own food and sprouts, fruit trees, excellent organic garden, no dogs, peace-ful, holizing living, 436-0539.

ROOM TO RENT in plush condo: inium with all the amenibes including pool. Located in quiet suburban Spring Valley. \$200. 1/2 utilities. 475-7892.

HOUSEMATE WANTED to share large, comfort-able house near Mesa College. \$150 large room. Carlos or Richard 268-8298.

271-900 108-4pm. 277-900 108-4pm. 277-90

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CONSIDERATE FEMALE normone; 20-30 your SHAME NEW CONDO: August Sth. Master bed-own room in Deautiful, large condo above room, own bath, balcony, Fully furnished. Free stadium. Share with 1 female. 1 mare Poot. Islandy. Near SDSU. Non-smoker. 3/50, 1/2 jecuzz. norm. 5185 includes unities. 565-2415. unities. 584-0481 or 481-7837.

ROOMMATE WANTED: 2 bedroom house, spa-cious, quiet neighborhood, pool, laundry, \$200 monthly plus 1/3 unities, 261-5570

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ROOMMATE NEEDED Clean, quiet, large house in Penasquitos, 3 bedroom, 2 bath com-pletely furnished Waterbed, washer/dryer, \$200 including utilities, 484-2637.

FEMALE ROOMMATE needed August 1st.
Pacific Besch/Crown Fouri 1/2 mile to bay 2
person 2 obtain 157 morth plas 1/2 utilities.
All 272-0680 c-enings or weekends.

RESPONSIBLE ROOMMATE needed for 2 bed-room; 2 bath North Park condo Fireplace, dish-washer, balcony. Non-smoker preferred \$175/month, 282-7877, keep trying

2 ball againment, from Fat. 79:581

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WANTED: FEMALE NON-SMOKER, reasonably neat to share a furnished 2 bedroom, 2 bath apattment with pool, Jacuzz, sauma, weight room and nec. room. \$182.50, 460-6560.

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PRIVATE ROOM, private bath, one block to SDSU Share nice apartment with studious but relained nominate. \$150 No smoke. Female OK Mar 286-2864

COPY COTTAGE new SDBJ. 3215. Rent to own.

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181. Large patio. Private. 296-7799.
OCEAN BEACH. Female 30 to 50 share 2 bed-room 2 bath. 5150. 2 blocks from beach. Audrey. Spr. 391-9200 10am-4pm.

FEMALE NONSMOKER wanted to find & share a very nice 2 bedroom, 2 bath apartment in La Mesa or College area. \$175-\$200 range each. \$69-1398 or 297-8523 keep trying. FEMALE 2 ROOMS available in nice 2-story 5 bedroom southeast Chula Vista house. Own room, bath, kitchen & pool privileges. \$140, 420,8929.

ROOMMATE WANTED for 3 bedroom duplex in Cardiff. Near ocean: shopping; etc. \$150 monthly & 1/3 utilities. Rob or Carlos 753-3620 weekends or evenings.

LA JOLLA RESPONSIBLE, professional, straight, employed, male & female to share 4 bedroom, 2 basis frome with same, \$200 each, David 274-7315.

MALE SHARE with same my 2 bedroom, 2 bath apartment. Many ameniles. Must be open minded, working, good sense of humor, \$200 monthly & 1/2 utilities. 292-4556. HOUSEMATE WANTED to share large Encineas name. Own room, share bath Yard, freplace \$185 & 1/3 utilities. Responsible people only.

FEMALE WANTED, glatonic, to share or suble room near beach or park. Brian 223-5566 x876.

ROOM, \$180 LARGE, household, Healthful, nonsmoking segetarians, Organic garden, trees, eggs, goat milk. Quiet people, countrylike set-ting in Santee, \$50 depose, No. pets. Morten 445-4408.

FEMALE ROOMMATE wanted for 3 bedroom condominium near UCSD. Nonsmoker. \$158 monthly & utilities. 293-4526 days or 453-2771 ROOM FOR RENT, furnished, kitchen, laundry privileges, pool no pets. Must see to appreciate \$200 monthly & 1/3 utilities. 264-1696 or 695-1627.

YOUNG RETIRED female professor seeks to share 2 bedroom, 2 bath Pines of La Jolia con-dominium all amenities, \$275. Nonsmoker, lively but quiet. 453-2230.

LOOKING FOR 2 clean, considerate roommates to share 4 bedroom house. Beginning August 1. Dawn or Anny 282-4511 membrus.

