

A NEW JEWISH RESTAURANT—ELEANOR WIDMER
SHEPHERD ENTERS THE BILLY JACK CONTEST

READER

Vol. 4, No. 14 SAN DIEGO'S WEEKLY May 1 - May 7, 1979

CONDO CRUNCH



—Mark Woelber—

I testified recently before the San Diego Regional Coast Commission, in behalf of some Mission Beach friends. Their 6-unit apartment complex, Far Horizon, is being yanked from under them for conversion to condominiums. First the Commission has to approve the conversion.

I told the commissioners why it was a bad idea to let the units sell. I cited building and health code violations, inconsistencies with the Mission Beach Precise Pln., and deviations in spirit from the Coast Commission's proposed general plan. I mentioned the pest problem, faulty wiring, inadequate heating and soundproofing—the sorts of things a tenant knows but a prospective buyer might not. I questioned whether the building, designed for apartment living, would be adequate as a condo/home. I particularly focused on the socio-economic upheaval created when selective development and high prices drive certain cultural and income groups out of the community. Many families have been forced to leave, and the elementary school is closed; few children are left in Mission Beach.

When I finished speaking, City-councilman and former Del Mar Mayor Tom Pearson remarked, to my complete chagrin, that my testimony had pretty much convinced him to support the conversion. He agreed with the landlord's Coronado attorney, Don Worley, that beach ticky-tacky looks a lot better as a condo, due to the restoring effects of "pride in ownership." Commissioner Leslie Parker added that, as he saw it, "there are two clear choices: If we don't approve the conversion, the building stays the same." So much for criticism of the landlord's responsibilities. "If we do approve the conversion, it's going to look better."

Nobody mentioned the cultural/economic impact, although it is a clearly stated concern of the Coastal Zone Conservation Act of 1972, approved publicly as Proposition 20. The Regional Coast Commissioners are charged to uphold this act. The very first sentence of the Coast Act, section 27001, states that "the California coastal zone is a distinct and valuable resource belonging to all the people" (emphasis by the Conservation Commission). It further provides, in section 27302(b), for the "orderly, balanced utilization and preservation . . . of all living and non-living coastal zone resources." In a San Diego decision involving a South Bay Chicago community threatened by industrialization, these resources have been interpreted to mean people; construction

denied. And the preliminary version of the Coastal Plan, scheduled for presentation to the Governor and Legislature this Fall, states that coastal development serving the public, such as resorts, hotels and rental housing, should have priority over developments that are essentially private, such as typical residential development. All of this is intended to guarantee broad public access to the coastline: experience. Yet the main impediment to the Far Horizon conversion, according to our local commissioners, is the lack of landscaping, the looks.

They assume this will be resolved by Pride in Ownership, as though Pride in Ownership were a commodity, a fixture purchased along with a condominium's plumbing and parking stall. Pride in Owner-

ship: a prime ingredient in "home" magazines such as *Leisure Living* and *House Beautiful*. It's behind the sale of condos from National City to Mission George to the Del Mar sloughs. Condominiums are an accessible slice of American property life, where pride grows out of ownership in the same way that money comes from responsibility.

Yet, somehow, pride in ownership; hasn't affected the current landlord. A Bay area ophthalmologist, he maintains a second-floor apartment for his personal holiday use, and knows how the building looks.

Despite the assertions of his attorney, who also represents Larry Lawrence, owner of the Del Coronado hotel, pride in

ownership fails to answer other important queries.

Such as: is it an apartment, or is it a condominium? There's a big difference, bigger than rent vs. mortgage. While legally all a condominium owner buys is the air space, he also expects a certain kind of lifestyle—look again at the magazines or marketing literature—largely inconsistent with the design of an apartment building. The two structures reflect essentially different purposes, one transient, one private.

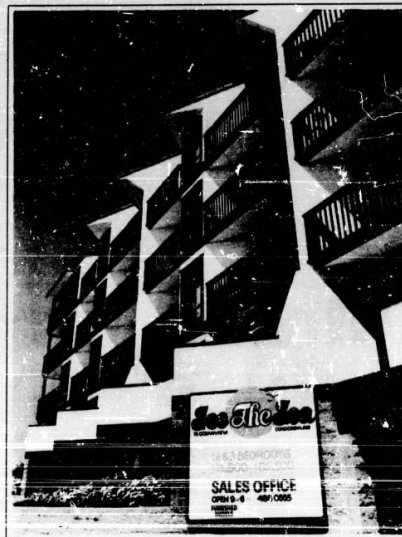
On the other hand, in the eyes of the City Planning Department, and other kindred agencies, there is no difference between a condo and an apartment—they're all "multi-unit structures." So fine is the distinction that even finding out how many conversions have been made is something like finding out why you have to close your eyes when you sneeze. Perhaps the distinction is simply one of marketing nomenclature; after all, if you want to call your Clairmont business "La Jolla Flap-doodle," you can do it. Saying makes it so.

