

CASA CUYA MARCH: displays 1/2 boxes
model 1800, work perfectly. For more
info call 234-0100.

BRAND NEW music stand, foldable, great
table and chairs. \$150 value, sell for
\$270. Must see to appreciate value. Dave
222-8024.

ANTIQUE FURNITURE: oak dining table,
18th century, 5 large chairs, several logs,
beautiful gain. \$475. Small oak dresser has
beveled mirror. \$120. Also 116 evenings.

1975 DELUXE KIMBERLY vacuum cleaner,
completely restored, new motor, excellent for
shag rug. \$300 new sell for \$250 or best
offer. 222-1463.

MICROCOMPUTER: Intel 286, memory
North Star disk system. Screen terminal
\$2800 or offer. Steve 295-1028 or 450-9166.

RECLINER CHAIR: \$60 wooden dresser
\$30. Refinished rolltop desk \$40. Down
sleeping bag, mummy style \$40. Ladies
medium frame backpacks \$35. Jacqueline
222-1731 or only.

FRANKLIN WARE serving dishes, Apple
pattern. Covered casserole, 5 open bowls,
covered tureen, giant cup, sauce, floral
table \$80, all for \$40 cash. 270-1448.

WASH AND DRYER: electric, white, very
good condition. real new. \$205. 260-0860.

KENMORE WASHING machine and dryer,
top condition, clean, excellent working order,
as new. \$205. 260-0860.

PONY PARROTT: \$80 400-3840.

SONY TRINITRON color TV, 17" screen, all
state. \$245. Antique solid oak buffet,
honey tint legs, circa 1870. \$200. Handwood
chair. \$80. Much more. 742-9837.

BASEBALL MEMORABILIA: Game-winning
cap, rap, books, magazines, and much more.
Baseballer's club, 10 years old, all items
from 1950s. No dealers please. Free
info only. Steve 284-8111.

MOVING BACK EAST: Furniture, jewelry,
plates, silverware, 10 speed, also hand tool
gun and much more. Backlash. 270-8334.

LEADED ANTIQUE GLASS windows, 18
available. \$35 a pair or \$350 for all. 481-1808
evenings.

CUSTOM BUILT TRAILER 44x10, heavily
constructed, enclosed, interior walls and floor
carpeted. 420-8400 after 5pm.

BEAUTIFUL TURKISH-style nesting table
\$150. View 270-9934 after 6.

ROYAL 1800 COPIER in excellent condition.
Copies on all sizes, perfect for small office.
R.J. or Carol 230-1130.

8 COUCH, blue-green, excellent condition,
cash value, asking \$75. 379-9409
after 5.

APARTMENT SIZE furniture including 8
piece sectional sofa, king-size waterbed
mattress, elegant bookcase and table. Bar
stools, chrome and glass end tables and
pots. 275-2786.

WEDDING DRESS: size 8, with sleeves, all
white with lace, perfect for summer wedding.
\$125 for both. Lisa 271-5419 evenings.

HOBBY HORSE: real new. \$20. Bicycle
small size \$12. Bicycle small, guard rails
for baby. \$6. 469-2081.

SOFA: 8 green velvet. \$125. Living room
chair velvet \$50. 440-0679.

MATTRESS COUCH: new 3 piece needs re-
pairs. \$35. Columbia 10 speed bicycle.
Iron bed. \$35. 260-1708.

FELDCREST bathroom rug set, non-slip
feeling, good. \$7.00. Making mirror brand
new. set in box. \$15. 272-4520 after 5pm.

1977 BOW TRAVEL TRAILER, self-contained,
air conditioned, 2 door, excellent condition.
Shower, bed, asking \$8000. 2621. See dealer.
Box No. 69. National City. Use 299-4860
weekends.

VACUUM PUMP: chrome sets, new. Webster's
unbranded with stand, receiver, electrical
power plug, latex rollers and chairs. Move
asking machine. John 386-0103.

MOVING SALE: Solid maple furniture,
guitar, electric piano and household
miscellaneous. Saturday, 23111 Cam-
bridge Street, Carls.

LIVING GIFTS for Easter: Cute, low-
maintenance hamsters. All ages. All colors.
Original, inexpensive pet for young and
old. Call 263-7371 (pm) or 460-4844 (day-
time).

EARLY AMERICAN SOFA, new. \$225.
color and end tables, oak, perfect. \$100.
Call 263-7371 (pm) or 460-4844 (day-
time).

AMP ELECTRIC Air Floor, Hockey Floor,
complete. 1 month old, perfect. \$100. Call
any. 315. Glen 274-0814 after 5pm.

COCKTAIL TABLE and 2 end tables, all
wood, beautiful. 6 months old, moving
222-0841.

GREENHOUSE: 6x10. Only \$100.00. Home-
based. Dutch doors, side vents, remove-
able roof. \$200. 264-2767.

We have all your eggs
in one basket!



Come by and
see our fun
collection of
Easter things.

and don't forget
we have the most
outrageous card
collection anywhere!

Paper Doll

La Jolla Prospect Mall 1111 Prospect Ave. 459-0110 open 10 to 10 daily Sun 11 to 6
Encinitas Old Market 1010 Pacific Coast Hwy. 436-3144 open 10 to 6 daily Sun 11 to 5

WEDDING DRESS: size 8, cream colored,
floor length, simple design, slightly old,
fashioned. \$85 or best offer. Excellent condi-
tion. 272-8232 after 5pm.

ANTIQUE 4 drawer dresser, 30" high, girls
base. \$35. Picture frame 10" x 14" with a
\$2.48 piece of 1/2" mahogany & plywood.
\$60. 253-8743 after 5pm.

ADAPT INLAND: new table, kitchen shaped
with wrought iron base. \$20. 425-7641 after
5pm.

QUICK AND SILVER: working hand set.
Never used. Women's size 4 1/2, men's size 9.
Call 225, with sell for \$175. Margie
272-8118 after 5pm.

KELLY BACKPACK: with home, small. Good
condition. divided main compartment. 2
small, 2 large top side pockets. Used green.
\$35. 265-1671.

GREAT BARGAINS! All in free working con-
dition. 17" B.W. TV, Packard Bell \$10.
Brother manual typewriter \$15. Crocking
chair with blue cushions \$15. Call
459-0741.

OLD SCHOOL: drink set, needs refinishing.
\$10. Good for plant display. Dining room
cabinet from remodeling \$10. 436-3009
evenings.

ANTIQUE RADIO: cabinet in oak, wood
hull. Antique radio. Collector's item. \$65.
Antique typewriter \$40. Antique oak fern
stand \$45. 273-4868 or 273-5047.

TVS 12" Motorola \$30. 14" General Electric
\$20. Also AM/FM deluxe clock radio \$10.
279-8041 after 5pm weekdays.

BAR MARBLETOP: mahogany with brass
and inlay, comes with 4 stools. Marble
from Greece. Best offer gets a 697-9437
after 5pm.

WATERBED: queen size, complete with
padding, headboard, footboard. \$9.99. New
wood canopy heater. Photocast and pad.
270-6312.

GARAGE SALE: Saturday, April 14, 1979.
Barn Tools, furniture plants, etc. 4370 North
Talmadge Drive, San Diego.

TRAVEL TRAILER: 16 ft. Vite, clean, nice
upholstery and carpet, sleeps four. \$800.
\$65. 264-0435 evenings or weekends.

S.T.O. TWO: can play this game. Am. available
for small and large loads of waste. Strong
winders a specialty. With Lutz. 262-
7664.

UNDERCOUNTER dishwasher, thermopack,
stainless steel front. \$25. you pick up.
765-8843.

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765-8843.

BEAUTIFUL OAK antiques: very clean 4
drawer bed cabinet \$425. 5 rubber ott. desk
\$175. down bed dining table \$195. gorgeous
cane secretary \$475. 459-6884.

PORTABLE METAL: waterbed 2 door. Brown
wood-grain front. Live new. Cost \$99.50. Sell
for \$20. 448-5884.

ANTIQUE COUCH: 5 long with carved
mahogany base and legs. Excellent purchase
at \$85. Oak pressed back chair at only \$50.
459-4884.

2 TWIN SIZE: Hollywood bed frames. \$8 each.
Barn Tools, furniture plants, etc. 4370 North
Talmadge Drive, San Diego.

SEARS KENMORE: upright process line vac-
uum, light in weight, new belts in good con-
dition. \$20. 279-3953.

GARAGE SALE: Saturday, April 14, 1979.
Barn Tools, furniture plants, etc. 4370 North
Talmadge Drive, San Diego.

OLD DRELL: mahogany bedroom set. 4
piece bed, nightstand, dresser and vanity
with mirror. New mattress. All in very good
condition. \$450. 571-0135.

CHILDREN'S SWING set and slide \$20. Large
dog house \$15. Call 436-8935.

2 BARBER CHAIRS: older good condition.
\$100 each. 766-3843.

1975 75 year old dentist's chair. \$30.
bedroom. Space heater, with good air
brush. 6.7. \$40. set, metal. O. N. 2nd.
Evenings. \$8. 448-5154.

LAUNDRY: cabinet, maple-brass, 37" tall ap-
proximately. 3 new, nice shade, excellent
condition. \$20. human hair fall, light brown,
used twice. excellent condition. \$10. Cash.
287-1138.

SPIRITI SUNLAMP with stand, almost brand
new. \$45. 442-0084 or 443-1454.

BAR STOOL: oak, leather uphol. \$10.
276-7992 after 5pm.

FOR EASTER GIFT: white embroidered pil-
low cases \$18. 4 seasons wall metal plaque.
\$5. set, blue polka dot shower curtains,
matched towels \$5. Must sell. 286-1395.

SONY TRINITRON: 17" color TV, all state.
\$245. Stereo system with case and new
full rack. deep tone. \$1500. 380-2737, leave
message.

CLOTHES MAKER: antique looking, pink and
brown. from Sports. Durable, no machine to
collect for. \$150. 279-9179.

NEW HEAT: 18" x 18" color portable. \$150.
Santitas 171-512. But new. \$125, with hard
case accessories. 160-76-086.

18" x 18" (portable) 18" x 18" color portable.
\$150. \$175. table lamp, glass and metal.
\$10. 280-3129.

YARD SALE: 3511 Hay North Park. Satur-
day and Sunday. 10am-5pm. Included
luggage, lamps, etc. aquarium, clothes, etc.
call 283-0377.

KINUSIZI WATERBED: Sun to become a
Hemlock. strong. 222-3998.

15" x 4" LUGS VW van with very good tires.
5,000-15, \$40 to 4. \$12 each. Dan 453-0334
evenings only.

TELEPHONE ANSWERING machine: nearly
new, solid state cassette type, not recorded.
Handsome wood-grain cabinet, many fea-
tures. Only \$85. 270-4203.

ANTIQUE OAK dresser, refinished, simple
line, low, case feet. \$350. Handmade men's
box with stand, size 12. \$100. \$20. New
size mattress, excellent condition. \$15.
299-5056 or 299-5810.

DINING ROOM HUTCH: colonial style, white
not color. Beautiful and excellent condition.
\$300 or best offer. 462-2479.

BRAND NEW ALL wood contemporary ex-
cessional tables, oak. \$160 value, will sa-
crifice at \$80. (Chow tables. \$50. Must see.
Dave 222-8024.

SEXY SAW: 9" table saw, healthy 1/2 hp
motor, sturdy stand with wheels, complete
with blade. Be the envy of your neighbor.
\$99. 270-0646.

WOMEN'S CLOTHING: size 8-10, from
Linger. Most almost brand new. Summer
sundries also. 283-3816, evenings after 6 or
weekends. Keep trying!

WESTINGHOUSE: console stereo with ad-
justable record player, a 8-in. turn in very
good condition, a marine transmission and
17" diameter amplifier with shaft. 452-7827.

CHAIRSMAN TOOLS: mostly for car use.
Call and ask. 277-8570.

DRAPES: black, white, gray modern design.
size 80x84. 99x84. 15x84. Excellent con-
dition. all \$165. 270-9879.

DESK: large office-type made out of wood.
Top \$30/72". also have small wooden table.
280-3779.

GARAGE SALE: April 14 and 15. Mopeds,
girls bike, VW body parts, front grill and
cooler, for 1963 GMC truck, and various
items. 2245 Felipe.

NEED A BABY GIFT? Give something origi-
nal and practical. Handmade lace-trimmed
quilt with matching pillow. Reversible
machine washable non-allergenic. \$25 set.
\$60. 7300 x 152. leave number.

WEAVERS: Our Old English Sheepdog has
given up his coat for our next project. It's
ready to spin. \$5 pound. 436-1324 after 12
noon daily.

2 STEP TABLES: blond, 280-2746.

2 SOFAS: \$25 and \$50. 1 kitchen table and 4
chairs. \$40. 1 child's table and chair. \$10. 1
single bed. \$40. Make offers. Elaine
270-0474.

SOFA AND CHAIR for sale. \$25. wicker
lounger chair. \$15. lamp. \$10. 436-1756
evenings.

PACHINO MACHINE: super deluxe model.
for sale. \$30. 279-9098.

GREEN PLAD: SOFA bed, excellent. \$60.
Crate, kids, works perfect. \$200. 287-1245.

CARPET: like new, 180 square yards, thick
shag, orange, new in 2100 square feet home.
Large room sizes. \$3 square yard. take all.
454-7162.

IBM ELECTRIC typewriter, Model B-175,
looking better than new. \$20. Coler-
ton of demerol chairs. 423-6328 evenings
or weekends.

GARDEN NEST: 28x2 yards of burlap, no
holes. \$20. 756-3843.

2 BARBER CHAIRS: older good condition.
\$100 each. 766-3843.

1975 75 year old dentist's chair. \$30.
bedroom. Space heater, with good air
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City Lights

Signals Crossed

When KSDS FM, the City College radio station, signed off the air at midnight on Friday, March 30, disc jockey Don Harris advised listeners that the normal Saturday programming would be suspended so that technical repairs could be completed. Even the mighty KSDS transmitter needs a rest once in a while. Harris' disbanding. The station was to resume broadcasting Monday morning at nine. Fifteen broadcast days later, the city's only all-jazz station remained silent.

The sound of America's only indigenous art form originally left the air after a new round of complaints came from KXTV Channel 6, whose transmission frequency, 87.6 megahertz, is just below the lowest FM frequency on the radio: KSDS is 88.3. "On March twenty-ninth a technical consultant for

Channel 6 called and said we were causing a great deal of interference for them," recalls station engineer Larry Quirk. "We corrected some of the problems on the thirty-first, but then we decided to stay off the air until our transmission lines [the line between the station's transmitter and its antenna] and some other parts could be replaced. We also told the FCC we wouldn't start back up until everything was fixed."

So for the past three weeks phone lines at the student-run station have lit up at triple the normal rate. Well-wishers and those fearing the permanent stoppage of Jazz 88 made most of the 300 calls to the slightly glum crew at the station. Even the name of Ron Gabon, who does the jazz show for KPBS-FM, was penciled on the call sheet. There was also an unexpected rush of requests from listeners to boost output power and increase operating hours.

The station's problems seem to come with regularity. The new transmission cable ordered by KSDS from Illinois, for example, was first stalled for two weeks in a Midwestern trucking strike. Then the needed cable was put on an airline. Its arrival status has now changed to "lost in transit somewhere in L.A."

Overshadowing the lost cable, however, is the interference with Channel 6. "This is really a perennial problem," admits day shift operations manager Mary Sorrentino. "One or the other of us is always interfering because our frequencies are so close." Though KSDS's puny 831 watts do little more to signal interference (causing "snow" on the television station's otherwise clear picture), KXTV's strength (100,000 watts visual, 50,000 watts audio) often results in the Little Raucous muscling in on

John Coltrane. Also, there are whole sections of the country that don't get KSDS at all because of KXTV's powerful signal.

Bob Connett, a private consultant for Channel 6, voices other reservations about the student radio station. He indicates that KSDS's solid state transmitter is more susceptible to malfunction due to heat build-up than it would be if it were a more traditional transmitter made with tubes. Last summer it seems the air conditioner that was ordered for the transmitter three years ago still hadn't arrived because of a paperwork foul-up, and regular listeners had to contend with occasional black outs when there were heat waves at Mesa College (where the station's transmitter is located). Jim Dark, general manager for KSDS, says that the heat problem will be solved in time for the summer of 1979. Though KXTV has been

struggling to get ready for its April rating period, its engineers seem ready to lend any technical assistance to KSDS they can. But Connett's doubts about the KSDS transmitter limit the possibilities. And the City College money that might have been used for more permanent solutions has been dried up by Proposition 13. "It would take some doing," Sorrentino ambitiously counsels. "But we really need to change our frequency and get on a tower at someplace like Mount Miguel. We would have to get a new transmitter and boost our power, but that's what our callers say they want."

R B

No SOPA

For a long time the businessmen and property owners located south of lower Broadway downtown just couldn't take the city seriously. They'd vent talk of redevelopment come and go every two years ago, when the city's plans for building the Marina Housing Project around Pantea Park began to take shape, inhabitants of the area couldn't summon enough interest in them to worry. Only last summer, when the threat of condemnation finally began to loom directly over them, did the

affected individuals wake up and form the Save Our Property Association; then they belatedly angrily that they'd never let the city take their land. But the awakening came too late. Association members now are admitting they've learned that one really can't fight city hall anymore, and as that realization has dawned, SOPA has quietly folded.