FEMALE ROOMMATE wanted, end of August. College Grove area. 2 level apartment, dish-washer. Prefer neat, nonsmoker, 21 or over, \$165.2 pm. 582-1365, Contr. 284-8733 level met.

SHARE 2 BEDROOM apartment in North Park.
Must be open-minded, reliable, next & working,
\$140 & 1/2 utilities & deposit. Free laundry,
281-1061 mornings.

Rental Agencies

moders: 417-896 evening.

FINALE HUSBANT Water immediately or 116 per 116 per

PACEIC BEACH - Ocean view apartment 2 ben-room, 2 ben - segestives preferred 5320, Bob 98-1215 to 277-8900 x154.

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LLEGE AREA Status Z bestimm with jupinge large living incrim with certal parageted. Data Alexanic 270-4780 472-4480.

Hiji TOAN Fashionalise older home-aria and Many estila and rockets was rights and drapes. Dial-A Home 80 (8) (32) 427-4480.

AFFX THRU SEPTEMBER Str. 5475 morein in a unit on the sand at 5173 fleighton. Ocean in an unit. 2 bodoorn with front and rear rain. Call agent. Dial-A-Home. 270-4280. 74-7321. 427-4480.

AND ATHLY WEEKLY/SUMMER RENTALS available over 1400 current vacancies. Call Rentines 226-8566, open 9am-8pm 7 days. 5 locations. 5275 PACIFIC BEACH COTTAGE, park like yard, cornect ricely done, patio, small child welcome. Dai-A-Home 270-4280, 283-2321, 427-4480.

1375 MISSION BEACH. Neat & bright, 2 bed-room at 3737 Strandway. Shag carpets, beam ceilings, stove and refrigerator. Extra storage. Dall-A-Home 270-4280, 283-2321, 427-4480.

For Rent

UNUSUAL OFFICE - in central location near downtown Hardwood floors, view of bay, Vari-ous size of space. 296-8005. 1265 STUDIO AT BLUFFS. POOR tennis courts certal location. 296-8005.

ONE BEDROOM HOUSE: \$265. North Park, with yard 4240 35th St. Ouret, near all - available now. Adults no pets. Also, small garage available August 1st, scorage only, \$40, 280-3455.

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NEW ARMITMENT for iren. 5295 per month. Stag carpets and dapes. Dishwaster, all new years 12 common to the common t

INSO NORTH PARK house Carryon area Unique
2 bedroom plus den, 1-1/2 pain, freplace gibger, yard pain, appliances, lots of charm.
Adults no pess 454-6237.

1350 POINT LOMA Bay area. Unique 2 bed-from garden apartment. Fireplace, bearned cel-ng, paneling, prinste patio, appliances. Adults. no pris. 454-6237.

OCEAN BEACH HOUSE [new]. Close to every-ting own room and bath, furnished. Quet-atra Prefer female with employment and non-linker. \$200, 223-6684 evenings. STUDIO SPACE available for workshops, classes, goup activities, etc. Call Radiance Yoga and Dance Co for prices and area description at 79, 1442

ONE BEDNOOM furnished apartment in un-tional Victorian complex. Six blocks north of City Hair at 1941 Front Street. Cable available. Adults. 10 John Street. Proceedings of S235 296-0812 of 234-654.

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Every month, we feature 21 different movies. Box office smashes like Electric Horseman, The Island, Smokey & the Bandit (II) and Urban Cowboy. So you can see over 65 movies this summer alone. The way you see them at the movies. Uncut and commercial free.

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BEDROOM UNRUBNISHED, new carpets was of bay, 1260 2 studios furnished, 1200 and 1210 Sa blocks west of Babboa Past, 2117 Front store, refigeration, Murphy bed. Quarte and clean 228-800.

HILLCREST NEAR ALL 4th at Robinson. One bed-room: unfurnished - stove, refrigerator, hardwood floor, front upper, no children, no pets. \$300 per month, \$100 deposit, 295-1432. 1225. LANTIE I BEDROOM unfurnished garden apartment. Talmadge area. Near State College. Near shopping and bus. Quiet mature adults or senior critzens. 284-2736, 282-3684.