It's up to CoastWatch, a Sierra Club equivalent, and related citizens' organizations to notice these incompatibilities and act on them. That's why CoastWatch is involved with Far Horizon—incompatibilities: between promotion and the product, between private profit and public good. Bearing in mind that condominium development has potentially damaging impact on any community, CoastWatch attorneys look into every case before the Commission.

According to Stan Eiler, CoastWatch attorney, many condominium developments don't support their weight in the community; despite heavy tax levies. Ultimately, fundamental transportation, protection and utilities services are funded by the existing community.

For example, it is estimated that a new development planned by Tamarack Investors Limited II for Carlsbad will generate an additional 300 vehicle trips per day on Tamarack Avenue, already well over capacity. Carlsbad Mayor Robert Frazee says there is no money or intent to widen the street for some time, if ever. To compound the problem, Tamarack Avenue is the popular route for children going to the beach, despite inadequate sidewalks and vehicle traffic saturation.

Concerned about the children, Carlsbad Community Cause, a group originally organized to fight the proposed SD&E refinery, is now resisting the Tamarack development. Joan Jackson, Community



photos by John Maher

(continued on page 2)

events

May 1—May 7, 1975

SPORTS

WATER SKI TOURNAMENT: Slalom and ski jump competition, May 4, 8 a.m., Hidden Anchorage, Fiesta Island Mission Bay Park. 276-0830.

28th ANNUAL RALPH MORTON TENNIS TOURNAMENT: Adult and junior divisions, singles and doubles, 8 a.m. to 5 p.m., Friday through Sunday (May 2-4) and Saturday and Sunday (May 10-11), Morley Field, Balboa Park. 236-5717.

BASBALL: Padres vs. Houston, S.D. Stadium, Monday through Thursday, April 28-May 1, 7 p.m. 283-4494.

MUSIC

PERCUSSION DEMONSTRATION: by percussionist-pianist-composer Jean Charles Francois of the UCSD Music Faculty. South East YMCA, May 4, 3 p.m. 452-3229.

CHORAL CONCERT: SDSU Concert Choir performs pieces by Frederick Delius and Arne Ramirez under the direction of Frank Almond. S.D. State Recital Hall, May 2, 8 p.m. 286-5204.

ACCORDIAN ENSEMBLE: under the direction of Donald Baetjer. S.D. State Recital Hall, May 4, 3 p.m. 286-5204.

JAZZ ENSEMBLE: under the direction of Eddie Meadows. S.D. State Recital Hall, May 1, 8 p.m. 286-5204.

MINI-CONCERTS: Caroline Lasker, piano, and a group of wind players, Sidney Green, oboe; Peter Swanson, clarinet; John Ottaviano, bassoon; George Cable, French horn; Grand Salon, Civic Theatre, May 5, 12 noon and 12:30, 459-7351.

SAN DIEGO SYMPHONY: Walter Herbert conducts works of Schoenberg, Beethoven, and Schubert. May 1 and 2, 8 p.m., Civic Theatre, 236-6510.

EARLY MUSIC QUARTET of San Diego will perform works by Handel, Monteverdi, Morley and others. UCSD, Central University Library, May 3, 8 p.m. 452-3120.

YOUNG PEOPLE'S CONCERT: Suzuki Violin Students will perform selections from Bach and Vivaldi, under the direction of Theodore Brunson of SDSU Music Department, Civic Theatre, May 3, 10 a.m. and 11:30 a.m. 236-6510.

SAXOPHONE ENSEMBLE: under the direction of Jim Rottler. S.D. State Recital Hall, May 6, 8 p.m. 286-5204.

REQUIEM by Berio, performed by the SDSU Chorus of 250 and the SDSU Symphony Orchestra, conducted by Howard Hill. Solists will be Kenneth Howie, tenor, S.D. State, Peterson Gymnasium, May 4, 8 p.m. 286-5204.