"If we'd started a year earlier, we'd have had a chance," Jim Taylor says today when the Alden Parilla auto repair shop at 860 Columbia Street; he rents the facility from an elderly widow, yet he's been as

indignant as any property owner about the city's seizure of the land. Taylor served as secretary for the anti-redevelopment group, and he says twenty to twenty-five renters and property owners paid twenty-five dollars each in dues when the group formed last August. Taylor recalls that one attorney after another refused to touch the fight then, but finally the group found a Los Angeles lawyer who offered some hope by talking about challenging the city's plans for buying the land for one price and then selling it to the housing project developers for a much lower price. However, SOPA and its attorney soon ran into the city's justification for that discrepancy in prices: the city redevelopment agency explains that it's buying undeveloped land, but will be selling undeveloped land to the housing project's developers. And the anti-

redevelopment group also learned the hard facts of life about eminent domain.

Whereas at one time a property owner whose land had been condemned by a public entity could fight the condemnation and tie up the process in the courts, SOPA members found that a change in the state law a few years ago now makes such delays impossible. Today, when the Centre City Development Corporation offers a property owner a price for his land, and the property owner rejects that offer, the CCDC can place the money offered in an escrow account, file for condemnation, and take possession of the property within ninety days. Rejecting an offer only delays the final settlement of the terms. "But the whole idea behind SOPA was to stop the project totally," says Taylor. "So why should we keep beating our heads against the wall when we know we're going to lose? We have to give up, although I don't like it. I'd rather just be left alone."

As the hopes of the affected property owners have run out of steam, CCDC's efforts to amass the land in question have chugged along merrily. Staff member Marilyn Wolfman says the agency has now acquired ten out of the eighteen parcels of land in the

first phase of the housing project (the area bounded by S Street on the north, G Street on the south, Kettner Boulevard on the west, and State Street on the east, and which is scheduled to contain 310 apartments, townhouses, and condominiums). She says five out of eighteen businesses and four out of eleven residents have already relocated. Though the anti-redevelopment group has languished, a number of owners are holding out, and Wolfman says the city has filed condemnation proceedings on six parcels within the project's first phase. A few residents even promise to resist negotiations entirely. Among them is Harry Wolff, who does not own property within the first phase of the housing project but has significant parcels of land along Broadway. He vows that he won't relinquish his land to the city no matter what the terms. "Our property is not for sale, period, under any circumstances," he insists. "If necessary we will walk away from it, but they will never get a signed release."

Wolk says he's confident that if the city takes his land and he refuses to accept the offer of compensation for it, "some smart development" of his will challenge the action in some future court and make the city pay handsomely for its action. J D

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J D

Key acknowledges that the Union's Mexico coverage has recently and remarkably improved, but he says the change springs from several factors rather than any single, discrete decision. The paper's last Mexico reporter, Vi Murphy, resigned in 1977, but Kaye says it took a long time to find a replacement because self-directed, bilingual reporters are a scarce commodity. (The paper now is offering morning Spanish classes to interested reporters.) In early 1978 the Union hired a former Associated Press writer, Andrew Jaffe, to fill Murphy's slot, but then Jaffe quit to work

Ala Dreher

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unconventionally — during a year spent working on a shrimp boat and at other odd jobs in Mexico — and his entry into journalism was similarly offbeat. Born in Germany thirty years ago, Dreher grew up in Chicago and Arizona, and says he was working as a janitor at the Sky Harbor Airport in Phoenix when he approached the local Associated Press office and convinced the editor that he knew something about the news business. Four months later AP fired him, but Dreher managed to win a job at the (Tucson) Arizona Daily Star by the day the termination notice went into effect. He flourished there, developing the paper's organized crime beat, capturing a state "newsmen of the year" award, and winning assignment (with another Star reporter) to the illustrious Investigative Reporters and Editors project, which looked into organized crime activities associated with the killing of Arizona reporter Don Bolles.

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The combination of all those factors disrupted Kaye's plans for having Dreher concentrate on the San Diego-Tijuana border. Almost immediately the reporter set off on a series of exotic assignments. He covered exiled Sandinistas in Costa Rica, guerrillas in Nicaragua, a 23rd of September group in Chinabua and Mexico City. He returned to the capital a half dozen times, following the Pope's and President Carter's visits there. But he says the investigative work only began this spring, when he received a tip from an American law enforcement officer about the stolen vehicles. "Things were slow at the time, so I thought I'd look into it."

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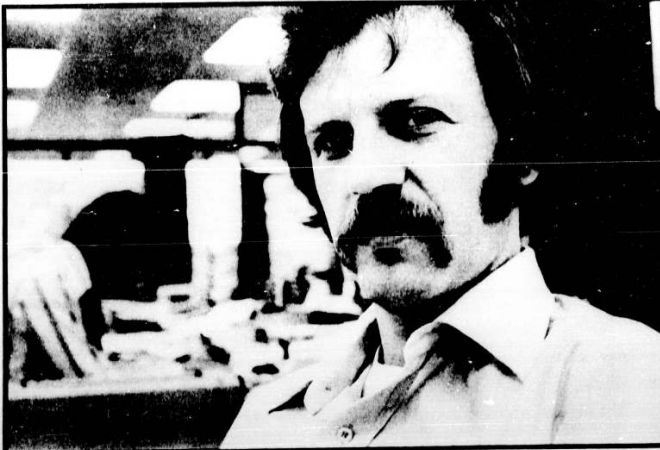
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J D

City Lights

Our Man In Baja

Peter Kaye, associate editor of the San Diego Union, recalls a Mexican journalist whom he once knew in the Uffices, a courageous fellow who published a small muckraking journal in Tijuana. Kaye remembers him as something of a Solzhenitsyn figure, dedicated to pointing out wrongdoing in his country in order to improve it — until one night when men with machine guns showed up at his house and shot him to death. Kaye offers the anecdote as one of the many factors explaining why coverage of Mexico traditionally has been so meager, but it also doubtless helps explain why the Union is now protecting two of its reporters so carefully. In the wake of dramatic investigative pieces relating to Mexico by Alex Dreher and Jon Stander, the precautions have



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J D

Straight from the Hip

Matthew Alice

Dear Matthew Alice:
What is the "Gaskamp Quarter" of San Diego? I've heard a lot of talk about it and have even seen a brochure that said a demonstration area was to have been completed in December of last year. "Lost Among the Ruins" San Diego.

The neighborhood south of Broadway, between Fourth and Sixth Avenues, downtown, was never called the Gaskamp Quarter—that's a name invented by the property owners who want to clean the place up for tourists and shoppers. (As a group, they are stubbornly independent. They successfully resisted efforts by the city to include their area in the downtown redevelopment zone, a move which would have transferred responsibility for future developments to the Center City Development Corporation, the city's agent in such matters. They prefer to go it alone.) It used to be the city's commercial showplace—the equivalent of University Town Center—but so many bars and warehouses flourished in the district that it took the spicy name of "Stingers," referring to the saloons who often got stung on payday. (The name may also have come from the stingers which lived in the district before it was reclaimed from the bay.) This year the city, which has recognized its responsibility to encourage private restoration efforts, will outfit five small areas with old-fashioned street lights, trash cans, benches, sidewalks, and shrubbery. After several delays, the project is scheduled to begin in July and end in December, and will cost \$600,000.



Illustration by Rick Gross

Dear Matthew Alice:
For the past few months, we and our neighbors in the "Dogpatch" area on the hill below the University of San Diego have been forced to inhale an insufferable stench. Nobody in the neighborhood knows what the smell is. My husband thinks it's the stables in Mission Valley, and my guess is that it comes from the river. What is the smell and how can we get it to go away?
Leticia Bove
Mission Valley
The stench comes from half-dried mud that the city's sewage treatment

plant on Point Loma pumps to Fiesta Island. Since February the city has been cleaning one of five treatment tanks on the seaward side of the peninsula. This cleaning involves the removal of two million gallons of sand, silt, and plastics that the microbes used in standard sewage treatment cannot digest. As happens with all solid wastes that are treated at the plant, these indigestibles are mixed with water and pumped through a pipeline across the peninsula, along Nimitz Boulevard, and over Sunset Cliffs Boulevard where that street bridges the San Diego River floodway. The watery

sludge sinks when it's dumped from the pipe into evaporation ponds, but under normal conditions the sulphur-rich volatile oils that cause the stench dissipate within hours. It's the late rains that have kept the sludge wet and smelly longer than normal. The wind then blows the stench eastward into your neighborhood. The city tries to control the smell by spraying the evaporation ponds with an oxidizing agent, potassium permanganate, but some days the odor overwhelms this "deodorant." Bill Conn, senior chemist at the plant, says the cleaning should be finished in mid-April, and that the city hopes to set a schedule where one of the tanks is cleaned every year.

If that sounds like a snailly proposition, you may complain to city hall and the Air Pollution Control District. But bear in mind that the pumping of sludge off Point Loma greatly benefits the city. Part of the dried sludge is used by the parks and recreation department as fertilizer, hence our green lawns; the remainder creates land around Mission Bay. It seems to me a miracle of government that the solid wastes of its citizens can eventually become a park as clean and useful as Robb Field.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 80880, San Diego, California 92138.

USING THE NOODLE

ELANOR WIDMER



Marcella Hazan

It has become a cliché of the Seventies to read or hear about middle career changes: university professors who become detectives, investment brokers who raise cattle, and doctors, lawyers, and Indian chiefs who reject the status of their professions for work that is personally more satisfying. Most often, such flip-flops lead to occupations that are more private and less pressured than before. In the case of Marcella Hazan, however, the opposite is true. Moreover, for Marcella, who is to Italian cooking what Julia Child is to French, the switch in careers came about casually—it appeared like a momentary event, a one-shot occurrence. Born in one of the most illustrious gastronomic areas in Italy, Emilia Romagna on the Adriatic, she always took her cooking for granted. And why not, when her grandmother, both of her parents, and innumerable female relatives, turned out with apparent ease meals of stunning taste? Marcella cooked what she regarded as "home meals" and she pursued an academic career. She obtained two doctorates, one in biology, the other in natural science. In due course she married an Italian, Victor Hazan, who had come to the United States when he was ten, and had alternated residency in both countries.

When the Hazans came to New York in 1955, Marcella went to work for the Guggenheim D-rail Foundation as a research in pyrotechnics. "Always," she told me with a wry shrug, "I am in the middle." But with the birth of her son, who is now twenty, her growing disillusionment with the hierarchy of Italian universities, and the demands of academia in this country, Marcella withdrew from the pursuit of science. Casting about for some personal renewal, some form of enrichment, she decided to take a degree in Japanese flower arrangement. As a corollary, she signed up for a cooking class with Madame Chu, an Oriental-cooking teacher in New York. The year was 1967.

During the Oriental-cooking session, Mrs. Hazan would chat about the lunches that she prepared for her husband, always several courses, and orchestrated so that while the taste buds were titillated, the portions were small enough to keep both of them trim. "If you eat the way they do in Italy, you won't be fat," she said. Her classmates were intrigued and prevailed upon her to prepare such a lunch for them. Since the class was intended to impart expertise in Oriental cuisine, she thought the request rather odd. But then, she had not grown quite accustomed to American manners, the language still perplexed and frustrated her, the absence of a meaningful mid-afternoon meal surprised her. When she told her classmates that her husband came home for lunch and that, in the Old World tradition, he would tolerate any thing but a bad meal, they were astonished. In the spirit of camaraderie, Marcella obliged the class by preparing a

meal. The following week she was presented with a list of several students who had signed up for her class. "What class?" she demanded. "The one you are going to give in the fall," they answered. Encouraged by her husband, she gave the class. It so absorbed her that she dropped her work in Japanese flower arrangement, but the meticulous concern for aesthetics, for the integrity of each ingredient, remained with her. Thus, when she speaks about veal or pasta, she speaks as if they have human properties, as if they have feelings she cannot violate. She demonstrated this attitude in an anecdote she told me about Craig Claiborne of the *New York Times*, who helped launch Marcella Hazan as one of the foremost authorities on Italian cooking.

She had sent into the *Times* some note about when her class would be given, and Claiborne responded with a phone call saying he would like an interview. An interview? What was an interview? She replied by inviting him for lunch. To be sure, everything was prepared for split-second timing—the homemade pasta, the rolled veal, the artichokes served Roman style, with mint and parsley. "He came in, I turn up the light [gas flame]. Then he says we have to have the interview. I turn off the light. When I think he is finished, I turn up the light. He tells me the photographer has to take pictures. I am so worried because I am shocking the veal between hot and cold. That is a shock for the veal. And the pasta is resting too much. Pasta must rest a few minutes to be right, but I was afraid everything rested too much."

Nevertheless, Craig Claiborne was sufficiently impressed to write a column about her, and Marcella never went back to academia. From her apartment on Fifty-fifth Street in Manhattan she conducted her cooking school for part of the year, and in Bologna, Italy, another James Beard, as well as Claiborne, became an admirer, and in time she produced what to me are the most artistically pleasing, tasteful, and interesting Italian cookbooks on the market today: *The Classic Italian Cookbook* (1971) and *More Classic Italian Cooking* (1976). Her reputation is not as widespread as that of Julia Child, and she does not, as yet, have her own television program. ("I do not like sponsors that say, 'That's Italian,'" but to her followers she is without peer. People who attended her demonstrations April fifth through seventh at The Perfect Pan in Mission Hills paid fifty-five dollars a season and left it was worth it. Why? Because Marcella Hazan and her husband Victor (who translated her books from Italian to English and who now accompanies her on outings) have a special quest. They wish to re-educate Americans about the misconceptions of one of the world's great cuisines.

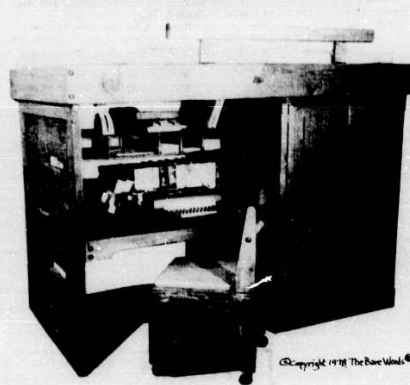
The demonstration at The Perfect Pan revealed Marcella's proselytizing. Among the items she prepared was homemade spaghetti with an onion sauce. To those who have lived or dined in Italy, where pasta is served with cream or butter (walnuts or mint, and only peripherally with "red sauce," this may have come as no surprise. And her veal shanks, prepared Trieste style in white wine or bouillon, bore not the faintest resemblance to the omnipresent tomato sauce concoctions that the media, most Italian American restaurants, and even the movie *The Godfather*, flaunt as Italian. As Marcella told those in attendance, there is no such thing as "Italian" cooking, but rather there is cooking from the various regions of Italy. She has combed those areas for recipes, and thus her dishes are labeled for their geographical origin: Naples, Genova, Milan, etc. The veal dish she prepared for the class originated with a recipe she found in an old attic in Trieste.

It was obvious that she was a bit tired from her exhausting schedule—the demonstrations, meeting so many people, and she showed it in the thinness of her voice and her expressed fear that she was losing it from so much speaking. It was a situation only appreciated by her cooking. You could sense her constant attempt to keep away from cigarettes, the struggle involved in what novelist Italo Calvino called "the last cigarette."

Her first order of business was to describe the "rhythm" of the Italian meal. The Italian meal is a sequence of courses. There is no menu, of course; they are all of equal importance," she said. "The first course, *primo*, consists of pasta or soup or rice. Since pasta is considered as if it were soup, it is always served in a soup bowl. The courses are never brought to the table at one time, and there is no butter at the table. After the first course is the second, *secondo*, and this is always meat, fish, poultry, with a vegetable as a side dish. Desserts are fruit or a custard-type dessert. I take care for special occasions. The rhythm of the meal and how you eat it is very important."

She paused. The people in the class were busily taking notes. Victor sat in an alcove and sat back with one eye on the clock while he whispered to her softly in Italian, reminding her of some small detail the audience should hear.

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Future Flock

(continued from page 1)

out to them ninety years ago (before the Mexican government declared the islands to be a sanctuary in 1924). But ten years ago the islands saw an ominously different scene, 1969 marked the pelicans' most silent spring.

The large-billed birds flew out to the islands that year and built their nests in the scraggly bushes on the slopes of the southernmost island. As usual, the females had deposited their eggs in the centers of the motley collections of twigs, and the parent birds had prepared to cover them with their four webbed toes (the pelicans' standard method for warming their incubating offspring). But one by one, as they had settled down on the big white spheres, the parents found themselves standing in slimy pools of broken shell and yolk. Most gamely picked up the dripping messes with their beaks and flung them into the brush, only to try with a second and third egg and to fail again. By May of that year, all the adults had flapped off on their annual northern migration, leaving on the island hillside a biological tragedy.

Though they flew off that year without young, the pelicans had acquired something more exotic—status as a symbol in one of the world's most dramatic biological controversies. And when they glided northward a decade ago, the birds were also riding something more powerful than the coastal winds. They were riding the currents of a growing environmental movement that was to make the pelicans its early stars.