5400 2 BEDROOM. 1-1/2 BATH townhouse, all appliances, poot jacuzzi, 2 car gavage. No pets West end of El Cajon. 562-7083 before 3pm

RENT, 5325 FRIARS POINT, Rancho Mission Road, I bedroom large balkony entry, laundry, pool, Spa, sauna, parking August J. 265-2345. OCEAN BEACH - 1340 2 bedoom never de lare. Distrivasher, built-ins, Lluxidy. Available August 1 Adults no pres. 4941 Longbranch Ave. Apartment 1 282-8779

FREE NORTH COUNTY rental locators: elegant country club townhome: specialist racetrack season, summer, monthly, yearly, furnished, unformsted Era, Ken, Agent 452-0545, 435-5111 or 436-8621. NCE 2 BEDROOM condo. in Chula Vista inea-trolley Distrivisher, disposal balcony & pool 375 monthly & unites & 52000 damage de-post, 426-4582.

FOR RENT - UNPURNISHED 2 bedoom older codage in center of La Jokin Pet OK Reasonable. Forse Call 2/488 2278-2017

RESPONSIBLE, PROFESSIONAL couple, without kids or pits, seeks unfurnished 2-3 bedroom house to rent or lease in Hilbrest, Mission Hills, North Park or Kensington, 291-3514.

HOUSE FOR RENT 1650. 4 bedroom, 2 bath, 2 family rooms, Pool, stove, rehigerator, No pets 6110 Howell Street. La Mesa, 299-1233 or 248-4895. PACEIC BEACH condo, beautiful 1 bedroom only 1300 monthly & utilities. Parity furnished, new carpet, huge bedroom 1200 depose, no pers, responsible adults. 270-0929.

BEACH/RONT CONDO in the sand. Ocean Beach 2 bedroom modern kitchen, dishwasher. Deck on beach & private patio. 1495 monthly Summer rental option available. 280-9665.

Deck on beach & privace pace 1495 moreity.
Summer errar option wideliker 126 Med.
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spatierns, Available 8-15-223-2791.
CHILA MSTA OFFICE SPACE Three offices plus over 12 and a rower with new. Deriv 8 fair more. 427-2795 or 425-5051 late pms or early soms. No singles 51300 monthly 454-1049.
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GARAGE FOR RENT 3 month minimum 30/x27 cerners floor wont benches, automatic opener, shelves, etc. Use for storage, workshop or ?? Rent variable depending on use. Encanto/ Lemon Grove area. 262-3947. NORTH PACIFIC BEACH 2 bedroom, 1 bath, stove, refugetator, off street parking, No children, no pets. \$365, 904-1/2 Agate 275-0785 after 3pm.

539 GARAGE Dry storage only, alley access, ce ment floor, secure, no electricity, 10° x 20° 4331 49th Street, San Diego, 278-4907.

2 BEDROOM TOWNHOME 1395 Near Farmount/El Copin Brid 1 year new deture Beautilulatchen 1-1/2 matthe bathrooms yard. laundry. No pets. 4270 Menio. 486-3383. WANTED ONE SEDECOM or studio dam-tification of the second of the second

oriented Norminoler? 273-0878

NEAR MISSION BAY Justicible 4 Endisorn 2
Duth, surrene restal at 9900 monthly 270-0848

or 246-0970.

2 bedroom house in Mission Hills or Hillicres. Up to 1400/month 299-7098

DCEAN BEACH - if you like loss of rustic red-wood open beam cathedral mengs skylights feepbace seeping offit stanked glass and wood floors call 222-474 for this recently remodeled 2 brillions 3425-month. Non-smokens prey

4 BEDROOM 2 bath near SDSU 5650 bedroum/2 bath conde North Park, brand ne-deluse kitchen, 1450 Strong & Assoc 296, 084

PROFESSIONAL OFFICE SPACE in attractive Hillorest/Mission Hills office building 600 squae feet 5395 Please call 296-4447.

AUEN, BRONCO BILLY, Blues Brothers - in th privacy of your home with HBO - best value in town - 1/2 off HBO installation, 560-4755.

LARGE SPACIOUS beautiful I bedroom condo Fully carpeted, drapes, stove, refrigerator, pool jacuzz, clubhouse, likundromat, La Mésa, ex-cellent location, near everything, 5400 monthly, 460-7320.

PERSON OR COUPLE to subject my Golden His house August 5-26. Care for plants, bird. etc \$150. References required, 234-3789.

PACIFIC BEACH condo for rent 1 bedroom 3340/month, adults covered parking, large closets quiet no pets. Call evenings. 270-0795.