UCSD JAZZ ENSEMBLE CONCERT: under the direction of Cecil Lytle. UCSD, Mandeville Center Recital Hall, May 1, 8 p.m. 452-3229.

20th CENTURY CHAMBER MUSIC: with UCSD musicians performing music by Crumb, Henze, Berio. UCSD, Manoeville Center Recital Hall, May 6, 8 p.m. 452-3229.

SENIOR RECITAL: by Debbie Lynn, soprano. University of San Diego, Camino Theater, May 4, 3 p.m. 291-6480.

CHAMBER MUSIC RECITAL: Students of Ilana Meyer will perform pieces, or piano duos and string quartets. University of San Diego, Camino Theater, May 3, 8 p.m. 291-6480.

GALLERIES

CERAMICS by Ted Saito, Carroll Crannell, Ken Meyer, and Ellen Phillips. Artists Cooperative Gallery, India Street, Through May 17.

CALIFORNIA ARTISTS: Castaneda, Orozco, Amable, Tarango, Acevedo, Boehm Gallery, Palomar College, Through May 5.

THE BIBLES, some contemporary interpretations, by Douglas Knutson. Bard Hall Gallery, First Unitarian Church, 4190 Front St. Through May 14.

CORITA KENT (Sister Mary Corita), serigraphs. Bazaar del Mundo Gallery, through May, 296-3161.

SPRING FESTIVAL OF STITCHERIES, 200 originals and demonstrations put on by S.D. Creative Stitchery Guild. Scottish Rite Memorial Temple, Mission Valley, Saturday and Sunday, April 26 and 27, 12 noon to 5 p.m. Free. 285-3470.

IMMORTAL MUD, ceramic sculpture and porcelain, by Sandra Holmes. Griffin Art Editions Gallery, Old Market Place, May 4 through 28.



NANCY KITTREDGE, paintings and drawings. Triad Gallery, India Street, through May 18, 289-6543.

WATERCOLORS by Calvin Fortbrook. Cronus Gallery, Del Mar, through June 8.

STUDENT-ART-MEDIA EXHIBITION, a competitive, juried exhibit of work by USD undergraduates. University of San Diego, Founders Gallery, weekdays 10 a.m. to 4 p.m., May 3 through 28, 291-6480.

DANCE

TWO FOR ONE, a dance performance by Bonnie Johnston, L. Shipman Brooks, and company. S.D. State Women's Gymnasium, May 2 and 3, 8 p.m. 286-8204.

KABUKI DANCING, performed by Ayako Uchiyama. Fine Arts Recital Hall, Grossmont College, May 2, 11 a.m. and 8 p.m. 455-1700.

FILMS

INTRODUCTION TO THE ENEMY, a documentary made in North Vietnam by Haskell Wexler. Jane Fonda, and Tom Hayden. Hayden will speak and Holly Near will sing. S.D. State Women's Gymnasium, May 4, 7:30 p.m. 227-7488.

STATE OF SIEGE, by Costa-Gavras. Progressive Third World Film Series, Montezuma Hall, S.D. State Aztec Center, Thursday May 1, 7 p.m. 286-6551.

WOMEN'S FILM SERIES: Shorts by Maya Deren, UCSD Revelle Center, May 5, 8 p.m. Sponsored by the Women's Center. 452-2023.

1st National

THEATRE

THE HOT L Baltimore, by Lenford Wilson. Thursdays, Fridays and Saturdays through May, 8:30. Premieres on Friday, April 18. Mission Playhouse, Old Town. 295-6453.

BOOGIES and JAMS: Two plays, Indian Magique Theatre Club, Friday and Saturday, May 2 and 3, 8:30 p.m. 235-0517.

THE BOYS FROM SYRACUSE, Rodgers and Hart musical comedy based on Shakespeare's Comedy of Errors. Cammo Theatre, U.S.D., Thursday through Saturday, April 24-26, 8:15 p.m. 291-6480.

TWO GENTLEMEN OF VERONA: Modern musical adaptation of Shakespeare's comedy, presented by USIU's School of Performing Arts. May 3 through 8, 8 p.m., San Diego City College Theatre, 271-4300, ext. 275.

ET TEATRO CAMPE/NO: Life images of Chicano people, Saturday, May 3, 8 p.m., Mandeville Auditorium, UCSD. 452-4559 or 452-4090.