Joe Jehl witnessed the beginning of the pelicans' saga, and he recalls that it all began quietly. Jehl is a lean, boyish man with an incongruous head of a gray hair. Today he's San Diego's most respected authority on brown pelicans, but in March of 1969 he had only an undistinguished interest in the big feathered creatures. Jehl was working then as the curator of birds and mammals at the San Diego Natural History Museum when a Berkeley biochemist and ornithologist named Bob Risenbrough invited him to go on a trip surveying pelicans on Santa Barbara's Channel Islands. Risenbrough also invited a U.S. Fish and Wildlife Service ornithologist named Fred Sibley and another Natural History Museum ornithologist named Monte Kirten. Foul weather and the Santa Barbara oil spill postponed the expedition several times, but finally the four men hitched a ride with park rangers from the Channel Islands National Monument and set off for the traditional nesting grounds on March 19, 1969.

Today Jehl works as assistant director for the Hubbs Sea World Research Institute (he was the first scientist to quit the Natural History Museum during its recent administrative upheaval), and he recalls that none of the four biologists began the

island trip feeling particularly alarmed. True, all had noted minor warning signals. For one thing, they'd seen Eastern brown pelicans apparently vanish from the Gulf of Mexico, where their numbers at one time had made them the state bird of Louisiana. Jehl also says that a broad survey of seabirds of 1967-68 had counted very few nesting pelicans, but even that didn't seem cause for undue concern.

"There's so much fluctuation in biological systems that one year's little discrepancy doesn't get anyone excited, and rightly so," he says. "There was a little uncertainty in everyone's mind, but nothing you'd want to get excited about. Call it a lingering doubt." However, when the four scientists sailed around the islands and discovered no signs of nesting, their doubts grew. They finally located one colony on the peak of Anacapa Island. While Jehl stayed in the lower part of the island to survey other types of birds, the other three men scrambled to the summit, where they were greeted by a scene of utter desolation.

"They came back with bags full of these deformed, thin-shelled eggs," Jehl remembers. "And you didn't have to be a very smart biologist to know that something really funny was going on. If you walk into a colony and find a broken egg or two, you can chalk it up to the gulls eating it, or you can think of some simple explanation. But if you walk into a colony and find that just about every egg you see is flat and collapsed and doesn't have any shell on it..." his husky voice trails off.

"It was incredible. We were stunned."

The group raced back to the mainland and Jehl immediately headed south. In San Diego he grabbed a boat and motored out to the Coronados, where the scene was even worse than that at Anacapa: out of 350 to 400 nests, no young survived. Further south, on Baja's San Martin and San Benito islands, the toll was less dramatic, but still abnormal. Everywhere, Jehl found strange, deformed shells.

Meanwhile, back in Berkeley, Risenbrough had analyzed the yolks of eggs collected at Anacapa, and his findings seemed to identify the culprit conclusively. The yolks contained 226 parts per million of DDE (a metabolic product of DDT); fatty tissue within the yolks contained even higher amounts.

At the time of Risenbrough's incriminating discovery, the fortunes of DDT had already slipped drastically. In its youth, however, the pesticide had been gratefully welcomed. Invented in 1939 by a Swiss chemist named Paul Müller, the substance had quickly commanded world attention; it seemed safe, easy to handle and mass produce, and capable of smiting a host of man's ancient enemies—namely, insects that carried diseases like malaria, epidemic typhus and typhoid fever, and dysentery. In the testing grounds of the Second World War, DDT soon proved itself, before long thousands of soldiers and sailors were dosing themselves and their personal effects with DDT powder as regularly and enthusiastically as teenagers applying deodorant. With the war's end and the chemical's general release, the miracle moved to an even broader stage; the pesticide saved countless persons from death and starvation by increasing food production. In 1948 Müller ascended to the halls of the Nobel laureates, by 1950 world health authorities estimated that DDT had saved five million lives worldwide by destroying malarial mosquitoes.

In the face of such wonders, it wasn't surprising that the first few sour notes struck by the chemical sounded quietly. Yet gradually, over the years, they built to a disturbing refrain. Huge doses of DDT seemed to kill birds and fish as well as insects; and evidence also began to indicate that the intensity of the pesticide magnified as it climbed the food chain. There were several incidents like the one that occurred at Clear Lake, California, ninety miles north of San Francisco. There a 1949 application of DDT killed ninety-nine percent of the gnats, which had plagued out-doomed at the lake. Within five years, however, the gnats had returned. A second application again killed ninety-nine percent of the pests, but this time they recovered in just three years. A third application killed less than ninety-nine percent, and then that winter tragedy struck the area.

More than 2000 Western grebes, a fish-eating water bird which lived at the lake, began to die. Yet mystifyingly, the concentration of the chemical in the water was minute—only .02 parts per million. Then biologists found that plankton in the lake

contained ten parts per million of the pesticide, and fish that ate the plankton contained 903 parts per million in their fat. The fat of the meat-eating fish that ate the vegetarian fish contained 2600 parts per million, and by the time the grebes died, their fatty tissues contained 100,000 times the concentration of the pesticide in the lake.

By 1962 the growing body of evidence prompted marine biologist Rachel Carson to release her famous attack on DDT, *Silent Spring*. The book opened the flood gates through which anti-DDT data poured. By the time Risenbrough, Jehl, and the other two men headed out to survey pelicans in the Channel Islands, studies had already shown DDT to be accumulating in adult pelican bodies, and other work had indicated that shells of eggs from several bird species (including eagles, Bermuda petrels, bald eagles, and peregrine falcons) had been thinning gradually since the Second World War. So with the discovery of the crushed eggs, the case seemed conclusive: the pesticide was about to claim another feathered victim.

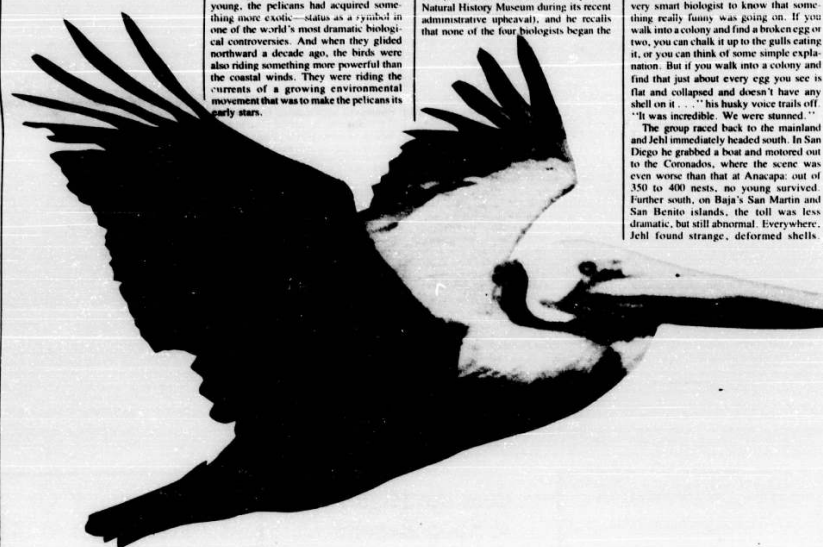
Joe Jehl still remembers the day in the spring of 1969 when he announced his own startling findings at a press conference at the Natural History Museum. He says one reporter from the *Evening Tribune* showed up and the small story that resulted was buried in the sports pages. But the brown pelicans had more than their share of fame, and concern about their plight soon raced through the popular media. Jehl at least partly credits that concern to an announcement from Robert Finch (then secretary of Health, Education and Welfare) in November of 1969. Finch declared that the federal government would phase out all but "essential uses" of the pesticide within two years.

Finch's announcement didn't help the pelicans much the following breeding season, though. Jehl counted only three to five young that year on the Coronados, he found none on San Martin Island and only one on San Benito. Other observers announced that the Anacapa colony had also met with total reproductive failure. Jehl recalls that at that time the scientific community still assumed the pesticide was entering the marine food chain as a result of the tremendous volumes being sprayed on cropland worldwide. "We figured it was coming from agricultural uses, float-

ing through the atmosphere, running off the land, then settling in the sea." Unfortunately, that theory didn't explain why brown pelicans on the east side of the Baja peninsula weren't faring anywhere near as badly as those on the Pacific side. The answer finally emerged in 1970, when a researcher who had been checking DDT levels in sand crabs all along the California coast found that those levels skyrocketed off White Point in Los Angeles. The level there peaked at forty-five times that at major agricultural damage areas. The spot turned out to be near the site of the outlet for the Los Angeles County sewer system. Feeding into it were watery wastes produced by the Montrose Chemical Corporation, the only producer of DDT in the U.S.

If there seemed to be obvious links between the chemical wastes and the sea life languishing off Southern California, they weren't clear to the chemical company's Torrance plant superintendent. "Do you have the impression that the brown pelican is virtually extinct?" he scoffed in the Opinion section of the *Los Angeles Times* in the summer of 1969. "Just south of the border in Ensenada and beyond there are thousands living and breeding normally." Indeed the pelicans don't seem to be disappearing. Southern California residents still could see them soaring along the coast. What they couldn't see were the unhatched young. Since pelicans can live for as long as fifteen years, it would have required years of breeding failure for the numbers to begin thinning noticeably. As the controversy quickened, some challenged the notion that DDT had any effect on the reproductive failures. Two San Jose State College biologists, for example, declared that intruding environmentalists had scared the pelicans out of breeding. Nationally, the pesticide's defenders reached even greater dramatic heights. One spokesman made a point of publicly ignoring the chemical to prove it was safe. Joe Jehl smiles sardonically when he shows off another particularly memorable clipping retained from the days when tem-

(continued on page 10)





Photograph by David Corio

Future Flock

(continued from page 10)

pers flared the hottest. "Up With People—And Down With The Venomous Foes Of Chemical Pesticides," reads the headline from *Burton's*, the weekly financial journal. "Better things for better living, whether through chemistry or some other triumph of science, rarely make headlines or win votes," the article flamed. "Without them, however, mankind never would have climbed out of those wondrously natural caves."

Despite such invecitive, 1971 came as a turning point for the pelicans. In April of 1970 the Los Angeles DDT plant had begun depositing its liquid wastes in a sanitary landfill, and oceanic input of the pesticide started to decline rapidly. By the very next breeding season, egg shells found on Anacapa, Santa Cruz, and North Coronado islands seemed noticeably thicker, although only forty-two babies developed that year from 650 nests counted. The political climax to the saga came on June 14, 1972, with an order from William Ruckelshaus, head of the Environmental Protection Agency. He overturned a recent decision of a federal hearing examiner that DDT's benefits outweighed its risks, and he ordered a virtual ban on the pesticide in this country.

And then the pelicans surprised everyone. Jehl states, "We had thought they had so much DDT in their systems that it might take 'em ten years to get rid of it, and by that time these birds, which hadn't bred in three or four years, were

going to be so old and senile that they couldn't breed anyway. We had thought the whole damn population might just go!" But the egg shells almost immediately thickened, and the numbers of surviving young climbed correspondingly. In 1973 observers counted 134 chicks produced from 597 nests on the three breeding islands (Anacapa, Santa Cruz, and North Coronado), and by 1974 an astounding 1185 young birds appeared to have survived.

Now Jehl stands on the flying bridge of a borrowed yacht trying to survey a breeding colony which this year may even exceed that bumper crop of 1974. So many birds cover the face of this North Coronado Island cliff that counting them boggles the untrained mind. Jehl and a young assistant naturalist follow an old established procedure. As the captain inches his vessel northward, the two biologists freeze, binoculars locked at eye level. Mentally, they stake off sections of the brush-tangled, guano-covered slopes. They count, silently and frantically, then they periodically lower their glasses to blink hard and call out the numbers over the avian din. "There's birds nesting in the ground this year. In the grass," Jehl mutters incredulously. "Christ, there's a mess of chicks."

The sea is calm this morning, but the boat still bobs slightly. It complicates the counting, but this early in the nesting season Jehl has no alternative but to do it from the water. Normally no one sets foot on these island sanctuaries except for rare scientific parties and a small group of villagers on the south island. Jehl, in fact, holds a precious landing permit for this expedition, but even he won't venture onto the north island at this delicate time. He explains that

one pelican parent must stay with each nest at all times to protect eggs and chicks from marauding gulls, and to shelter the tiny chicks from the sun. Humans entering the colony would scare away the parent birds. "One person in a pelican colony for ten minutes can be enough to destroy the colony for the year," the ornithologist says. So he settles for the rough count from the boat.

From the offshore vantage, he can't see the thickness of the shells, but Jehl knows they have remained at normal levels since 1974, even though the success of the pelicans' breeding has fluctuated since then. Last year, for example, Jehl counted only sixty-two chicks produced by 265 pairs on the Coronados, but he says natural forces are now causing those fluctuations. He laughs when he mentions that pelicans still officially perch on the endangered species list. "They're not endangered today, not by any stretch of the imagination. They were endangered because of DDT. Now, they do have problems today because they're dependent on anchovies, and the anchovy population has some competition from bait boats. But if pelicans don't breed now, it's because people are going into the colonies and bothering them, or because their food supply has disappeared."

Jehl's pronouncement disturbs me. Despite the pelicans' remarkable comeback, I've found myself wondering about its significance. What makes difference the pelicans' survival makes to me personally. Quite simply, I think San Diego is more beautiful because of them. I'm enthralled by creatures with wingspans so wide that they seem to wobble when they beat, with glide low and heavily and smoothly like elegant patrol planes, who can climb so effortlessly and then drop like stones to the water surface, creating splashes so huge that each dove is a separate comet. But apart from aesthetics, I wonder if it would have made any real difference to our human lives if pelicans had simply vanished from the globe? How important was their victory over the threat from a chemical pesticide that they've only survived to face threats from human disturbances and dwindling food supplies?

Jehl, glib and fast-talking, retorts that it wouldn't really make much difference—environmentalists follow an old established procedure. As the captain inches his vessel northward, the two biologists freeze, binoculars locked at eye level. Mentally, they stake off sections of the brush-tangled, guano-covered slopes. They count, silently and frantically, then they periodically lower their glasses to blink hard and call out the numbers over the avian din. "There's birds nesting in the ground this year. In the grass," Jehl mutters incredulously. "Christ, there's a mess of chicks."

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Jehl complains that this is where the environmental movement has gone wrong. "We get so terribly concerned with little ducky birds and snail darters and we

lose sight of the big picture." He worries that such narrowness may ultimately defeat environmentalists. "I don't think that the species-based approach is a sound biological approach. I think it's absolutely self-defeating because it puts you into atoms like what you've got with Tellico Dam and the snail darter. Put the dam and the snail darter up to a vote, and nine to one the public will say build the dam, who cares about the snail darter?" because we've built this fight on one silly, insignificant fish, which if it drops off the face of the earth tomorrow really doesn't make any difference."

In contrast, Jehl argues that what's important is to protect major chunks of habitat, because then the species that you're worried about do just fine. "He says the contrary—worrying about individual species rather than habitats—leads to dilemmas like the one now involving the California condor. Only a handful remain in the wild, but condors probably could be raised in captivity. Jehl says the question is, 'Should we spend millions of dollars catching these birds, putting them in captivity, and raising them?' Do you put a lot of money into saving this species so that what you have is condors in captivity? How much money would you pay to see a dinosaur?" he asks flippantly. Then he answers his own question, half seriously. "He says maybe it's worth a lot to people, but we should have dinosaurs—or condors—in captivity. But there's one thing to remember. 'Even if we become hip-deep in condors, there ain't no place you can put them in the wild ever again. There's no chance that they could ever be released into the kind of habitat they need, because there is no such place in the world any more!'"

The banning of DDT preserved a habitat that ultimately affected dozens and maybe hundreds of species, a habitat so large and crucial that it ultimately may have affected man's survival. (Evidence even had been gathered indicating that the chemical decreased photosynthesis in plankton, the primary source of the world's oxygen.) Jehl says it was a victory for the preservation of basic biological processes. "What bothers me is that the processes ought to be able to go on at a rate at which animals can be tested. Environments change and dinosaurs went extinct. We don't know why they went extinct, except that basically what happened is that they weren't able to cope with what happened in their environment. They couldn't make it. I don't care about that. But if you put DDT in and the animals have a ten-year life span, they don't have a chance to develop resistance to that. And it seems to me that our role as biologists—or just as inhabitants of the earth—is to make sure that the changes we are inflicting on the world don't come at a rate that doesn't give the animals a chance to cope."

BOOK MARKS

FRED MORAMARCO

Most Americans love award ceremonies, and even more than the ceremonies themselves, the idea of awards. We like to think that there's a "best" of everything and usually that these "bests" can be evaluated annually. I suspect this notion may contribute to our national sense of order and justice. So we have our Emmys and Grammys and Tonys. Last week we had our Oscars and next week, our National Book Awards, and today the awards were instituted in 1950 and were originally given in just three categories: fiction, nonfiction, and poetry. In 1964 the nonfiction award was divided into several subcategories, and today the awards are made in seven general categories: fiction, nonfiction, and poetry. In 1964 the nonfiction award was divided into several subcategories, and today the awards are made in seven general categories: fiction, nonfiction, and poetry.