5135 SMALL CLEAN PRIVATE studio. Stove re-frigerator, shower. One person, no pers. At Dale & Ny in Golden Hill. 232-5212 or 280-5745.

gym, tennis, activities, 2 blocks bay, adult nonsmokers, 5200 week, 5625 month. Securit 736-1217 LUKUBOUS, HUGE, BRAND new 3 bedroom, 2 bath Bonita townhome, view, patic, Levolors plush carpet stove, dishwasher, double garage, sundly, receasion certer, 1595. Available immediately, 263-1180 or 475-7446.

RENT TO OWN. Almost new 3 and 4 bedroom homes, secluded. No steps, defuse construction, large garages, freplace, option to buy 1 year for less), North of Mission Valley, 560-9992.

DOWNTOWN PARKING at 7th and Date in the Parkivew Condomniums garage. Remote con-solled gate. \$30/month. Call 234-0908 early morning or evening. Keep bying.

RENT INCREASE? Condo conversion? Problems with your landlord? Call the San Diego Tenants Urison for help! 239-3247.

TWO BEDROOM. I bath apartment for revi new SDSU, adults, no pets, unfurnished, close to shopping and buses, \$295, 582-4398.

SWITE 2 betwom 1 barn condo ar condi-trophomocal replace of the place ROOM FOR RENT. On bay! Available July 13 thru August 28: 5175 monthly: 488-8292

WAIDDE HAWAII New studio condo, 1/2 block to beach, mountain view, ktchenette, pool. Rea-sonable zates. Auditable immediately until July 23 and September. 457-4061. MATURE COUPLE, excellent references need 2 bedroom apartment up to 3368 Section 8: No children or pets. Box 82522, San Diego, CA 92138

CHARMING 2 BEDPOOM Pacific Beach apart-ment. Open beams, skylights, small yand Some furniture. Females only - available. August 1st 1185 plus 1/2: 273-1277.

NICE 2 BEDROOM nouse in college wes with make studio, ideal for bands at 67th & Mohawk for rent. 3425, 582-3793 or 461-5898.

CARDIFF BEACH HOUSE 3 bedroom 2 blan-carpet freplace distributions open beam cell-ing sunders with ocean view gardener 5995, first last deposed 492-5088 after 4pm

OCEAN BEACH 5295 Large 1 bedroom or quiet street in best area. 3 blocks to beach. Adulto only. no. pers. Deposit. 8, references required 222-5655.

WANTED TO RENT House with enough space for band to practice without disturbing neighbors, 2 or more bedrooms, \$500 morethly tops, 279,8318

PACIFIC BEACH near La Jolla Spacious, fur-nished I bedroom, I quiet adult, no pets. 5375, lease, 855 Agate, 459-1352 evenings best.

5500, LUNURYTOWN+FOLISE 2 bedroom, 1-1/2 bith, pool, jacuza, sauna, exercise room, park-ing, clubhouse, Awalable immediately. Bay Ho condos. 483-4406.

RENT MAMMOTH CONDO in the Sierras Summer or winter rates Inexpensive Fireplace jacuza, sauna Pance 753-8641

LOVELY 2 BEDROOM 1-1/2 bath townhouse for rent. LA area very private is quiet. 1950. Grace 213-285-6537 after 6pm.

HOUSE WANTED 4 to 5 bedroom house wanted by 2 carpenters 6 2 landscapers. Within San Diego limits. Willing to do any repairs needed for rers compensation. 233-4650.

heward vacation, beautifully furnished oceanfront condo in Mau, fantasis view 8 beach, a suite at less than hotel room. Special discount. \$250 weekly. 281-4287.

WANTED PARTNER to buy duplex or 2 on 1 in beach area. \$5000 down & about \$500 monthly. Tom 272-6094

OFFICE/APARTMENT: 1340 monthly: 4 rooms, latchen, bath, air conditioning. For the young executive who needs to save money. Near State College on El Cajon Boulevard: 582-6967.

PACIFIC BEACH studio & I bedroom apartment Utelties included, furnished & close to all, \$240 & \$350. Grace 273-0547.

PERFECT FOR 2 students. I block to SDSU Large. modern 1 bedroom \$280. unlurnished. \$335 furnished. Call to see: Mike 286-2861.

DILAMDATED MANSION, charming & rundown old home in Point Loma - Will rent as is for 1575 monthly, with tenants to do all maintenance Drive by 2784 Chatsworth, then call 273-4063.