TIE BAD SEED: Actors Quarter Theatre, Fridays and Saturdays, May 2 through June 14, 8:30 p.m. 238-9609.

SKULL AND DAGGER ONE-ACTS: Student-directed plays, Experimental Theatre, Dramatic Arts Building, San Diego State, May 2 and 3, 8 p.m. 286-6884.

ABELARD and LOUISE, by Ronald M'lar. Old Globe Theatre, Balboa Park, Tuesdays through Sundays, 8 p.m., Sundays 2 p.m., through May, 239-2215.

LECTURES AND READINGS

GEORGE PLIMPTON, writer, editor, and "professional amateur," will speak Thursday, May 1, 8 p.m., in the Cammo Theatre, University of San Diego. 291-6480.

PHOTOGRAPHY: VIEWPOINTS. Robert Doty, director of the Akron Art Institute will speak on "The Photo Section: The Transition in Painting and Photography, 1880-1910." La Jolla Museum of Contemporary Art, Sherwood Hall, May 6, 8 p.m. 454-0183.

PEYOTE PILGRIMAGE: A first-hand report of the Huichol Indians' ritualistic peyote hunt, by Peter Young. Museum of Man, Balboa Park, Thursday May 1, 8 p.m. 274-0213.

LECTURES IN CONTEMPORARY ART: Patrick Houlihan, Director of the Heard Museum in Phoenix, Arizona, will speak on "Contemporary Indian Art." Room 220, Fine Arts Lecture Hall, May 1, 8 p.m.

SPECIAL EVENTS

HERITAGE FAIR: Exhibits and live demonstrations will cover aspects of at least 25 of the world's cultures and their effect on American life. Grossmont College, May 1 through 4, 11 a.m. to 6 p.m. daily. 456-1700, ext. 266.

CURLY CLOWNS AROUND: One-man show of magic tricks, juggling, and audience participation by Curly the Clown (Rich Wise). Sundays, May 4 and 11, at 1, 2, and 3 p.m., Puppet Theatre, Balboa Park. 468-4045.

26th ANNUAL SCOUT FAIR: 10,000 San Diego area scouts participate in 400 events, from mountain rescue to the running of the San Diego 500. May 3, 11:30 a.m. to 5 p.m. 298-6121.

28th ANNUAL MAYTIME BAND REVIEW: Salute to National Music Week with 50 Southern California high school and junior-high school bands in parade through National City, from Eighth and J Streets, west on Eighth to National Avenue, south to 12th Street, May 3, 10:30 a.m. 477-9339.

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I Letters

Dear Mr. Widmer:

Until today, I have thoroughly enjoyed your restaurant reviews in the Reader. I must, however, disagree with your praise for La Bouillabaise. Perhaps I was there on an off night but my objections to it were:

- 1) The Coquette St. Jacques did disappoint me both in quantity and quality. It was runny and lacking in flavor.
- 2) My guest had the salmon, a very small portion at the price. It was described as coming with rice but was delivered with potatoes. The water could not have cared less when I asked about this. The salmon was rather dry.
- 3) The decor is atrocious. The large room is very noisy. This was not helped in my case by the presence of a large noisy group and several heavy smokers.
- 4) The wine - apparently there is no wine list. I asked about the house wine and ordered a half bottle of it. I was brought a full bottle of an atrocious 1973 "Riesling" and told I would be charged for what I drank. Less than half was drunk. The charge was \$4.50! Unbelievable that a half bottle of house wine could be so poor (no California chablis is that terrible). I don't know what you mean by a "half split" (is that 1/2th?), but I'm sure you would not get chardonnay (it's not just chardonnay - not that matters) for \$2.50.

Perhaps you were recognized and given special attention. I hope your review will go to be like Mr. Shepherd's, which are of value only because one can assume they are 100% incorrect. The next thing we know you'll be having about the Top of the Cove!

Sorry to complain but I really think you missed on this one.

A faithful Reader reader,

Tom Bond San Diego

Readers:

Crossing Steve Erickson's review of the recent Santana concert - A John Coltrane Carlos is not, but to seemingly label him a "wilded Bonanza" is quite inaccurate and offensive.