The award for fiction usually commands the most attention, possibly because the NBA's record for identifying and recognizing enduring works of fiction in the same year they are published is really quite good. In 1950 the fiction winner was Nelson Algren's *The Man with the Golden Arm*; in 1951, *The Collected Stories of William Faulkner*; in 1952, James Jones' *From Here to Eternity*; in 1953, Ralph Ellison's *Invisible Man*. More recent years have seen the award go to Mary Lee Settle for *The Stories of John Cheever*, John Irving's *The World According to Garp*, David Plante's *The Family*, Tim O'Brien's *Going After Cacciato*, and Diane Johnson's *Living Low*. As I had read only the first two of these, I set about last week to take in the remaining three so I could offer this report (and, incidentally, second-guess the judges).

This year, five works have been nominated for the fiction award and are being considered by judges Alison Lurie, Mary Lee Settle, and Wallace Stegner. The awards will be announced on April 23. The books are *The Stories of John Cheever*, John Irving's *The World According to Garp*, David Plante's *The Family*, Tim O'Brien's *Going After Cacciato*, and Diane Johnson's *Living Low*. As I had read only the first two of these, I set about last week to take in the remaining three so I could offer this report (and, incidentally, second-guess the judges).

proached a novel of this title with some reluctance. I generally dislike preachy fiction, and was afraid that this would be either an overly morose lament about the passing of the family, or yet another attack on the family as the last repository of self-rishness and eccentricity in the post-Aquarian age. Plante's book, I'm happy to report, is neither of these. His literary portrait of the family describes rather than prescribes. He avoids sociological pronouncements and concentrates instead on revealing the sheer physicality of family life—a particular family's lives—as if he were developing a fine-art photographic print to be hung at the entrance of some museum of contemporary culture. "I don't know so much about family life," he seems to be saying, "but this family—well, look at it yourself."

The family in question is the Francoures—Reena, Jim, and their seven sons—who live in Providence, Rhode Island, and are an intrinsic part of a small French-Canadian Catholic parish there. While the novel's point of view is omniscient, we see most of the events from the perspective of Daniel, the next-to-the youngest son, who, at the end of the novel, is about to leave the family for a residence at Boston College. The events of the novel lead up very, very slowly to this departure.

In fact, it seems hardly right to speak of "events" in this novel, which is made up instead of small, psychic explosions. Its effect is cumulative and it takes a long time to get underway, but its conclusion has an almost hypnotic force. Early in the novel, Daniel has two simultaneous dreams: "In both he was alone in the house, but in one he was in the back entryway, and he knew that if he didn't lock the door soon enough he would be in danger, and he couldn't lock it, couldn't make the lock stick, and the key turned and turned without doing anything; in the other, he was in the front entry, and he knew he must open the door quickly and get out of the house, but he couldn't open it, the lock stuck, the key wouldn't turn." The dreams are the polar extremes of family life: a dream of security and a dream of freedom. And who, having grown up in a family environment, does not know the fears and the frustrations associated with these dreams? The family simultaneously protects and imprisons, nourishes and destroys.

The novel chronicles the very gradual disintegration of Daniel's family life, and

consequently his move into the outside world. There are some major landmarks along the way: a brother marries outside the church and the father "expels" him from the family; the father loses his job at a tool and die factory, then runs for a local political office and also loses. The mother, after raising seven male children, becomes severely depressed, suffers a nervous breakdown, and undergoes electroshock treatments of which the father disapproves. "You're electrocuting my wife," he tells the children. The small rifts in the family's sense of connection to one another gradually become deep fissures. Visiting an older brother at his college fraternity house, Daniel realizes that there is more closeness between some family and people outside the family than there is within it. He begins more and more to feel his family identity as a prison.

"He wanted to have been from nowhere" and a sense of claustrophobia and limitations dominates the novel as we approach Daniel's decision to leave. His family has been all his life—it has been pain, it has been anguish, it is now in shambles, but it is what he is—his very being is a closet filled with his memories. The novel's final image is that of Daniel peering through the slats of the Venetian blinds in the family living room, looking out onto the deserted street, and uttering inwardly a prayer.

It is a flimsy premise upon which to build so richly imagined a novel, but this one begins where *Catch 22* ended. Readers of that novel will remember Yossarian setting off for Sweden, leaving the war behind after experiencing close-up the terror of Snowden's death. Others may remember Henry Fleming drifting through the American Civil War battlefields in *The Red Badge of Courage*, or Lieutenant Fredrick Henry bidding a farewell to arms in Hemingway's novel. War is such a deeply transforming individual experience that every generation of American males seems compelled to tell the essential story of war over again. O'Brien realizes this, one of his characters, Doc Peret, makes the following observation: "When I say there's nothing new to tell about war, I'm saying it was just a war like every war. Politics be damned. Sociology be damned. It poses me out to hear everybody say how special Nam is, how it's a big aberration in the history of America, how it's how the soldier is somehow different from Korea or World War Two. Follow me? I'm saying that the feel of war is the same in Nam or Okinawa—the emotions are the same, the same fundamental stuff is seen and remembered." How then, since this is the case, can anyone write an original war novel? O'Brien's answer: use your imagination.

There are three "tracks" along which the narrative moves simultaneously in *Going After Cacciato*. The first, and by far the most inventive and engaging, is the description of the search for Cacciato, which takes us across Vietnam, Laos, Burma, India, Afghanistan, Iran, Turkey, Eastern Europe, and finally gliding into the Gare du Nord station in Paris. The sixth month journey has been on foot, rail, and various other overland conveyances, with lengthy and dangerous stops in Mandalay and Teheran. As one outlandish episode follows another, credibility is pressed hard as we realize we are being taken in by a fiction which purports to "realistically" describe an 8000-mile chase by a squad of American soldiers who have left the jungles of Vietnam and are heading for Paris, clearly a symbol in the novel for civilization, order, purpose.

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through the nose. Bernie Lynn and Lieutenant Sidney Martin had died in tunnels. Pederson was dead and Rudy Chivskier was dead. Hurt was dead. Ready Chivskier was dead. They were all among the dead.

The reader will shortly, through flashbacks, come to know the particulars of each of these deaths, but like the dreaming soldier, he must prefer to walk away from it. Who, after all, wants to hear more about how terrible Vietnam was? "We know, or do we?" In any case, it is not the caspian of death that is at the center of this novel, but rather the soldier's dream: can we walk away from the slaughterhouse and find civilization once more, or is the quest illusory? It is this central question of the Seventies that is articulated in Tim O'Brien's novel.

The dream belongs to a simple-minded soldier named Cacciato who acts on his fantasies. During a particularly brutal phase of the Vietnam fighting in 1969, he deserts his company, simply walks away from the action. He tells a friend, Paul Berlin, that he is heading for Paris, and disappears. A search party including Berlin and a handful of others head after him and the premise for *Going After Cacciato* is established within the novel's first six pages.

It is a flimsy premise upon which to build so richly imagined a novel, but this one begins where *Catch 22* ended. Readers of that novel will remember Yossarian setting off for Sweden, leaving the war behind after experiencing close-up the terror of Snowden's death. Others may remember Henry Fleming drifting through the American Civil War battlefields in *The Red Badge of Courage*, or Lieutenant Fredrick Henry bidding a farewell to arms in Hemingway's novel. War is such a deeply transforming individual experience that every generation of American males seems compelled to tell the essential story of war over again. O'Brien realizes this, one of his characters, Doc Peret, makes the following observation: "When I say there's nothing new to tell about war, I'm saying it was just a war like every war. Politics be damned. Sociology be damned. It poses me out to hear everybody say how special Nam is, how it's a big aberration in the history of America, how it's how the soldier is somehow different from Korea or World War Two. Follow me? I'm saying that the feel of war is the same in Nam or Okinawa—the emotions are the same, the same fundamental stuff is seen and remembered." How then, since this is the case, can anyone write an original war novel? O'Brien's answer: use your imagination.

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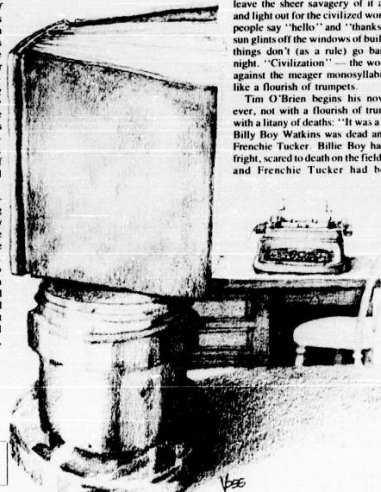


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The Family
by David Plante

There have been so many books written about the decline of family life in our time—most of them polemical—that I ap

BOOK MARKS

(Continued from page 11)

of many chapters interspersed throughout the book called "The Observation Post." These chapters are the novel's second track, and in them Paul Berlin muses about the meaning of his experience. "Years later he could look back and tell them about the war. Wasn't that normal? To tell a few war stories — Billy Boy and Pederson, the bad time in lake country, the tunnels. And how one day Cacciato walked away, and how they followed him, kept going, chased him all the way to Paris. . . . It would make a fine war story. Oh, there would be some skeptics. He could hear them already, what about money? Money for hotels and food and train tickets? What about passports? All the practical things — visas and clothing and immunization cards. . . . What about the law? Illegal entry, no documents, no military orders, no permits for all the weaponry?" This is the voice of the realist confronting the vision of the fantasist, the

spinner of tall tales. His imagination went racing to more important matters. Cacciato, the feel of the journey, what was seen along the way, what was learned, colors and motion and people and finally Paris. It could be done. Wasn't that the critical point? It could truly be done. The novel's third track is "realistic," flashbacks to the fighting in Vietnam which describe each of the deaths announced in the book's opening sentences. Local readers may find one episode from the first track particularly amusing (if anything at all about Vietnam can be called amusing). On the road from Zagreb to the Austrian border, the search-squad hitches a ride with a California girl, a revolutionary who is motoring around Eastern Europe in a battered VW van. She believes the men to be war deserters.

"Sure man," she tells them, "I'm a dropout myself. Two years at San Diego State, all the bullshit in the world. Couldn't hack it. So bang, I quit. Sometimes you've just got to separate yourself off from evil."

Oscar stared at her. You say it's same same? Nam and fucking San Diego State?"

"Not exactly, maybe. But I can empathize."

The book's conclusion is an attempt to bring together the realistic and the imaginative elements through the use of a plot device that's as old as the *Arabian Nights*. I'm not quite sure that it works, because for me the imaginative dimension clearly triumphs over the realistic mode.

The World According to Garp

by John Irving

Since the time a review of it appeared in

this paper a couple of months ago, *The World According to Garp* has been issued in paperback and has become something of a national institution. The paperback version was launched with all the hoopla and fanfare usually reserved for films about killer sharks. There are *Garp* T-shirts, bumper stickers, caps, headbands and wristbands for joggers, and the book itself comes in your choice of six iridescent colors. This hard-sell is not unusual in the paperback industry, but it does seem strange for a book of *Garp*'s literary stature and for one whose theme is that life is a terminal illness. The literary generally disdain such tactics, but Irving's reaction to them seems downright refreshing. "When a writer of serious fiction is lucky enough to get an audience," he told a *Newsweek* reporter, "it would be hypocritical to complain about the vulgarity of the promotion." As everyone knows by now, *The World According to Garp* tells the life story of U.S. Garp, the bastard son of a bald turret gunner and a feminist nurse. It is one of the wonders of contemporary fiction — a bright book of life, as great novels always are — though filled with grotesque mutilations and terrifying events. It is fraught with the perils of living life in the later years of the Twentieth Century. Whether the National Book Award judges can see through the haze of the publicity into the luminous clarity of the book itself remains to be seen.

The Stories of John Cheever

by John Cheever

This collection, the product of a lifetime's labor at the writer's craft, is a wonderful bedside book to read over many

months, but it seems markedly out of place among this year's contenders for the fiction award. How do you compare a collection of sixty-one stories written over a period of more than thirty years with a single novel focused on contemporary issues? I won't try. Cheever is a wonderful storyteller in the literal sense of that word — that is, his stories are filled with wonders. While he is often erroneously viewed as a social realist who writes almost exclusively about upper-middle-class American angst, his best stories — "The Enormous Radio," "The Swimmer," and "The World of Apples," among many others, are charged with magical and mysterious events that elevate them beyond a chronicle of commonplaces.

"The World of Apples," for example, is about Asa Bascomb, an embittered eighty-two-year-old American poet who lives in Italy. The pure and transcendent vision expressed in Bascomb's major work, *The World of Apples*, has turned sour, and he spends his latter days bemoaning the fact that he has not won the Nobel Prize and writing obscene and pornographic lyrics which he burns at the end of each day. He becomes obsessed with "gross bestiality" and progresses from a ballad called *The Fair That Saved Athens* through *The Confessions of a Lady's Maid*, descending finally to a collection of sixty dirty imitations. His housekeeper mentions the statue of a sacred angel at a local church than can "cleanse the thoughts of a man's heart." Bascomb visits the church and offers the angel a sacrifice: a gold literary medal he won from Russia. The next day in the woods near his home, he has a vision of his father immersing himself in a stream and bellowing with joy. Bascomb imitates his father's action and experiences a "purification." He rejects the obsessions that have been plaguing his life and "in the morning he began a long poem on the 'unfathomable dignity of light and air that, while it would not get him the Nobel Prize, would grace the last months of his life.'"

(Continued on page 28)

Ritual on a Saturday Afternoon



Illustration by David Draz

JONATHAN SAVILLE

On the afternoon preceding Easter Sunday, a group of young men from Baja California performed the Passion Play in San Diego's Old Town. The production — amateur and popular in style, intense and affecting in the personal commitment of the actors — was the work of Salvador Sanchez Mercado from the Iglesia de la Inmaculada Concepción in Tijuana, the local sponsor being the Old San Diego Chamber of Commerce. It was an exceptionally interesting and moving theatrical experience.

A person of authority I met while we were both viewing the crucifixion suggested that it might be inappropriate for me to write about such things. "This isn't theater," he said. What he meant, I think, was that for Christians the death and resurrection of Jesus Christ is both a historical truth and a focal point of absolute personal meaningfulness, which is not the case with those trivial entertainments that some people think theater is exclusively composed of. It is true enough that there is a vast distance between the Passion Play and *Barefoot in the Park*. But in fact what we were witnessing last Saturday was not only authentic theater but theater of the most fundamental kind; this was the source, the archetype, and virtually the definition of theater.

There is much evidence to suggest that theater originally grew out of religious ritual, and that the ritual in question was specifically the re-enactment of the death and revival of a god. The earliest play we know anything about was an Egyptian representation of the death, dismemberment, reification, and revival of the god Osiris. The Greek tragic theater was associated with the rites of Dionysus, another of the many ancient gods whose myth included dying and being brought to life again; it has been conjectured that the extant Greek tragedies are descendants of rituals depicting these divine events. As for the theater of the European Middle Ages, there no conjecture is needed: we know quite certainly that this theater grew out of the liturgy of the Catholic Church, and specifically out of that moment in the Easter service describing the disciples' discovery that Jesus had risen from the tomb. From this origin, there developed the huge cycles of Biblical plays which flourished in all the major countries of Europe, and which remain alive in such modern Passion Plays as that of Oberammergau in Austria or the one we saw in Old Town last week. In the Middle Ages, these were called Mystery Cycles, and it is a sign of how our culture and our theater have changed that nowadays most of us would expect a mystery cycle to be a television series based on *Slough*. We might equally expect a passion play to show us Sylvester Stallone and Raquel Welch in a bedroom at the Holiday Inn. But "mystery" derives

from "ministerium," which means "church service," and the original meaning of "passion" is "suffering."

Ancient rituals about dying and resurrected gods were probably intended to have a magical effect on divine and natural events. The modern Passion Play is supposedly quite different; it is a memorial, a reminder, an incitement towards the strengthening of Christian faith. All through the Old Town Passion Play, an announcer with a portable loudspeaker kept reminding the audience (mainly in Spanish) that this was only theater, that it was not reality, not ritual, not magic, but only a vivid means of reiterating the central Christian doctrine of Christ's sacrifice for our sins and the personal salvation that Christ's death made possible. When Jesus, tied to a tree in Old Town Plaza, was being mercilessly scourged by a centurion, the announcer cautioned us not to believe in what we were seeing: this was nothing but a simulacrum, not Jesus but an actor, not a real whipping but a mere theatrical pretense. As the bloody, exhausted, thorn-crowned Jesus dragged the heavy cross along the Via Crucis (San Diego Avenue), the announcer insisted that the audience, following along behind and at either side, ought not simply to observe and empathize with Christ's suffering, but that we should try to understand and remember its doctrinal meaning: our sinfulness, Christ's love, and so on.