2 BEDROOM & 1 bedroom apartments. Up-graded units. \$250 to \$350 morenly. 280-3482

SEA COLONY Point Loma 2 bedroom town-house tennis pool large deck attached garage, dishwasher & more. \$470, 224-8040 or 224-6422

CABIN BIG BEAR Lake, 2 bedroom, fireplace, wood, color TV, neat & comfortable. Near all the fun places. Protos available. Reservations, 460-3241 or 426-3266 weekends or everyings.

BEDROOM. NICELY furnished apartment 5225 monthly Quart street, carpets, on bus line, oil-street parking 4786 Reno Drive. 465-6675 or 461-8656 evenings.

Officers - which was a series of the series

2 YEAR OLD San Carlos, Navajo Park 2, az con-ditioned, beautiful landscaping, upgraded intenox large 3 bedroom, 2 bath, beautiful wew 1625 monthly, Gordon 233-3446.

VACATION AT beautiful Bajamar international Golf, tennis, swimming resort. Private home available: 1400 weekly. Mexico's paradise 268-990.

OUVENHAIN super 3 brdroom, 2 bath custom home on 3/4 acre. Zoned for horses, mani stuck, farm 5299,000. McKinnon Associates 275-1740. WANTED DENT House with beammer & or more bedroom without by the processing of the CODIC minutes and the CODIC minutes and

2 BEODOM, 1 MHz, volumeted againers for the profit of the 200 and 200

DO YOU WANT to buy or sell a nome but short on money? Do you have a service or talent to offer in exchange? Call me. 695-2314, agent.

5521 MONTHLY BUSY showplace North Coast condo in quiet Carisbad. Over 1700 square feet on green belt. Asking You market at \$119.900. Walter 5 Lee mail Estate 430-9201 or 278-9771.

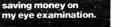
August 1.97 Serv or 197 Allow an expension of the first transfer o

Real Estate \$15,000 DOWN, NO QUALIFYING 4 bedroom 2 baths, fireplace, 6 years old, jacuzzi off master bedroom Ginat view, loss of privacy, 695-2314.

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ON TELEVISION

VACATION TIME SHARES, find out how you can freeze your valuedion costs forever. Plus exchange for Aspen, Hawwe or Cancun. Call for details. Maureors, agent 275-1740.



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PT LOMA TENNIS CLUB condo. 2 bedroom.

1-1/4 bath Best unit in great complex with all 17/500 1/5000 down, 1775 per month PTII), the amenters. New financing needed Private Lindger Realton 563-1515 Bob.

369 900 MISSON VALLEY CONDO 2 bedroom. M97-00 MSSON WALEY CORDO 2 Indiano down 2-story www. Zendroom 1-34 dam and a one bedoom againment for mome invate global Ging or Party 265-5771, 281-4716.

BY OWNER: I bedroom. I bath home on Polik Avenue, near 40th. Nice yard, good condition. 10% down, assumable loan, 158,000, 235-9944, 488-1154 evenings.

SMAND REACH Leaving design to the restricting anisate local 917 Across an expension of the restriction of th

Idan. Only 14100 with 25 a Lead of the Conference of the Conferenc SNO-WBIRD SI Instituto 13, Prefer dical size:
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Space errors VS per more in 1950 or p-in-rider Claim Halin DG to 11.2 Erichtal C 47024 TOMAHOME ATTRACTIVE 2 bedisors 1-1; bath public pool but a 195.900 1:1-246 assamble: 460-182-369-373. SP-CHAFE Large 10th assumable start keep for parameters and amount owners 1100 111300

RSVP SPECIAL/ZNG in: Ranch Sea & View, Property: Buyer's agent helps you find the best deal in male estate. Free tax sheller consulting RSVP Bill 436-0539.

SANTEE TOWNHOME by owner Spacious two story. Two bedroom with garage, enclosed pato, yard central air, dishwasher, large closes: Assume 9-1,26 FHA with 137-500 down at \$385,month or convert to 12% conventional with 56100 down at \$565/month, 268-3103 or 448-7475.

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MISSION VALLEY: 12 custom condos, ocean and valley views, fireplaces, \$49,950 to \$95,750. Take 163 to Friars, west to Colusa, right to \$736 Lauretta Street. Call 294-9489.

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OLDE DEL MAR unique, private 1 plus acre-exciting potential views, walk to beach, track-older home, flexible financing, 5320,000. Princi-pals only, 942-3989.