The three Santana performances I had previously seen came off as semi-organic-organic jams. On April 6th the band produced a clean, dynamic set that was delivered without a trace of the usual rock ego typically displayed at the Arnes. True, the recent enlightening jazz involvement of Santana was not in strong evidence, and I was sorry to note saxophonist Jules Broussard's absence. However, from the onset of Santana's set, the music that was presented was completely pulsive; each band member contributed (continued on page 4)

READER

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READER'S GUIDE TO THE MUSIC SCENE

ANCIENT MARINER: SWEET FIRE, Wednesday through Sunday, 2725 Shelter Island Dr. 224-8242.

BOOM TRENCHARD: EMERALD CITY, Wednesday through Sunday, 2918 W. WANCY, Sunday through Tuesday, 2988 Pacific High way 291-5555.

CIVIC THEATRE: WEATHER REPORT with BILLY COGHAN, Wednesday, May 7, 202 C St. 236-6510.

CONCEPTION BAY FISH CO.: CLARENCE RELL with TOTAL SPECTRUM (progressive black jazz), Thursday through Sunday, 2806 Shelter Island Dr. 224-3611.

CROSSROADS: LEROY LOCKE and EQUINOX (progressive jazz), Friday and Saturday, BULLHORN, Sunday, 345 Market. 233-7856.

FAT FINGERS: (OLD MICKIE FINN'S) MONGO SANTAMARIA, Sunday, May 4, and Monday, May 5, 9 and 11:30 p.m. KIRK BATES, Tuesday through Saturday, 1051 University Ave. 295-2195.

HARMONY RESTAURANT: BARNETT (folk music) and PVEWAYKETT, Friday and Saturday, 1877 Cable, Ocean Beach. 223-1144.

JACK HORSE: STAINED GLASS, Wednesday through Sunday, 8208 Parkway Dr. La Mesa. 465-7663.

JAMAICA JOE'S: SAROYAN, Tuesday through Sunday, 3595 Sports Arena Blvd. 225-1251.

JAZZ SOCIETY: JOE MARILLO, Thursday through Sunday, LES MCCANN LTD., jazz pianist, Tuesday, May 6, through Sunday, May 11, Catama in Hotel, 3999 Mission Blvd. Information: 459-6679.

LEDBETTER: PETER RABBIT, Tuesday through Saturday, 5524 El Cajon Blvd. 583-4524.

MANDOLIN WIND: DARREL RAY, Wednesday through Saturday, 308 University Ave., Hillcrest. 297-3017.

MOM'S SALOON: SUGARBOLT, Tuesday through Sunday, 943 Garnet, Pacific Beach. 488-3368.

MONTESUMA HALL: JOHN PRINE, Saturday, May 3, 8 p.m. Aztec Center, San Diego State. 286-6847.

ORANGE'S RESTAURANT: W.B. REID, HUNT N. PECK, Friday and Saturday, May 2 and 3, 112 W. Washington, Hillcrest. 299-4174.

THE PEOPLE: CLAIRE, Monday through Wednesday, GARCIA AND FRIENDS, Thursday through Saturday, TOMCAT, Sunday, 4970 Voltaire, Ocean Beach. 223-9773.

THE SAFETY: LOVE PEACE AND HAPPINESS, Wednesday through Sunday, 632 "Imperial Ave., 263-4590.

SIDE DOOR: BROTHERS OF THE UNIVERSE, contemporary jazz, Wednesday, May 7, 8:30 p.m. Revelle Cafeteria, UCSD. Free. 452-4020.

SPORTS ARENA: DOBBIE BROTHERS and HENRY GROSS, Saturday, May 3, 7:30 p.m.; JOHN DENVER, Tuesday, May 6, 8 p.m. 224-4176.

STONE STEPS TAVERN: MONK and BROTHERS OF THE UNIVERSE, jazz, Thursday, May 1; COTTONMOUTH D'ARCY'S JAZZ VIBEKS, Friday, May 2; HELIOCENTRIC GIGGLE, jazz, Saturday, May 3; SQUATTER'S RITES, bluegrass, Sunday, May 4; BOB BOVEE, cowboy music, Monday, May 5; JOANIE CASH, 30's reggae pianist, Tuesday, May 6; ICE CREEK, folk, Wednesday, May 7, 7:55 p.m. Highway 101, Lucadia. 753-9732.

VOYAGER: NOONEY RIC, ETT AND CO., Wednesday through Sunday, 1901 Shelter Island Dr. 222-0421.