And yet, for all this clerical moralizing, explaining, rationalizing, demystifying, all these attempts to make the Passion Play illustrative and instructive, like a parable in a sermon, still the ritual, magical power of the theatrical action itself could not be disguised. Christ and the twelve thieves were crucified on the rough hillside above Conde Street, the three skinny, youthful bodies hanging from the giant crosses against a background of olive-green brush, prickly-pear cactus, violet ice-plant, and scattered clusters of yellow marguerite daisies. In a certain sense, I suppose, you could call this a mere illustration: a living tableau of a Renaissance painting of the crucifixion, like one you might see at the Laguna Beach Art Festival. But in spite of the fact that these were only actors, young fellows from Tijuana dressed on loancloths as though for a masquerade, in spite of the local kids, clambering over the hillside in order to get a better view and refusing to come down after repeated adjurations, in spite of the tourist who planted himself at the foot of Jesus's cross to take photos: in spite of the modern American houses on the ridge of the hill, with their tall TV antennas, and a curious dog watching the unusual scene from a balcony and wagging his tail; in spite of the sermonizing of the announcer, whose pious, didactic, amplified voice nearly drowned out the

(Continued on page 14)

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Wesley

In the stillness of night I have walked your streets
and my spirit has entered your house.

And your heart beats were in my heart and your
breath was upon my face and I knew all of you.

I knew your joy and your pain, and in your sleep
your dreams were my dreams.

May I wake you from your slumber? May I present
you with that which you haven't seen? May I widen
your vision this season to a way of life you thought
but a dream?

As you wander in your world of old friends,
looking out into the vast universe of love and feeling,
YOU KNOW... I still see your face.

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HERE FROM THERE

SUE GARRSON

Because Southern California is the most flamboyant bastion of capitalism, the immigration of Iranians fleeing their homeland's swift economic justice is especially visible in La Jolla and Del Mar's golden ghettos. Ready to convert themselves to the American banks in Tehran eager to deposit their rial dollars into international letters of credit.

Mohsen and Touraj, the new owners of Mister T's Cafe, a corporate enterprise in Solana Beach, say that until the deposition of the shah in Iran hordes of their countrymen had been lining up outside the American banks in Tehran eager to deposit their rial dollars into international letters of credit. Mohsen and Touraj say that their society is so open compared to Iran's that those Iranians who aren't entrepreneurs can afford to tend bar, work at service stations, or handle cars without fear of being stigmatized socially as they would be in Iran. They also say that rent in San Diego is a great bargain — in Tehran a decent two-bedroom apartment can cost up to \$1200 monthly. Thus, a cadre of enterprising Iranian realtors with California real estate licenses, who advertise for Iranian clients inclined to make considerable investments in San Diego properties, are raking in handsome profits, especially in North County.

Insightful and adventurous, these philosophically diverse immigrants seem to know their way around the world as well as around San Diego, adjusting more easily here than many newcomers from small Iowa and Nebraska prairie towns. Schooled in savoir faire, the jet-age aliens readily partake in San Diego's sunshine smorgasbord of business opportunities, quality education, liberal legislation and Western pleasure palaces. Farsi, spoken by young women in satin jackets and Calvin Klein jeans, is not unusual in San Diego's disco domes nor in Nevada's gambling casinos. Even the English-As-A-Second-Language classes which were originally designed to aid disenfranchised Hispanics now contain refugees from an ancient Persian civilization.

The most highly visible of San Diego's Iranians are the students. Amin is a typical example. Third son in a family of seven brothers and sisters, he was born eighteen years ago in the town of Abadan, which boasts the world's largest oil refinery and where his father is technical director of utilities which provide electricity for almost all of Iran.

When Amin was only fifteen years old and still a high school student in Abadan, he entered debate competitions, finished first in his class, then in his school, next his state, and finally was elected to be a student delegate to air student grievances directly with the shah of Iran. "The shah listened politely," says Amin, "but nothing was ever done." Still, it was quite an accomplishment for a teenager.

On September 20, 1976, when sixteen-year-old Amin arrived at the Lindbergh Field, there was no one to meet him at the airport. In Iran, a broker named Miller had sold him an I-20 form for United States International University, where he claimed that Amin would be able simultaneously to complete his high school education, learn English, and be enrolled at the university. Upon his arrival, however, not only did Amin find this to be untrue, he also discovered that he had paid Miller the equivalent of nine hundred

dollars in rials for what normally would have cost no more than twenty-five dollars.

Amin lasted only one quarter at U.S.I.U. Then he rented a two-bedroom apartment in Poway and registered at Mount Carmel High School. He lived alone, bought a television set, and glued himself to it eight to ten hours daily as an integral part of his English lessons — so that he could learn jargon, phrasing, and inflection as well as formal grammatical usage. He succeeded quickly, he says, only because he had the discipline to cut himself off completely from the Iranian community for a period of six months and then began to speak English.

After graduation from Mount Carmel High School, Amin attended Palomar College. He did quite well until Iran's revolution erupted and then began to affect his grade point average. Also, the money suddenly stopped coming in, and Amin dropped out of school.

He hasn't heard from his family in months. All letters he sends to Abadan are returned marked "undeliverable." It has been impossible for him to get a phone call through to Iran. His intuition tells him that his family is unharnessed but he still worries from time to time. After all, he's here alone — and he's still a teenager.

Amin recently obtained permission from the immigration office here to work part time as a disco instructor at MacVittie's Dance Studio. This income pays his rent at the Oakwood Garden Apartments in Pacific Beach where he prepares Iranian meals. He says he finds American junk food unappealing and he cannot presently afford to dine at San Diego's better restaurants. Unaccustomed to French fries, he prefers rice. "It's ironic," he grins impudently, "that disco, which started out as a hobby, has now become my livelihood."

As a Moslem, Amin wants the Khomeini government to succeed. He sincerely believes that Khomeini is the only one who can right the economic inequities, unify his people, and restore them to Islamic principles and tradition. At only eighteen, Amin values obedience to Islamic law and tradition, yet he revels in the California informality and easiness and fails to mention the Islamic obligation to men and women dancing together. "The situation isn't critical yet," he says earnestly, "but if or when the Ayatollah needs my support, as hard as it would be for me to leave here, I would. I'd do anything — if necessary."

Amin protests that his countrymen have been bringing lots of money into the United States and spending it here, and now that they need help from the U.S. government, now that their funds are frozen in Iran, they expect to get that help. They expect our government to pitch in and do a lot more than it has been doing. "After all," says Amin, "look what the shah did for Americans. It's time to return the favor." Ali, his roommate, an engineering major at SDSU, vociferously agrees.

Although Amin loves San Diego and says there are only two better places — "Eden and Heaven," he explains that the social customs here are difficult to get accustomed to. "For instance," he says, "in my country there is much more freedom for men to demonstrate affection for each other publicly (and less freedom to demonstrate affection for the opposite sex) than there is here. If men kiss each other

here as we do in Iran when we are really glad to see each other, it becomes misinterpreted and then you're really dead."

But life is not all hard times for Amin. Slight of build, clad only in tennis shorts and Adidas, wearing thick glasses, his complexion still bearing the traces of adolescence, he relaxes at the pool while he watches a tennis tournament and waits for his American girlfriend to show up. "Why not?" shrugs Amin with a broad grin and a robust laugh. "Hey, I'm starving." He yells as he spreads a thick glob of peanut butter on a saline and pops it into his mouth.

Iranians were less visible here than men, possibly because there are fewer of them in the United States to begin with. It was at a Sunday evening pollock dinner in Encinitas that I first met Shiva Khodadadeh. The slim, attractive twenty-seven-year-old "new age" engineer had just breezed in from a ski weekend.

In August of 1969, Shiva, encouraged by her family, followed her sister to the United States, completed high school and then graduated from the University of Michigan with a degree in computer sciences. Then, with a master's degree in electric engineering in tow, she headed west and landed a job at National Cash Register (N.C.R.) in Rancho Bernardo. Next, it was General Dynamics for a year. Now Shiva works as an engineer and member of the technical staff at Logicon in Sorrento Valley where she plans to enter into the management and marketing phases of the operation. Presently, though, she says she feels fulfilled working with electronic computers.

With only the slightest remnants of a Middle-Eastern accent, she tells me that she has permanent resident status here, and although she has many relatives, including a brother, still in Tehran, she plans to remain here with her immediate family. Despite close family ties, Shiva is very much assimilated into the California culture. A sports enthusiast, she enjoys scuba diving, swimming, jogging, tennis, and dancing. "I'm a real racketeer freak, too," she adds. "I play every day."

Shiva lives with her mother in a comfortable, chic contemporary Cardiff condominium which Shiva purchased two and a half years ago. Just last August, she bought a house in Cardiff in partnership with her American boyfriend whom she met five years ago while they were working together on a project at N.C.R. "We spent at least a year being friends before we realized we had something even more special," Shiva confides. As she speaks, her intelligent brown eyes exude a warm confidence.

Her present job often requires her to take extended business trips. While traveling, she revels about the Mexican food in San Diego. When her associates in the Mid-

west return the visit, Shiva feels perfectly at ease presiding over an assemblage of ten men at dinner at Fido's, charging it all on her American Express.

Shiva favors her countrywomen's mass demonstrations against wearing chadors, which are objectionable only because of what they symbolize. "These women are highly educated and will do their job no matter what they wear," she says, "but under the circumstances, they exhibited courage." Still, she maintains that here in the United States she is freer to enjoy more recognition for personal achievement and more religious freedom than in Iran. As a Bahai in a predominantly Moslem culture (Bahais comprise less than four percent of Iran's population), she was obliged to be more circumspect than she is here. "Bahais emphasize education," she explains proudly as she tucks her jeans into camel-colored leather boots. "In fact, the priority is daughters over sons because we recognize that women carry and train future generations."

Shiva motions for me to follow her to the terrace where I am formally introduced to Doctor Habibollah Sabeti, former curator of the Royal Botanical Gardens in Tehran. Born in the town of Hamadan in 1914, Doctor Sabeti recalls in his early youth watching his paternal grandfather face west while winding phylacteries in the ancient Hebrew tradition. By that time, however, the rest of the family had become Bahai and young Habib (which in Persian means "one who loves God") followed in his father's tradition the tenets of the Bahai faith.

Habib graduated from the University of Tehran, received his Ph.D. in botany from the Sorbonne in Paris, taught at the Agricultural College of the University of Tehran (located thirty miles outside the city) for forty years, and wrote twenty thick volumes of books on botany published by the government of Iran, one published as late as 1976 and translated into English, German, French, and Arabic.

Ferdows (which in Persian means "paradise"), his wife of forty years, is a fourth generation Bahai and a descendant of famed Bahai martyrs. Her beautifully arranged silver hair, olive skin and firm, high cheekbones, her black velvet collar and daintily exquisite jewelry, all project a regal countenance as she pours tea from a highly polished silver samovar. In halting, English, she tells stories of the old life in Iran and of travels abroad. I am not sure whether it is standard Persian politeness or because I am unusually inquisitive that I am invited for tea at the Sabeti home.

In April 1976 the Sabetis felt the calling of Bahaullah, the messenger of God ac-

cording to the Bahais, to disperse themselves around the globe in order to spread the teachings of world peace and the brotherhood of man. So they purchased a gorgeous parcel of elevated land in Del Mar just a few blocks from the ocean, bought plans from an architect and then contracted for a lavish house to be built. Then they flew back to Iran, gathered their treasured Persian rugs, dishes, objets d'art and lifetime mementos, shipped them, and returned to Del Mar six months later to find that their house on Luneta Drive was almost completed.

The Sabetis are not homesick. They have no plans to return to Iran. They are at home everywhere in the world, they say, because the world is "one large family of man." For them there are no strangers — only those they haven't met yet. They are childless (although Habib is the personification of everyone's favorite grandpa) yet on holidays and other special occasions, their dining room is filled with fifty-odd relatives, most of whom live in the Persian enclaves of North County and Los Angeles.

Ferdows summons me into the bright, streamlined kitchen where the aromas of freshly baked and glazed bread twists topped with sesame seeds greet my nostrils. She explains that rice is the mainstay of Persian cooking. Lentils and a wide assortment of fresh garden vegetables are used, soups are thickened with wheat or barley, and the spices are subtle rather than piquant as in the Mexican cooking to which so many Southern Californians have grown accustomed.

"Here, taste!" she commands gently, offering me the Persian version of meatballs which are made with very little meat (mostly rice, lentils, and the various vegetables Habib grows in the garden on Luneta Drive) and are seasoned with fresh coriander also grown in Habib's garden. I marvel at the marriage of the old and the new — ancient Persian fare heated in a microwave. Only in California.

The doorkill chimers. A neighbor named Maggie drops in unexpectedly and brings with her an offering of home-baked banana nut loaf which Ferdows immediately slices and sets on the highly polished coffee table in the den along with a large bowl of fresh fruit, a china teapot, Persian coffee, and other baked goods. Maggie stays and talks politics in a decidedly British accent.

Habib shows me his gardens. There is no grass whatsoever and no conventional hedge. A colorful profusion of flowers, shrubs, cacti, succulents, philodendrons, "scheffleras and citrus trees dazzle my eyes as I bear in mind that this parcel of land was absolutely devoid of foliage less than three years ago — everything was started from scratch.

"The soil is much different here than in Iran so I must experiment mixing many different shrubs in one small area. My garden is mixed — many different flowers

and plants — different breeds and species and colors thriving together in the same soil. Perhaps my garden is a symbol for the world," he smiles mystically as he hands me a bunch of white radishes he has just picked. "This is the first crop of the season. Here, take it home with you."

Back to the house. The opulent cream-colored carpet provides a plush backdrop for the pale blue velvet upholstered furniture, Italian provincial fruitwood tables, ornate filigreed and gilt mirrors, delicately detailed Oriental art treasures encased in glass, and for the myriad Persian rugs on the floors and hanging on the walls. Habib points to one rug in particular — a piece de resistance — and explains that it took a patron directing a team of many workers more than four years to complete; all the work was done painstakingly by hand.

My gracious hosts mention that they cannot get through to Iran by phone, their mail is also returned marked "undeliverable" and that Habib's pension has not arrived for ten months now — and his royalties on twenty volumes of books have ceased. Their expressions are incredibly serene as they announce that they may have to sell their beloved home if their sole sources of income continue to be cut off. "But we pray all the time," says Ferdows softly as she shares a litany of hope with her guests.

Meanwhile, Ferdows takes other economy measures. She manages to buy yards of material on sale and sews all her own clothes; whenever her arthritis permits, Maggie and I admire the lavender blouse and pleated skirt she is wearing. She immediately brings several new outfits from the downstairs sewing room to show us. "Everyone in America works. Maybe this will be my job," she smiles. Her dark eyes sparkle as she points to the meticulously tailored dresses that she has created by her own hand.

Doctor Sabeti disappears and returns several minutes later with a tray of iced orange drinks for us. Bahais, like Moslems, are forbidden to drink anything which contains alcohol.

Maggie tells me that, in keeping with old-world traditions, Ferdows Sabeti visits all her neighbors regularly bearing gifts from her oven or from her husband's garden, depending on the season. Due to her frequent visits, a community spirit is being developed. When the formidable Ferdows discovers that a neighbor is ill, even though she cannot converse easily, she comes and stays for hours, indicating perhaps that her compassionate presence alone is powerful. Perhaps words are superfluous. Perhaps deeds alone speak.

"You will please to come back for Persian supper," they say as I am preparing to leave. "Salaam," they call as I descend the slope past the driveway. □

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READER'S GUIDE TO LOCAL EVENTS

Contributions to READER EVENTS must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not phone. The Events Editor reserves the right to edit all materials. Send complete information and photos to: READER EVENTS EDITOR, P.O. Box 80853, San Diego, CA 92138.

Dance

Jazz Dance Concert, featuring the Chicago-based Gus Giordano Jazz Dance Company, will be presented Thursday, April 19, 8 p.m., Mandeville Auditorium, UCSD. 452-4559.

"Collage," a new dance concert featuring the works of Mary Ferree and Michele Waterworth, will be presented by the Choreographer's Ensemble, Friday and Saturday, April 20 and 21, 8 p.m., Studio Theatre, Women's Gym, SDSU. 286-6821.

"Coppelia" (or The Girl with the Enamel Eyes) will be presented by the North County Ballet Company, Saturday, April 21, 2:30 and 7:30 p.m.; and Sunday, April 22, 2:30 p.m., Lincoln Junior High School, Vista. 728-8741.

"Ballet Brat Concert," performed by students at Jeri Kuhl's School of Ballet, will include "Peter and the Wolf," "The Seasons," and "The Blue Center Saloon," Saturday and Sunday, April 21 and 22, 7:30 p.m., Fine Arts Auditorium, 8053 University Avenue, La Mesa. 463-7529 or 420-8077.

"Collections," a dance concert by the Sonoma Dance Exchange, a collective touring ensemble from Sonoma State University, will be sponsored by the Choreographer's Ensemble, Friday and Saturday, April 21 and 22, 8 p.m., Studio Theatre, Women's Gym, Room 208, SDSU. 286-6821.

Modern Dance, Stria, a multimedia artists cooperative, will present a modern dance performance, Friday through Sunday, April 19-21, 8 p.m., Marquis Public Theater, 3717 India Street. 298-8111.

Music

"La Jolla Jazz Festival," a three-day series featuring contemporary American jazz artists, will begin with the Jeff Lorber Fusion and Storm on Sunday, April 22, 1 p.m.; and the Old and New Dreams Band (featuring Dewey Redman, Don Cherry, Ed Blackwell, and Charlie Haden), the Butch Lusk Quintet, and the San Diego Ballet, Sunday, April 22, 7:30 p.m., Sheraton Hotel, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-1404 or 454-9717.