GOOD LONG TERM buildable property in Palm Springs. Excellent terms available. A good buy at excellent price. \$11,000, 459-0829

BY OWNER. Must sell 2 bedroom, 2 bath upstans condo, near Stadium. 579,000. Large discount for cash to assumable loan. 272-1486 or 278-2017.

PINE VALLEY CABIN on beautiful landscaped acre. Guest room with half bath. Large deck. Lighted court, more. \$39,500. Discount for cash. Owner 281-4887, 473-8591.

SERIOUS PURCHASER desires short term lease option on La Jolla house. Will put up non-refundable deposit 454-9365. HOUSE FOR SALE. 4 bedroom, 2 bath, den, fire-place, pool, patio, garage. Chula Vista. \$10,000 down, 1650 month/partial interest payment. 298-9709, 422-7631.

VACATION PROPERTY for rent/lease. 50' x 118' lot near Salmon, Idaho. Great for trailer or mobile home. 697-0922.

OCEAN BEACH. Reduced \$10,000, 2 bedroom, 2 bath, one year old, large garage. Block to ocean. Now \$109,900. Model \$041, West Point Loma Blvd, 488-7990.

MISSION BAY Bay Ho plush. I bedroom condo. Pool, spa. assume 151,300 12% 1st trust deed. Owner will carry 2nd trust deed with 15000 down 166,900 280-3455.

NEW 24x64 mobile home in 5-star park. \$166 rent or buy property. Was \$42,000, now \$34,500. 745,7449 BY OWNER Penasquitos, 3 bedroom condo. 1-1/2 bath, eucalyptus trees, view, pool, palo. 569,000, 278-2017.

BY OWNER 3 bedroom, 1-1/2 bath con-dominium Linda Vista Pool, caryon view, lots of open area, Ideal for families, \$79,500, \$43,000 assumable at 9-3/4%, 279-7250.

CONDO, LARGE, one bedroom, garage, dish-washer, see or trade for classic car, assume 13.5% balance 342.750 Donna 273-4000 x2

MOBILE HOME, two bedroom, I bath, yard. 2-car parking, half block from beach, 436-6867. RANCHO MISSION VILLAS, Mission Valley, I bedroom condo. Air conditioning, pools, jacuz-zis, tennis, only 537,500, 10% down, assume 12% loan OWC 2nd 280-3455.

CONDOMINIUM, 2 bedroom, 1 bath, upper end unit with all amenities, excellent opportunity for young couple or investors, assume large 11% loan 423-9733

159,000. 2 BEDROOM. Spanish-style: must sell. Corner of 41st & Myrtle: Detached garage, lenced yard. \$14,000 down. By owner. Phricipals only. 281-6515.

3 BEDROOM: 2 bith condo: Lake Aluray Ter-race: by owner. Assume 1st trust deed of 548,400 at 9-1, 480. Owner will carry 2nd. Price \$70,000 453-5758 or 755-4567

THE READER PUZZLE

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 aerobatic connect-the-dots.
Using the illustration at the right, see if you can retrace our plane's path through the various stages of its stunts. (We've numbered a few to help

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

Rules of the Game Prizes for solving the
Reader Puzzle will be Reader

-shirts.

2. All entries in the Reader 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,

Employees of the Reader
and their immediate families are

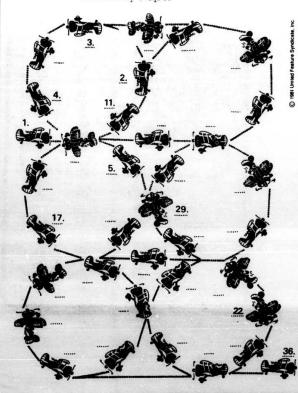
not eligible.

5. In the event of disputes or ties, decisions of the judges will be final, and arbitrary. We've only got five T-shirts a week to give away, so if there are more than five winners, we'll have a

6. All answers must be entered in the space allotted on the puzzle page. And please, no phone calls or trips to our

7. One entry per person.

No.165 Fly Paper



Winners of and Answers to Reader Puzzle #163, What'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 Sight (not survey or border or

Hot (not telephone or party)
Coast or Shore
Short (not train or railroad, aeither or which even begins to

xplain the word "rent ") Finish Bust or Neck Life (not palm or curved)
"I walk the . . ." (not song 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:

 Dave Garwin, San Diego
 Teri Baugh, San Diego
 Richard Miller, Cardiff 4. Ted Dougan, Olivenhain 5. Robert Fonseca, Del Mar