TOM HAM'S LIGHTHOUSE: SANDITIA AND RUEDA, Tuesday through Sunday, 2150 Harbor Island Dr.

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—Eleanor Widmer—

The Restaurant: Jerusalem
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Over a decade ago, my family and I spent almost a year in Israel in a new settlement outside of Jaffa which overlooked the Mediterranean. Since many of its inhabitants had migrated from Africa, the quarter, Bat Yam, was dubbed "Oriental." Its broad beaches, lay encircled by barbed wire and discarded tanks rusted under the blistering sun like artifacts of a distant age. Throughout the day one could hear the sound of construction, and everywhere one saw the influence of the French architect, Cohusier, as the concrete monoliths took root in the shifting desert sands.

The experience for an immense amount of coping in a foreign country is "fascinating experience." This meant that I cooked on a two burner gas ring powered by a lead balloon which had to be replenished periodically. Once, in the midst of scrambling an egg, the gas ran out. I had to appeal to my neighbor to walk with me a distance of a mile to the nearest public telephone where she could phone the gas company and voice my demand in Hebrew. A day and a half later, the fresh gas ballast arrived. No one shared my conversation about living without fuel for so long. Cold meals—cheese, bread, fruit, mostly bread—appeared the norm, and my lament over the absence of hot meals, was regarded as an American eccentricity. The food in greatest supply appeared to be cauliflower six months before, it had been eggplant. People ate the crops that had been

produced in abundance, and they purchased potatoes or miniature carrots day after day, without complaint. Celery stalks as we know them had not been cultivated there, and if you asked for celery you obtained a grated root. Beef was scarce, lamb found only in the Arab quarter, and our ubiquitous hamburger, hard to come by, proved tough as camel. The milk, pasteurized by a unique process, had the flavor of evaporated milk, but butter, imported from America, lay in their silver foil cubes for weeks on end—too expensive for the natives.

Yet no one was slender and many commented that my children and I looked "starved." Reason: bread, subsidized by the state, was uncommonly good, and came in so many varieties that youngsters shot crumbs on the unpaved streets with chunks of pumpernickel or rye bread clenched in their free hands.

Once, I created a great deal of consternation by suggesting that the pastry, also excellent and varied, should be kept from the ravages of flies big as bees, by protecting the cakes with newspapers. I must repeat that we did not live in Tel Aviv or Jerusalem or Haifa, and in our simple shopping center this suggestion drew as many cries of alarm as curiosity. What were a few flies compared with the pleasure of hand-dipped chocolate and seeing it deployed on a counter? And was it true that in America pastries lay shielded by newspapers? I did not have to travel to describe our glass cases, let alone our foil or wax paper or Saran wrap, and when I obtained some of these from the shopping center in the American embassy, I gave them as farewell gifts to many who had once dwelled in primitive quarters of Africa, where the markets of the Dow Company were unknown.

To hike or roast anything—a great luxury in terms of the expenditure of gas—I placed a simple tin box over one of the burners in lieu of an oven. When I managed to produce a tiny roasted turkey by this method, my neighbors gathered to study this American wonder.

Of course, the gas "flavor" the two burner rings, tin boxes have now been replaced by more modern equipment, as I learned when I shared with Menasha Mazor, a Sabra (native born) from Israel, who, by coincidence, had been a resident of Bat Yam. He has recently arrived from Israel and is the chef and proprietor of the Jerusalem restaurant.

The food is Middle Eastern—rather than Israeli—Shish Kabob and stuffed grape leaves are favorites of Arab countries and mousaka originates in Greece. Mr. g polo—marinated chicken stuffed with wild rice and currants derived from ancient Persia, but the hummus and falafel, made from pureed garbanzo beans and mixed with a dressing, are found at stands in Israel as are hot dogs in the U.S.

The Jerusalem is located in the Balboa Crest Shopping center and decorated in Rudolph Valentino modern—so-called Persian rugs depicting stylized live scenes cover the imitation concrete block walls. But this should not act as a deterrent. Red cloths and hurricane lamps soften the decor and obliterate the shopping center with its inevitable whine of automobiles.

My suggestion for dinner (the luncheon menu appears limited) is to order a la carte. For these inflationary times the dinner prices, \$4.25 for chopped lamb to \$5.95 for lamb or beef Shish Kabab are not inordinate. But ordering a la carte will provide you with greater variety.