Guest Violinist Ruggero Ricci will join the San Diego Symphony, under the baton of Maestro Peter Ems, in the final three concerts of the 1978-79 season, Thursday and Friday, April 19 and 20, 8 p.m., Civic Theatre, Third and B streets, downtown, and Saturday, April 21, 8 p.m., East County Performing Arts Center, 210 E. Main Street, El Centro. 236-6510 or 239-9721.

Jazz Bands from 40 junior high schools, high schools, and colleges will participate in a two-day jazz festival at Southwestern College on Friday and Saturday, April 20 and 21, beginning at 9 a.m., with a college band concert featuring SDSU and UCLA on Friday, April 20, 7 p.m., and Gary Peck, Billy Fender, and Joe Marillo on Saturday, April 21, 8 p.m., both in Mayan Hall, Southwestern College, 920 Conway Lakes Road, Chula Vista. 421-1691.



Eiko Otake, Koma Takashi

No moon was seen. But moonlight flooded everywhere. The sky like a layer of salt. The earth so dim and quiet. That even dewdrops could be heard dropping.

Onto the bed of grass from the twigs above.

These lines from a Japanese poem about a moth at the scene and mood for a work, *White Dance-Moth*, that has excited dance reviewers on both coasts. Writing in the *Los Angeles Times*, Lewis Segal describes the dance as "movement so rigorously controlled, so small in scale and deliberate in pace that the tiniest permutations achieve enormous impact." Jennifer Denning, in *Dance Magazine*, states simply, "You watch, unable to look away."

White Dance-Moth is the creation of native Japanese dancer-choreographer Eiko Otake and Koma Takashi (billed as Eiko and Koma). Having studied dance in Europe as well as their native country, the two have managed to unify in one work both the traditional Japanese Noh drama and elements of Western theater of the absurd. They use absolute stillness and

delicately isolated movement to create an effect of timelessness, though they have also incorporated more Grahamsque dramatic gesture. Their interpretation of the poem about the birth and short, painful life of a moth is both literal and poetical, expressive and symbolic of the riddles of existence for both moths and men. The lingering effect on the viewer is described by Deborah Jowitz in the *Village Voice*: "White Dance-Moth didn't end, it just stopped going on. Although it often, without my willing it, resumes in my head." Eiko and Koma, sponsored in San Diego by Theater's Company, will present *White Dance-Moth* one time only, 8:00 p.m., Saturday, April 28, at Theater's Company studios in the Community Arts Building, 860 Third Avenue. Lasting something over an hour, it will be the only work on the program. Copies of the full poem will be provided to the audience before the performance.

Eiko and Koma will also hold two master classes at the studio on Wednesday, April 25. For further information and reservations, call 233-4149.

— Bill Hemmer

"The Passion and Death of Our Lord Jesus Christ According to John," a liturgical piece, will be performed by the USD Choral, Vocal Ensemble, and Chamber Orchestra, Friday and Saturday, April 20 and 21, 8 p.m., Founders Chapel, USD, Alcala Park. 291-6480 x4296.

Woodwind Concert, the UCSD Wind Ensemble, under the direction of Ed Vukobratovic, will present Hartley's "Double Concerto," Saturday, April 21, 8 p.m., Mandeville Auditorium, UCSD. 452-3229.

Ghanian Highlife Band, the West African band Highlife Sounds will perform traditional percussion-oriented songs from the Accra area of Ghana, Saturday, April 21, 8 p.m., La Jolla Jazz Festival, 7555 Fay Avenue, La Jolla. 454-4445 or 755-5646.

Flute Trio, music by Martinu, Pjavel, and Elbert Schwartz will be performed by the Novella Flute Trio on Monday, April 23, 3:30 p.m., 12-30 p.m., Scripps Cottage, SDSU.

"Welcome to the Monkey House" by Kurt Vonnegut, Jr., will be performed by the SDSU Reader Theatre, Sunday, April 22, 2 and 7 p.m., Little Theatre, Hopper Hall, SDSU. 286-6051.

"A Flea in Her Ear," a French farce by Georges Feydeau, will be presented by the San Diego Little Theatre through May 12, Thursday through Saturdays, 8:30 p.m., and Sunday at 2 and 8:30 p.m., Apprenticeship Building, Del Mar Fairgrounds, Del Mar. 755-7158.

"The Caretaker," a drama by Harold Pinter, will be the final play of the current Old Globe Theatre season, presented nightly except Monday, 8 p.m., plus added Sunday matinees at 2 p.m., beginning April 10 and continuing through May 13, Carter Centre Stage, Balboa Park. 235-2555.

"bambo," a musical comedy satirizing the 20s, will be presented Fridays and Saturdays through May 5, 8 p.m., La Paloma Theatre, Encinitas; Thursday, May 10 through Saturday, May 12, 8 p.m., Rova Theatre, 4042 Cass Street, Pacific Beach; and Thursday, May 17, 8 p.m., Mandeville Auditorium, UCSD. 726-1173.

"Curse of the Starving Class," the contemporary story of a California ranch family battling for survival, written by Sam Shepard, will be presented Thursdays through Sundays, through May 19, 8 p.m.; with Sunday matinees on April 29 and May 6 at 2:30 p.m., San Diego Repertory Theatre, 1620 Sixth Avenue. 231-5585.

"Abused Person Singular," a British comedy by Alan Ayckbourn, will be presented Thursdays through Saturdays, 8:30 p.m., in an open-end run, Mission Playhouse, Old Town State Historic Park, Old Town. 295-6453.

"The Old Couple," a Neil Simon comedy, will be presented by the Old Mission Players, Fridays through Sundays, through April 29, 8 p.m., Mission Basilica of San Diego de Alcalá, 10818 San Diego Mission Road. 287-0021.

"Bottleneck," a romantic comedy, will be presented by Cosmos Theatre Company, Fridays and Saturdays through May 5, 8 p.m.; with a Sunday matinee on April 22 at 3 p.m., Union Congregational Church, Cave and Ivanhoe streets, La Jolla. 566-1983.

"Lovers and Other Strangers," a quartet of comedies by Rene Taylor and Joseph Bologna, will continue through May 6, Tuesdays through Saturdays (drop-in at 7, curtain at 8:30 p.m.); Sunday evenings (drop-in at 6, curtain at 7:30 p.m.); and Wednesday and Sunday matinees (drop-in at 1:15 p.m.). Fiesta Dinner Theatre, 9665 Camino Road, Spring Valley. 697-8077.

"Bad Habits," a satiric comedy by Terrence McNally, will be staged Thursday, April 19 through Sunday, April 22; and Thursday, April 26 through Saturday, April 28, 8 p.m., San Diego City College Theatre, SDCC. 239-7854.

"Rosencrantz and Guildenstern Are Dead," a comedy concerning the players of "Hamlet," by Tom Stoppard, will be performed by the drama department of Point Loma College, Monday and Tuesday, April 23 and 24, and Thursday and Saturday, April 28, 8 p.m., Salomon Theatre, Point Loma College, 3900 Lomaland Drive. 221-6474 x248.

"Uncle Vanya," the Chekhov comedy, will be performed by the San Diego City College Theatre, April 25, 8 p.m., 2nd and Broadway. Subscription Series, nightly except Monday, through April 29, Tuesdays and Thursdays at 8 p.m., Wednesdays at 2 and 8 p.m.; Fridays at 8:30 p.m.; Saturdays at 2 and 8:30 p.m.; and Sundays at 7 p.m., Spreckels Theatre, 121 Broadway, downtown. 233-6541. (See Local Events Highlight of 4/12.)

In 1980 the National San Diego State University Folk Festival got underway at Peterson Gym with terrific fanfare. The festival's entire history that year was a whopping \$150,000 of which went to bring in a single song, Bill Monroe and the Bluegrass Boys, as the first of five hundred de-hat-dance shows over the three-day affair, which has been held every year since then and has grown considerably in both size and acclaim.

This year the Thirteenth Annual SDSU Folk Festival will be held April 25-29 in Montecima Hall and will include more than sixty performers from all parts of the nation. The festival is the first of the season for most of the performers, who follow a summer circuit that leads to many cities around the nation. As such, it has become something of a reunion for some of America's best folk artists, who renew old friendships and catch each other about responding to the same folk music that weren't there last year. Mike Seeger, son of the famous singer and songwriter Pete Seeger, has called it the most friendly and best traditional music festival in the U.S. today.

The festival has expanded its scope somewhat over the years, and now focuses on traditional music in general rather than the folk genre only. Blues, bluegrass, country and western, Scottish and English folk, and even old American pop music, are some of the styles to be represented this year. Among the more colorful performers will be "Red River" Dave McKinley, a sixty-four-year-old singer billed as the "last of the yodeling cowboys." One of Red River

In spite of the festival's popularity, though, the money needed to sponsor it has always been hard to come by, according to Lou Carrico, Carrico, who has been the festival's chairman for the last eleven years. He is performing that function again this year, says that the National Endowment for the Arts granted some money in the past but was unable to do so this year. "And our requests to groups like the California Arts Council and COMBO have been just not much spit in the wind," he laments. Carrico can't understand why groups such as these haven't shown any interest, particularly in light of the festival's thirteen-year history and the almost unanimous critical acclaim it has won.

The festival has expanded its scope somewhat over the years, and now focuses on traditional music in general rather than the folk genre only. Blues, bluegrass, country and western, Scottish and English folk, and even old American pop music, are some of the styles to be represented this year. Among the more colorful performers will be "Red River" Dave McKinley, a sixty-four-year-old singer billed as the "last of the yodeling cowboys." One of Red River

Dave's better known as a comedian, was a publicity stunt in 1946, in which he handed out himself to a piano and wrote fifty-two songs in twelve hours. His conservative outlook is in evidence on such classics as "Vietnam Guitars" and "I Want to Give My Dicks to the Sun," but his place on the roster of venerable All American performers will probably endear him to today's audience anyway.

Also performing will be the Golden Eagles, a group of New Orleans Mardi Gras Indians whose blend of French, African, and native American styles goes back more than 200 years; and Sam Chatham, the eighty-year-old blues singer from the Mississippi delta who has been a regular at the SDSU festival for the last ten years.

Concerts will be held each night of the festival beginning at 8:30 p.m. in Montecima Hall on the SDSU campus. In addition, workshops will be held during the days with various performers sharing their insights into their own personal styles of music. Tickets are available at the Arts Center Box Office, Folk Arts Room, Room 4 and Select A-Seat outlets. For further information, phone 286-6947 or 282-7831.

— Gordon Smith



The Golden Eagles

Special Events

The work of El Teatro Campesino and the San Francisco Mime Troupe, will end a Pacific Coast tour in San Diego this week, with five performances by the original cast members, who have been in this country for several years performing in New York, Los Angeles and other metropolitan centers. Locally, the show is being produced by the Working Committee on Southern Africa and Guatemala Events as a special benefit for the Zimbabwe Medical Drive and the California Southern Africa Coalition. Performances are scheduled Monday, April 23, at Montecima Hall, SDSU, Thursday and Friday, April 26 and 27, at Revelle Cafeteria, UCSD; and Saturday, April 28, at Southern San Diego Educational Cultural Complex. Showtimes are 8:00 p.m. on Sunday, April 29, the tour will end at Mayan Hall, Southwestern College, with a 7:30 p.m. performance. For more information, call 578-3790 or 223-3588.

— Rob Cook

"Lakeside Western Days," a community celebration, will include a four-day carnival from Thursday, April 19 through Sunday, April 22, and the 13th Annual Lakeside Rodeo, Saturday, April 21, 2 and 7 p.m.; and Sunday, April 22, 2 p.m., rodeo grounds, corner of Highway 67 and Mapleview, Lakeside. 561-1011 or 443-5623.

April Arts Festival, sponsored by the Del Mar Arts Cooperative, continues with an evening of modern dance with a ludwig co., Friday, April 20, 8 p.m., an evening of international folk dance with performances by Margery Zaccarias and company, Saturday, April 21, 8 p.m.; displays and performances of children's art, music, poetry, and drama, Sunday, April 22, 2 to 5 p.m., all at Stratford Studios, 1355 Stratford Court, Del Mar, and local artists presented at Earthling Bookstore, Sunday, April 22, 4 p.m., 1440 Camino del Mar, Del Mar. 451-1620 or 755-1974.

Ninth Annual Women's Festival of the Arts, sponsored by the center for Women's Studies and Services and its SDSU chapter, continues with "How to Show Your Work," a workshop in exhibiting art by Peggy Oberlies, Saturday, April 21, 10 a.m.; "WSSS, KCHH, and 'What Makes an Outstanding Art,'" a panel discussion, including Vera Fels, Lou Frick, Joyce Sweet, and Peggy Oberlies, Sunday, April 22, 1 p.m., Unitarian Church, 4102 Front Street. 233-8954.

"John Muir Week," conducted by Muir College of UCSD in commemoration of the noted naturalist, philosopher, poet, and author, will take place Saturday, April 21 through Sunday, April 28, highlighted by continuous slide shows and films about John Muir in Clouds Rest, 10 a.m. to 4 p.m.; daily, a five-mile run through Torres Pines State Park, Muir and Doreen's snack bar, and a lecture entitled "Pioneering What Kind of World Do You Want?" by Friends of the Earth president David Brower, Wednesday, April 25, 8 p.m., Room 2622, Undergraduate Sciences Building, Revelle campus. UCSD. 452-3120.

"From India with Love," India's traveling exhibit for the International Year of the Child, will include books and artifacts from India for children, continuing through Sunday, 10 a.m. to 5 p.m., Room 2622, Undergraduate Sciences Building, Revelle campus. 452-3120.



Survival

READER'S GUIDE TO LOCAL EVENTS

(continued from preceding page)

Radio/TV

"NBC Baseball Game of the Week," the Kansas City Royals travel to Boston to play the Red Sox, Saturday, April 21, 10:15 a.m., Channel 39.

"NBA Playoffs," selected games will be televised Friday, April 20, 11:30 p.m., and Sunday, April 22, 10:30 a.m. and 1 p.m., Channel 8.

"Baryshnikov and the White House," members of the New York City Ballet join Mikhail Baryshnikov in the performance of Jerome Robbins' "Four Chopin Dances," and Balanchine's "Hartiqueade," "Rubies," and "Taramella," Sunday, April 22, 2:30 p.m., Channel 15.

"The Iron Horse," the 1924 John Ford film starring George O'Brien and Midge Bellamy, concerning the building of the first transcontinental railroad, is perhaps the most famous of the first wave of high-budgeted Westerns, and will be shown on "The Silent Years," Saturday, April 21, 9 p.m.; repeating Tuesday, April 24, 1 p.m., Channel 15. (See Local Events Highlight of 4/5.)

"Henry VIII," power, envy, and greed spin a web of intrigue and betrayal in the next offering of "The Shakespeare Plays," Wednesday, April 25, 8 p.m., repeating Sunday, April 29, 1 p.m., Channel 15.

"1978-79 Los Angeles Philharmonic Season," under the baton of Maestro Carlo Maria Giulini, will be broadcast on Thursday, 8:30 p.m., KPBS-FM (89.5).

U.S. House of Representatives Proceedings will be televised live when the House is in session (approximately 175-200 days a year) on weekdays, 9 a.m. to 4 p.m., Mission Cable Channel 25 and Southwestern Cable Channel 17.

Sports

Padre Baseball, the San Diego Padres close out their first home stand with a game against the San Francisco Giants on Thursday, April 19, 1 p.m., San Diego Stadium, 288-4494.

PONY-Devils Y.M.C.A. Spring Fling Run, a 10km (6.2 mile) race sponsored by PONY Sports and Leisure, Inc. and the Davis Family Y.M.C.A., will be held Saturday, April 21, 8 a.m., beginning and ending on Dallas Street near La Mesa Park. La Mesa, 464-1323.

Soccer Soccer, Western Division rival San Jose Earthquakes come to town to play San Diego Sockers, Saturday, April 21, 7:30 p.m., San Diego Stadium, 288-0041.

MONT Tournament of Champions, a four-day tourney composed of current PGA tour winners only, will take place Thursday, April 19 through Sunday, April 22, all day, La Costa Country Club, Costa del Mar Road, Carlsbad, 438-9111 x218 or 219.

Cardio-Vascular Bicycle Rides, designed for people recovering from heart attacks and as a form of preventive medicine, will be conducted by American Youth Health Foundation, Bullock Park, 234-3139.

Bicycle Races will be held Saturdays, through June 9, 2 p.m., San Diego Velodrome, Morley Field, Bullock Park, 298-1570.

Lectures

"Death and Dying" author Elizabeth Kubler-Ross will speak on Thursday, April 19, 8 p.m., Camino Theater, USD, Akala Park, 295-2725.

"Stress: Conquer It Before It Conquers You" will be the final lecture in the "Man and His World" series, delivered by Dr. Barbara Swyers, Friday, April 20, 7:30 p.m., Lecture Hall 801, Southwestern College, 900 Otay Lakes Road, Chula Vista, 421-1691.

"Neglected Dimensions of the Self," a lecture by Robert Jay Lifton, will be the last of a four-part series sponsored by the San Diego Psychoanalytic Institute, Extension Division, Friday, April 20, 8 p.m., Cove Room, La Jolla Village Inn, 15 and La Jolla Village Drive, La Jolla, 459-7676.