For example, the Dolmeh Barg, stuffed grape leaves made from an Azerbaigani recipe, makes a piquant side dish and should provide a fine start to the meal. A side dish of stuffed grape leaves costs less than a dollar

and may be shared by everyone at your table. The hors d'oeuvre served with the dinner has variety and quality, it consists of eggplant "caviar" (pate), hummus, pressed dry cottage cheese, called yafaeli, dolma, avocado tartar, (similar to guacamole), olives, and chopped greens. But the chopped greens appear with all of the a la carte meat dishes, and the soup—chicken broth—seems superfluous.

The Mousaka—a ground lamb, egg plant topped by a custard-like cheese sauce should fill the emptiest stomach, as it is accompanied by a plate (rice), tabouleh, (chopped greens), and pita bread. A la carte, this costs \$2.95 for a large order, and \$1.95 for a small. It proved fresh and tasty, though the combination of mousaka, rice, and bread won't appeal to calorie watchers. The half-and-half Shish Kabob (lamb and beef) is both good and plentiful a la carte for \$3.45. I tried the Morg Polo (chicken and wild rice) and found it well prepared, but my present inclination would be to order several of the more exotic dishes a la carte, including kuloh tabriz, a meatball stuffed with eggs, prunes, pine nuts and currants. A complete North African dinner, Cous Cous Casablanca may be arranged with a minimum of 4 persons necessary.

I visited the kitchen and saw the food prepared live. If you have a large party, I suggest a middle eastern smorgasbord, that is, several dishes shared a la carte. We had Larash coffee, halvah and baklava for dessert. There is no commercial bakery in San Diego equal to that found in Athens or prepared by the Van Andel sisters of La Jolla (a family, not a bakery, that has mastered the art of baklava as few others), but the baklava at Jerusalem satisfied one's sweet tooth.

Consider an evening at the Jerusalem. It, cheaper than flying and politically less fraught with dangers,

(continued from page 3)

dialogue while simultaneously remaining aware of the communal essence of the group. Bassist Dave Brown's ecstatic stage dynamics, Leon Paulillo's highly enthusiastic vocal performances on such numbers as "Mirage" and "Give and Take," or Tom Coster's well-balanced organ work should be called anything but neutral ("All clocked in, earned their wages, and made sure their contributions made no difference in either direction.")

No one has ever condemned Miles Davis for playing anxiously and loudly. Expecting Carlos Santana to fill the Sports Arena with exotic and delicate selections seems forcefully naive on the part of Mr. Esmedina. From said reviewer's description, one would be led to believe that the Santana band had assimilated into a second-rate group of boogie jam session men, when in reality they are perhaps the current zenith of combined rock and jazz.

Tim Spano
San Diego

Dear Editors:

I am (choose one or more) appalled, outraged, amazed, mystified, annoyed, at the review of the recent Frans Bruggen/Alan Curtis concert, done by one J. Saville. Although I could attend the concert itself and thus cannot comment on the performance, I am concerned with some of the nonsense about Baroque music which appears in the review. This letter is a difficult one to write: Saville displays such an animosity towards the re-creation of early music that even the most ardent, masterful writer in the western world would make little impact on the Saville mind. But an attempt is necessary.

To begin with, even the title of the review ("What Bach Really Wanted") reflects the arrogant conceit and animosity of its author. To claim that a composer writes with sonorities and attitudes which won't develop until five generations after his death is to say even the modern "psyche phenomena" rage beyond belief. And to claim that Bach, who consistently ignored innovations of his own time (the clarinet and forte-piano for example), and who was as conservative a composer as imaginable to be to claim that this man in particular composed with an eye—or ear—to the distant future is an absurdity. Virtually no modern instrument

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sounds as it did two hundred years ago; even the omnipresent violin adapted its present sound (with heavy, constant vibrato and metal strings) only late in the nineteenth century. Those who play the flute will tell you that there are many other differences than evenness of scale over the Baroque and Boehm flutes. It's things as articulation, timbre changes, the very notes one can choose in ornamentation; all are different on the modern flute. I am what Saville terms blurringly a "devotee of ancient instruments," anyone who is interested in music of the past as an entity, as valid, important and alive as any music will ever be (not as some pathetic, quaint going-on, a whistle-stop for the thundering train of musical evolution), must approach early music in such a fashion.