"Antenna" Poetry Reading Series continues with local poet Sara Austin (accompanied by guitarist Robert Carlos Schwartz) and Joan Levine (accompanied by live jazz), reading their work, Tuesday, April 24, 7:30 p.m., art gallery of the Knights of Pythias Building, 211 E Street, downtown.

"Balancing the Scales of Justice," a discussion of the new courtroom technique which allows the jury to hear testimony by rape experts, led by trial attorney Jack Rowland, will be sponsored by NOW, Tuesday, April 24, 7:30 p.m., San Diego Women's Club, 1337 San Avenue.

"National Lampoon" Writer Chris Miller will speak and show "Animal House" out takes in a lecture rescheduled from last February's cancellation, Tuesday, April 24, 8 p.m., Montezuma Hall, Aztec Center, SDSU, 286-6947.

"New Views of Women" series continues with a lecture by UCSD anthropologist Joyce Jutras entitled, "Life Options and Fertility of Javanese Adolescent Women," Wednesday, April 25, 3 p.m., Room SS-100, SDSU.

"The Etched Image and the Printed Word," the next lecture in the "Art and Artist" series, will be delivered by Kathrin Brown, founder and director of Crown Point Press, Wednesday, April 25, 7 p.m., Room 412, Art Building, SDSU, 286-6911.

"Spring Colloquia Series" continues with "Cine-Morals" by filmmaker Louis Heck, Thursday, April 26, 1 p.m., Building 408, Warren campus, UCSD, 452-4383.

"Civildesign Poetry Series" will offer an open reading on Thursday, April 26, 7:30 p.m., the Bookworks, Vineyard Shopping Center, 1523 E. Valley Parkway, Escondido, 741-9079 or 278-4378.

Galleries

"Beauties of the Floating World," a collection of 19th-century Japanese costume prints by Kunisada, Kunisada, Hiroshige, and Kōchōrō, who translated the elaborate costumes of the period into two-dimensional designs which revolutionized 19th-century Western art, will be exhibited through April 20, Founders Gallery, USD, Akala Park, 291-6480 x2196.

"Drunkards," prints and general printed matter by Dutch artist Hendrik Nicolaas Werkman, executed by the Neus in 1945, will include works based on the Chassidic legends of Martin Buber, opening Saturday, April 21, and continuing through May 1, Gordon Gray Gallery and Gallery I, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-9717.

Two-Person Show, sculptural abstraction in wood of the female figure by Norman Ridenour, and "Toward Wholeness," arches and collages by Marianne Childress, will be featured through April 21, Spectrum Gallery, 4211 Liddell Street, Spectrum Park, 295-2725.

"The Potent Famine," sculpture by Italo Scanga, will be featured through April 26, Bechler Gallery, Palmer College, San Marcos, 744-1150 x145.

Photographs by Berenice Abbott will be exhibited through April 27, Master's Gallery, SDSU.

"Arte An Artisan," featuring contemporary works by local Chicano/Latino artists, will be exhibited through April 6, and April 17 through 27, Community Arts Center, 870 Third Avenue, downtown, 233-0141.

"Image/Architecture," work by Jeanine Moore and Kirk Long, will be exhibited Monday, April 23 through April 27, The Other Gallery, Humanities Library, Room 1100, Revelle campus, UCSD, 452-4042, 453-1363.

"From the First People," a film which concerns the conflict that faces the Eskimo village of Shungnak, will be screened as part of the annual "Spring Film Series," Sunday, April 22, 1, 2, and 3 p.m., Museum of Man, Balboa Park, 239-2001.

"Into the Mouths of Babes," a film about the effects of the marketing of infant formula in Third World countries by U.S. multinational corporations, will be presented by the New American Movement on Wednesday, April 25, 3 p.m., SDSU Newman Center, 5855 Hardy Avenue.

"The Age of the Media," a Roberto Rosellini film based on 15th-century Florentine texts, which explores artistic, socio-economic, and political forces in the modern world which have threads extending back to Renaissance Italy, will be shown in three parts, with "Cosmo De Medici" on Monday, April 23, "The Power of Cosimo" on Tuesday, April 24, and "Leon Battista Alberti: Humanism," Wednesday, April 25, all at 7:30 p.m., Copple Auditorium, San Diego Museum of Art, Balboa Park, 232-7931.

"Turn-of-the-Century American and European Printmaking," an exhibition composed of original watercolors, drawings, and prints, will continue through April 30, O'Brien Gallery, 2222 Fourth Avenue, 234-4765.

"Two East Coast Artists Come West," an exhibition composed of abstract tapestries by Charlotte Cain and paintings, drawings, and hangings by Sibyl Roberts, will continue through April 30, Celebrations gallery, 645 O Street, uptown, downtown, 239-5252.

"The Year of the Child," a photographic exhibit by South Bay newspaper photographer Carol T. Morton, will remain on display through April 30, Chula Vista Library, 665 F Street, Chula Vista, 575-5863.

Group Show composed of new works by Budai, Carlson, Day, Donner, Durrant, Elliott, Folom, Greene, Grover, Hines, Kirtledge, Lavenhold, Long, Maney, Matthews, Mastanin, McCracken, McNeil, Moberly, Noble, Nyiri, Phillips, Peters, and Sanders, will open Friday, April 19, 10 a.m., through May 7, Designers, 1262 Kettner Boulevard, 236-1913.

Assemblages and Collages by Betty Star will be exhibited through May 13, Mandeville Art Gallery, UCSD, 452-2864.

"Irrving Gill: The Artist as Architect," a presentation of the contributions of architect Irving Gill, who spent many of his most productive years in San Diego, will continue through May 20, San Diego Museum of Art, Balboa Park, 232-7931.

"Drunkards," prints and general printed matter by Dutch artist Hendrik Nicolaas Werkman, executed by the Neus in 1945, will include works based on the Chassidic legends of Martin Buber, opening Saturday, April 21, and continuing through May 1, Gordon Gray Gallery and Gallery I, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-9717.

Permanent Collection, seven selected pieces from the permanent collection and recent acquisitions, including Roy Lichtenstein's "Mirror" (1971), Ellsworth Kelly's "Red, Blue, Green" (1963), Claes Oldenburg's "Alphabet Good Humor" (1975), and Lee Kott's "Floor Piece #4" (1976), Carl Andre's "Thirty Six Pieces of Zinc and Magnesium" (1969), Richard Serra's "Untitled" wall construction (1966), and Richard Serra's "Drawing for Documenta VII" (1976), running indefinitely, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-9717.

Film

"Chauquigeo," a film about Antonio Equino which takes a look at contemporary Bolivian society, will be shown by the UCSD Committee for World Democracy, Thursday, April 19, 7 p.m., Third College Lecture Hall (TLH) 104, UCSD, 453-1363.

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"Alfred Hitchcock Film Festival" will include "Psycho" and "The Lady Vanishes," Saturday, April 21, and "The Birds" and "To Catch a Thief," Thursday, April 26, 7 p.m., room 2722, Undergraduate Sciences Building, Revelle campus, with "Notorious" and "Secret Agent," Monday, April 13, and "North by Northwest" and "Rebecca," Wednesday, April 25, 7 p.m., room 1007, Third Lecture Hall, Third College, UCSD, 452-4559.

Architecture, the Environment, and the Arts will be the subject of two film programs presented by the San Diego chapter of the American Institute of Architects and the Women's Architectural League, Wednesday, April 25 and May 1, 6 p.m., Unicorn Cinema, 7556 La Jolla Boulevard, La Jolla, 232-0109.

"Genesis," an Omnimax film which demonstrates that the earth's crust is constantly shifting, will be shown with "Phantom Universe," daily through September 30, Reuben H. Fleet Space Theater, Balboa Park, 236-1168.

Ritual on a Saturday Afternoon

(continued from page 13)

hoarse, heart-rendering cries of the crucified Christ, "Padre! Perché me ha abbandonato?" — nevertheless, something else came through, like the intermittent opening of a lens onto a world of terror and holiness and all-consuming reality: God, nailed to a cross, suffering, dying, dead. You might call this religious dread, or the ultimate power of ritual theater — but it was certainly something more than the illustration of a sermon.

What style of acting is appropriate to a Passion Play? This is not an easy problem to deal with, because of the very nature of Christian belief. An actor playing Oisiris or Dionysus, in a ritual enactment of their deaths and resurrections, would have no doubts about the required acting style: formal, hieratic, fully totally godlike, with the vulnerable, expressive human face concealed behind a huge, inhuman, terrifying mask. These ancient pagan gods were one hundred percent divinities, and there was only one way they could be played. It is the peculiar characteristic of the Christian deity that Jesus was totally human, without ceasing to be totally God. He had real human flesh and real human emotions. He felt real disappointment when the disciples fell asleep in the garden of Gethsemane, and real thirst while hanging upon the cross. The scourging, the crown of thorns, the buffeting of the crowd, and the nails through Jesus's hands and feet — all these caused real physical agony. Yet it was God who was suffering in this way, the creator and savior of the world.

"The Age of the Media," a Roberto Rosellini film based on 15th-century Florentine texts, which explores artistic, socio-economic, and political forces in the modern world which have threads extending back to Renaissance Italy, will be shown in three parts, with "Cosmo De Medici" on Monday, April 23, "The Power of Cosimo" on Tuesday, April 24, and "Leon Battista Alberti: Humanism," Wednesday, April 25, all at 7:30 p.m., Copple Auditorium, San Diego Museum of Art, Balboa Park, 232-7931.

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Christian art — whether painting, poetry, or drama — has always felt some perplexity in rendering this essential theological paradox. Some artists have represented Jesus as purely divine; lofty, immensely powerful, remote from the mud and blood of ordinary men and women. Others have shown the same Jesus as entirely human, dwelling (sometimes even sentimentally) on the pathos of the suffering body, the wounds, the despair. Between the superhuman Pantocrator Christ looking down hypocritically from the vault of some Greek Orthodox churches, and the pathetic Sicilian adolescent in the Renaissance paintings of Antonello da Messina, there lies a whole range of possible representations of this paradoxical God-Man.

The same possibilities are to be found in the Passion Play, and it is to the credit of Juan Manuel Ramos, who played Jesus in the Old Town production, that he managed to convey something of both the human and the more-than-human in his interpretation of the role. A slight, pale, sandy-haired youth, with a thin beard and moustache, Mr. Ramos seemed ideally suited to the image of the human and pathetic Jesus: the pitifulness of his limp, blood-stained participation in a shunt down "Golgotha" was almost unbearable. But there were also elements of the Godhead in this interpretation: a preternatural sobriety and dignity, a certain sense of impersonal detachment, a face that even when it was expressing agony seemed to be expressing it through a grandeur from beyond this world.

The impression of grandeur was enhanced by the rhetorical style of speech employed by most of the actors in this production. No one made an effort to speak with the casualness, hesitancy, and expressiveness of ordinary conversation — there were no Montegomery Clifts or Diane Keatons in the cast. Speeches were delivered, rather than merely spoken, in a manner suggestive of the old-fashioned classical stage. This is a style that works poorly in English but magnificently in a language like Spanish. Francisco Castro, who gave a sharply characterized performance as Pilate, effectively used the style to magnify the disdain, the sensuality, and the authoritarianism of the Roman procurator.

María Gutierrez pressed it to the point of hysteria in her almost frightening portrayal of Mary lamenting her dead son, and Mr. Ramos, most successfully of all, continually transformed the formal, formalistic, public rhetoric of his delivery of the lines into a convincing sign that Jesus was

not simply a man suffering torture and death, but someone larger, greater, higher.

One of the most striking theatrical theatrical paradoxes. Some artists have represented Jesus as purely divine; lofty, immensely powerful, remote from the mud and blood of ordinary men and women. Others have shown the same Jesus as entirely human, dwelling (sometimes even sentimentally) on the pathos of the suffering body, the wounds, the despair. Between the superhuman Pantocrator Christ looking down hypocritically from the vault of some Greek Orthodox churches, and the pathetic Sicilian adolescent in the Renaissance paintings of Antonello da Messina, there lies a whole range of possible representations of this paradoxical God-Man.

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Shel station, tell for the last time while making the turn at Angel's Gift Shop. Cars passed, children played and shouted, mer chants rang up sales, well-dressed holiday strollers among themselves, the bright San Diego sun shone, and the pleasant, insouciant life of pretty artificial Old Town went on in its ordinary fashion. From the vantage point of their crosses, high on the hill, the actors playing Jesus and the thieves would have enjoyed a panoramic view of Ince-street 5 and its heavy traffic, the long chain of faceless warehouses next to it, the pleasure craft strewn over Mission Bay, and the comfortable residences of Crown Point. Performed in one of the poorest barrios of Tijuana, this Passion Play might have produced quite a different effect, as it was, it seemed peculiarly alien, an intrusion from another planet, a sincere but somehow irrelevant voice crying in the wilderness.

The final scene of the play, which summed up all its qualities, took place in the little entrance garden of the Old Adobe Chapel (Historical Landmark No. 49) on Conde Street, where the body of Jesus had been carried after the crucifixion. Centuries in leather armor and crimson capes barred the gateway and the door to the chapel. The audience, considerably diminished by this time, stood around in the street, watching curiously, casually. It was a long wait. Some spectators began to drift away towards the shops and restaurants. Then, suddenly, there was a hanging from inside the chapel, the door burst open, the curtains fled, and there was Jesus, restored, alive, robed all in white, arms raised towards Heaven, coming down the steps and out into the street, making a path through the crowd. You did not have to be a believer to perceive the stupendous force of this moment. It was not merely magnificent theater, it was the essential moment of all possible theater, the single action towards which the theatrical imagination is inevitably drawn. For a Christian, of course, it was even more than that.

But theater is temporary, after all; it is only play acting. It comes to an end. Juan Manuel Ramos moved among his public, God risen from the dead, but after taking a dozen steps his body relaxed, he heaved a sigh of relief, and in an instant he had turned into a tired kid, thoroughly human, sweetly smiling, and receiving the congratulatory handshakes of his friends. The audience applauded briefly but warmly. A voice with a Spanish accent, addressing the crowd, said, "Thank you very much." And that was the end of the San Diego Passion Play of 1979.

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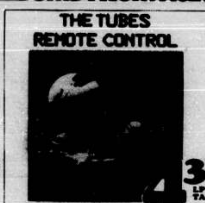
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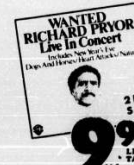
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Bullshot!



Ron House, Victoria Thacker, Alan Shusterman

DANIEL SCHILLACI

In *Bullshot Crummond*, the spoof of British detective stories, the inimitable hero rescues the good Professor Fenton from the clutches of the campy yet dangerous Otto and Laysa Van Bruno—disciples of the Kaiser who are out to secure the plans for a machine that

produces diamonds the size of tennis balls. The doddering professor has a lovely daughter, Miss Rosemary Fenton, a chase, respectable girl, whose one uncontrollable flaw is a horsey laugh that nearly drives Crummond (and us) to distraction. Rosemary is instantly smitten with Crummond, principally because of his prodigious sexual endowment. All women—especially the villainous

Lenya—find him irresistible. Through a series of predictably outrageous adventures and misadventures, good triumphs over evil and Crummond decides to take Rosemary for his own. He always wanted a nice girl, and perhaps he can overlook his suspicion that Otto Von Bruno has "spoiled" her in a moment when his back was turned. Besides, the girl is so entirely devoted. "Oh Hugh," exclaims Rosemary at the end of the play, "you're wonderful!" "No, my dear," replies the irrepressibly elegant detective, "I'm merely British."

This enjoyable foolishness—close in spirit to Mel Brooks's movies—was conceived in the style of a nightclub revue by a company aptly named Low Moon Spectacular—a San Francisco troupe that did the equally popular *El Grande de Coca Cola*. Both shows have toured throughout this country and in Europe, appearing in small theaters and night clubs. Last Thursday night, *Bullshot Crummond* was given a single performance at UCSD's Mandeville Auditorium, but in such a vast, impersonal space, the slender spoof evaporated before it could get past the first few rows of seats. Next time, why not put on this sort of thing in the smaller Recital Hall or the UCSD Theatre? Fewer people may get to see it, but that would be preferable to wanting it entirely in a setting it was never meant for. A better site for this show altogether would have been the Comedy Store in La Jolla. And the best thing of all would be if San Diego had clubs like West Hollywood's Whiskey and Studio One Backlot, which have put on Low Moon shows in the past in settings where you can sit close to the stage and become inebriated, if you so choose, as the plot thickens. I am told that at Pomona College, *Bullshot Crummond* was produced in a neutral space made up to look like a cabaret. UCSD should have created a similar imaginative environment.

The actors in *Bullshot Crummond* were all involved in the original production and have been doing the show off and on since 1972. Mark Blankfield, boasts the program notes, played all five characters of the supporting cast for more than 1000 performances in San Francisco. Last week he and the rest of the cast looked a little worse for wear. Ultimately, they displayed enough ingrained adeptness at slapstick to

bring the performance simply into port, but not without a few anticlimactic, bumpy passages along the way, when they seemed to be straining for laughs. Perhaps their timing was thrown off by having to play along with the lumbering "S.S. Mandeville."