Any attempt to enjoy or evaluate the past should involve knowing that past as it was. Rossini or Beethoven on the synthesizer may be fun, enjoyable, even instructive; but it is no more Beethoven than is Bach on the Boehm. Sincerely,
Duane Thomas (director, the Guidonian Hand) and the members of the Guidonian Hand ensemble

Mr. Thomas does not deal with argument based on the qualities of the Baroque organ. In intimating that I am against the use of pre-modern instruments altogether—such as the Baroque violin—he radically misreads my article. As to what was on Bach's mind, I find it hard to believe that the composer of the great organ preludes and toccatas would not have welcomed such instruments as the modern flute or modern horn instead of the weak Baroque equivalents. The fact is, Bach's music sounds better—more beautiful, more interesting, more sensually attractive (and this is very Baroque)—on the best of instruments rather than the "real." By the way, I mean such instruments as the Baroque organ, the Baroque trumpet, the Baroque violin, and others, but not the Panorga contrabass fiddle.

Mr. Thomas's reference to the synthesizer is just an absurd bit of rhetoric.

The largest piece is a set of connected dances called "Rainbow," by Stanley Hays; the colors are nice, but it's mainly notable for the amount of wall that it covers. Its closest rival for size is Stan Neuwirth's "Diamoncel," a vivid orange, yellow and mirrored mixture of Pop and Art Deco. Both pieces require the space of institution-size walls to contain their scope comfortably.

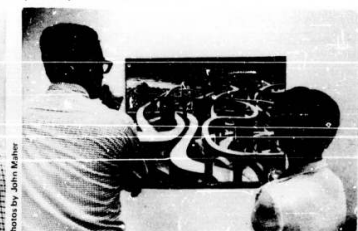
DEPENDS ON THE LIVING ROOM

—Anne Hutchison—

The Fine Arts Gallery at Balboa Park has lately been doing San Diego



Joe Nyiri's "Dragon II," a steel sculpture, also needs that sort of setting. I like it—it's a mechanical wonder that manages to suggest the



photos by John Walker

artists proud. Last month it held an exhibit of work by local college students. This month there's the San Diego Art Guild All-Media exhibit for 1975, through May 4.

The overall quality of this show is high, and there's enough variety to interest almost everybody. Most of the pieces occupy wall space, but the media range from enamel to cotton rags, with all the standard graphic forms in between.

Nearly everything else is on a scale intimate enough to put in a living room; of course, a lot depends on the livingroom. For instance, not many people would find J.R. Brown's "Summity" comfortable; it's a sculpture of a rhinoceros, pictured therein with meticulous repetition. But it made me smile. Perhaps you could make a home for the steel sculpture by Edmund S. Nizyboraki, "The Extra-terrestrial." That slim black stalk with its unusual yellow eye is charming. Or you might be just the person to love Douglas Frederick Knutson's acrylic "Kasimir Malevich's T-Shirt." It is in fact a shirt painted over with white paint to attach it to the canvas. The effect is something like watching clothes go round in a dryer. An acquired taste at best.

being represented by cones and globes for the opposing cultures. Frank Papworth did a raku "Pter that I liked because of the leaf-like quality it had.

There are a couple of pieces representing textiles. Reesey Shaw is showing "Frogs and Gargoyles," and "Emergence," both indicative of her recent work. The pastel pink and blues are very restful, but for color I prefer the banks of Mini Levinson.

Most of the work, though, is graphic. All the awards went to paintings or drawings. Hiroshi Miyazaki was awarded a one-man show for his "Sea of Tranquility," acrylic on latex. The title is apt; there is something peaceful about that gold oval dark skyblue, but I much prefer Barbara Weldon's "Transmutation," a really lovely watercolor. The third award went to Raoul Trepo's photographic pencil drawing, "Mi-

been out of style for some years; but you won't find any better picture of ducks. Peter Matrosian's "Paradise Lost" looks like it belongs on the cover of a science fiction magazine, with its portrayal of the explosion from Eden as an everlasting journey on a broomdown freeway overpass with graffiti to identify the era. It's a thought.

After a few minutes, I decided I liked immensely the collages of Ronald Schwartz. They have a courtly precision and formality, including old stamps, foreign money and envelopes of old books; there is an impression of pedantic care, and I thought them irresistible.

There were quite a few other good things, but I don't want to make a list here. If you go and look for yourself, you will understand why I left so many good ones out. Not for lack of interest, but for lack of space.

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