The most original and entertaining aspect of *Bullshot Crummond* is the artifice employed in the production. It is amazing just to watch how much mileage designer Mary Moore has been able to get out of a couple of flats and a parafat of props. Taken individually, the pieces look like secondhand bric-a-brac, but her clever arrangements have a simulated elegance. Just as the play itself is a spoof of the detective genre, so Mary Moore's set and costumes are a parody of Art Deco.

The actual staging of the action reflects a whacky, ironic relationship to cinema. When a voice-over, for instance, announces an airplane crash, a pair of miniature parachutes float down from the flies to disappear behind the rear wall of the set. The filmic equivalent, of course, would be to show a long shot of real parachutes, the imitation of the effect on the stage creates a humorous distortion of our normal depth perception.

One of the company's current projects, in addition to working on a totally new show called *Fleeting Moment*, is the screenplay of *El Grande de Coca Cola*. The majority of entertainments today seem to get translated into various and sundry media. In San Diego, in the past few weeks alone, we have seen *Equus*, *One Flew Over the Cuckoo's Nest*, and *The Mirror Worker*. Ira Levin's Broadway thriller, *Deathtrap*, which also was recently seen here, is probably destined for film, and so too is *Bullshot Crummond*. If *El Grande de Coca Cola* is at all successful, I hope that when the Low Moon people go Hollywood they do so with a modicum of their original style intact. What they stand to lose is the crazy, hang-loose intimacy. The Low Moon shows are essentially funky. West Coast versions of *commedia dell'arte*, the semi-improvised comic theater with its zany Harlequins and Pantalons. And it is more fun having them roll into town than it is watching in the degrading long lines at University Towne Centre to see Hollywood's latest homogenized comedy.

which Victor, whose book on Italian wines will appear at the end of the year, deemed "explosive."

One woman in the audience later expressed the sentiments of everyone when she cried out, "How can we ever go to an Italian restaurant again?" How indeed! When, during the course of our interview, I asked her for one piece of advice for both cooks and restaurants alike, she replied without hesitation, "Do not overcare." From her mouth into the ears of restaurateurs!

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BOOK MARKS

(Continued from page 12)

Lying Low

by Diane Johnson

A number of friends have been urging

me to read Diane Johnson's novel for some time now, and I'm glad I've read *Lying Low*, her sixth work of fiction. Though I'm told it's not her best, it is the one that has been nominated for the Pulitzer Prize. Award Johnson is unquestionably a talented writer who has a particularly good feel for capturing a sense of the Seventies. Especially the Seventies in California. I like Jean Dixon's *I Book of Common Prayer*. *Lying Low* explores the consciousness of three women: Theo, a sixty-year-old former dancer who now runs a boarding house in a university town outside of Sacramento; Ouida, a naive and impressionable Brazilian housewife who resides at the house; and Marybeth, a young, an underground revolutionary who is lying low, also a resident at the boarding house. Marybeth, we learn late in the novel, has been underground for years. She participated in blowing up a laboratory where a new form of napalm was being developed. A night worker at the lab was killed in the explosion.

The main events in the novel can be summarized in short space. On Wednesday Marybeth runs into a man named Chuck Sweet, an old high school friend from her home town in Iowa. Afraid that her cover is blown, on Thursday she leaves the boarding house to go to a friend's home. She agrees to take care of the friend's child for a while. Meanwhile, Chuck Sweet goes to the boarding house to call on her and asks for her by her actual name. Marybeth gets involved in an accident she leaps from a moving vehicle with the child in her charge and returns to the boarding house. On Friday she decides to give herself up, but Theo, who now knows her true identity, contacts Chuck Sweet to see if he will talk her out of it. The little boy she is watching runs away and is found. Marybeth has sex with Chuck and the reader finally discovers the nature of her crime. On Saturday Ouida throws a Brazilian-style party, which turns into a fiasco and something truly terrible occurs. The novel ends with Ouida trying to make sense of everything that is happening.

The plot has considerable thickening

around each of these events, but it is surely Johnson's style and technique, and not the plot, that makes this novel so distinctive. One hallmark of that style is continuing shifts of point of view. At one moment we are looking into Theo's mind, at another Marybeth's, and at another Ouida's. While this manner of writing is by no means original with Johnson, she utilizes it extremely effectively and almost unobtrusively. Again and again it enables her to point out discrepancies between the "surfaces" of reality and how her characters perceive those surfaces. Each of the characters actually knows more about the others than the others believe is the case. It is as if there is a one-way mirror surrounding the inner state of each character, enabling that person to look out but preventing others from looking in. This, of course, how all of us relate to the world around us. Theo, for example, makes these observations about her brother Anton and Ouida:

"We can none of us talk to each other, she thinks, running up the stairs while Anton remains behind in the kitchen, probably musing himself a drink. We can none of us talk, we might as well be deaf. What would they all do if I really told them what I know about them? I know your feeling of desire for that girl, Anton, and I know you're getting fat, too, don't I see you pushing the fat part of the clep to the side of the plate. Don't I know that Ouida thinks I am alone and too skinny?" As each of the characters' inner lives is laid bare, we realize that it is not only Marybeth who is lying low, but rather the unspoken inner lives of each of us. *Lying Low* is also of interest from the perspective of Stateside fiction: confining the Seventies cynicism. There are many events in the book that invite such a contrast, but I found one particularly incisive. At a grocery co-op's board meeting, the members begin arguing about whether or not they should do away with plastic bags for wrapping produce. The voice of the Sixties, "Can we not dispense with plastic altogether? Have you read how the surface of the ocean is covered in plastic already?"

Plastic, spherules shaped by the waves from the Bubbles and Handprints of the world." The voice of the Seventies. The thing is, these, the shopping problem gets so much worse when we search to brown paper bags for produce. We find it. People slash sticks in the bottom. Johnson is especially gifted at being able to characterize individuals in a single sentence or phrase, and I suspect that what I will remember about this book years from now is a series of one-liners. Of Theo: "She could remember the luxurious feeling of having beliefs." Of Marybeth: "The trouble is, I have no philosophy—no more than a chicken or a goose. To come in out of the rain, that's about all I know." Of Ouida: "Americans do not know how to make a feast. It is in their nature to squander and they do not dance."

I have deliberately avoided comparisons between any of these books because I think the idea of a "best" among them is purely a matter of individual taste, though we surely enjoy the fiction of having a national consensus on matters of taste. I began this essay by pointing out that winning a National Book Award for fiction is a fairly good indication of a book's enduring literary quality. I suppose I should close by noting that the year from *Here to There* to *son* it, *The Catcher in the Rye* did not, the year *Invisible Man* won it. *The Old Man and the Sea* and *East of Eden* did not, the year the committee recognized Bernard Malamud's *The Magic Barrel*, they overlooked J.P. Donleavy's *The Ginger Man* and Vladimir Nabokov's . 1962, probably one of the most influential and important novels of recent times, was not even nominated. Choosing a best of everything each year is an elaborate national party game, and as lovely to play, even though we know how absolutely silly it is. The best fictional work of the year? No question about it—*The World According to Garp*.

NOODLE

(continued from page 7)

time she did this unwillingly on a machine), and then Marcella began to cut the pasta into various forms. This was the highlight of her demonstration. The care she took with each size and shape was reminiscent of movements in the Japanese tea ceremony. She made long strips and short ones; she sliced, she carded the pasta

on a special tool that resembled a small loom; she rolled, she stuffed, she created strings and roses and shells. The craft in her fingertips was centuries old, it appeared effortless.

She had prepared the spaghetti beforehand and her assistant carried it in a large towel. "Pasta should dry on a tea towel to absorb the humidity," she continued, "and when you think it's completely dry, you should allow it to dry one day longer." Marcella popped the spaghetti into rapidly boiling water and in

minutes it was done. The pasta was quickly drained and sauced with Bermuda onions that had been cooking in olive oil, and white wine. Cut, fresh parsley and Parmesan cheese were then added. We were given small portions to sample, along with a glass of white wine. The taste was exquisite.

The pasta was followed by slices of veal and broccoli. For dessert we had ice cream doused with good Scotch and covered with ground, dry espresso coffee. The dessert was served with wine, a red 1967 Barolo,

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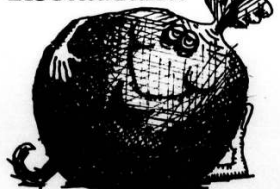
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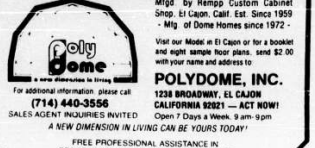
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Off the Cuff

What are your secrets for aging well?



Frank Schosser
Hotel Houseman
Downtown

I like to do little things for people. It always backs up on ya, if you know what I mean. An old man comes around with a cane, tired and lookin' for a place to sit... I find him one. Maybe a guy doesn't have any money to spend, so I give him a newspaper. Or I might go over and get a guy a new pair of trousers if he's needin' 'em. Even though I'm drawing Social Security, I still work a little, it's allowed. I've been at this hotel twenty years, workin' six or nine months and then takin' a layoff. I say do as you please. I'm the last of the Schosser line; my folks died young and I've no ties, so a person can just work just enough to make a livin'.

There's always been a shortage of money but I make out, no complaints.



Floyd Giles
Head-Shop Manager
Mission Beach

I've always tried to progress with the times. When it was Tommy Dorsey, I loved Tommy Dorsey. When it was Elvis, I did that. Then came the Beatles. I read; I go back up to Oregon and have a cup of tea in the student union and talk to the kids. I'm a fourth-generation Californian. My great-grandfather was one of the first robbers at Red Bluff. I've known Kacey for years, went his bail at San Mateo for a pot bust. Every day's an experience and I've only got thirty-eight years left until I'm a hundred. I haven't found anything difficult. I'm blessed with good health, and attitude is a lot more important than any other factor. I drink a lot of beer and still can fit in the suit I graduated from high school in. Just don't get that old attitude; then you get tired and it's all hard work.



Ed Holt
Retired Night Custodian
Downtown

Have a pacifier. In the three years since I've been in San Diego I've seen more folks who lived here their whole lives. I belong to the Zoological Society and Sea World. There's benches galore, and I watch the people and the flamingos. I go up to Heritage Park and see the old houses. I like SOHO. I get a bus pass for eight dollars a month and then even when I don't have any money left to spend I can always go out and get on that bus and ride in the fresh air. Some of these guys brag about how early they got up this morning and then you see them sittin' around snoring all afternoon. For years I wanted to be twenty-one, then I wanted to be sixty-five. Now I'm gettin' Social Security and I've got time to read and all.



Arthur Moore
Retired Machinist
Downtown

You gotta be happy with what you've got. Inflation's gotten so out of hand you live just hand-to-mouth anyway, so don't complain. I've enjoyed my life, but right now my entertainment's a little limited 'cause I had this stroke. I used to do packakin' in Arizona. I did a lot of walkin'—carryin' my food n' water n' bedding—but I was out one day when it was too hot, 116 degrees that day. A deputy stopped me supposedly for walking on the wrong side of the road but really just to give me a lift to the campground. I set up a tent and the next mornin' I couldn't get out of the tent from the stroke. Had to leave my sleepin' bag, tent, canteen, and all I had there and went to the hospital. Now it takes me a half hour just to get up the stairs. But I've no complaints.



Harry Bushing
Retired Grocer
Mission Beach

Never retire. A doctor once told me that. Give me a good piece of rock n' roll and I'll live all over the place. I'm striving for the year 2001, then I'm going to leave an island in Tahiti, get myself a tent and a little rowboat, and I'll write my book. I was born in 1900 and I've got a lot of stories to tell. I've remained active as much as possible and intend to keep at it. Have an aim you want to fulfill for longevity. I've made it my business to have a continuation of activities.

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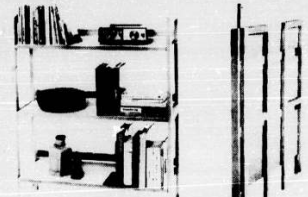


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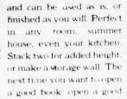
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Reader's Guide to

(continued from page 11)

The "Bride Stripped Bare" to "bizarre golden-rodie" comparisons such as "These Foolish Things," "Another Time, Another Place," and "Let's Get Together."

No matter what the context, whether it's an original composition or a remake, Reilly brings romance in a cold, somber style that suggests defensible comparisons with Earl Joyner, Fitzgerald, Patti and Antonio. Like those for him.

Reilly, he knows what he is whining about. Just listen to "Every Dream a Heartache," "Mother of Pearl," "The Thrill of It All," "Love is the Drug," and "Just Another High" for proof.

Reilly Music has not toured together for over two years, but as they claim, they "simply suspended collective activity to find time for various solo projects." In that interim, guitarist Phil Manzanera, reedist Andy Mackay, and drummer Paul Thompson had

chances to indulge their own talents and submerged together again, with bassist Gary Tibbs and keyboardist Dave Sinner replacing John Wetton and Eddie Jobson. I can't say for sure if their reincarnation or their new album will endear more hearts than before, but I would not doubt it. After a great deal of sea-saw speculation over their planned appearance, Reilly Music is firmly committed to a Sunday evening date at SDSU's Montezuma Hall.

The other show this week pale in comparison. The most interesting alternative is, unfortunately, on the same Sunday night. Reedist and futurist Buddy Collette, a central figure in the unfairly disparaged West Coast jazz scene (Eric Dolphy and James Newton are among his former proteges) will be at UCSD's Mandeville Auditorium. Also that night, trumpet and flugelhorn player Bruce Cameron promotes his new album at the Catamaran.

In this age of disco domination it is pretty hard to find new quays to take potshots at. One I have to say is on with a vengeance is the rash of rock and roll extinctions ("Beatlemania," "Beatle Fever," "Travis Tector," and, of course, the 228 Elvis simulators). Jim Hendrix, another fallen hero who had the good manners to die that he might provide employment for thousands of copycats, will be immortalized this Friday and Saturday at the Catamaran by Randy Hansen's Machine Gun. According to the notices preceding him, Hansen "fully captures the spirit and imagination of Hendrix." This may or may not be true; I haven't seen him. What I do feel, however, is that such unabashed mimicry is indicative of some sort of disorder, severely created development, perhaps, or some as yet unidentified form of neophilia.

Hansen may be good, but I wish little does a good Jimmy Stewart, too. Is this art or just confusion? While on the general subject of nostalgia, Jon and Dean built some tired bars at the Roy Theatre with Papa Doo Run Run. Saturday. Also at the Roy, the jazz group Spyro Gyra appears Friday. Remaining shows include the East/West Band and Foot at the Grossmont College Student Center on Friday; Thanks and Butch Lacy at SDSU's Montezuma Hall, Saturday; Jazzbo, a Cleveland group, Sunday at El Amigo Plaza in El Cajon; and Hammond organist Theodore Levin Burke, tonight, Thursday, at Callegras.

— Steve Escamada

the Music Scene

The Music Scene is compiled every Friday. Please call 298-7468 by 5 p.m. Friday to let club entertainment. Send concert information and photos to READER MUSIC SCENE, P.O. Box 80803, San Diego, CA 92138, or call 235-4036. Information must be received by the Friday preceding the Thursday issue to insure inclusion.

San Diego Concerts

Theodore Navin Burke, Steve Roberts and David Sternbach: Callegras, Thursday, April 19, 8 p.m., 503 University Avenue, 295-1600.

Randy Hansen's Machine Gun: Catamaran, Friday, April 20 and Saturday, April 21, 9 and 11 p.m., 3999 Mission Boulevard, 488-1081.

Spyro Gyra: Roy Theatre, Friday, April 20, 7:30 and 10:30 p.m., 4642 Cass Street, Pacific Beach, 488-3303.

East/West and Foot: Grossmont College Student Center, Friday, April 20, 8 p.m., 466-1700.

Jon and Dean and Papa Doo Run Run: Roy Theatre, Saturday, April 21, 8 and 11 p.m., 4642 Cass Street, Pacific Beach, 488-3303.

Jeff Lorber Fusion and Storm: La Jolla Museum of Contemporary Art, Sunday, April 22, 1 p.m., 700 Prospect Street, 454-9717 or 459-1404.

Old and New Dreams and the Butch Lacy Quintet: La Jolla Museum of Contemporary Art, Sunday, April 22, 7:30 p.m., 700 Prospect Street, 454-9717 or 459-1404.

Bruce Cameron Jazz Ensemble featuring Shrinie Cavalario: Catamaran, Sunday, April 22, 9 p.m., 3999 Mission Boulevard, 488-1081.

Jazzbo: El Amigo Plaza, Sunday, April 22, 6:30 p.m., Second and Broadway, El Cajon, 465-0809.

Buddy Collette: UCSD Mandeville Auditorium, Sunday, April 22, 8 p.m., 452-3229.

Roxy Music featuring Bryan Ferry, Phil Manzanera, Andy Mackay, and Paul Thompson: SDSU Montezuma Hall, Sunday, April 22, 8 p.m., 286-6947.

13th Annual Folk Festival: SDSU Montezuma Hall, Wednesday, April 25 through Sunday, April 29, 8:00 p.m., Sunday, 12 p.m., 286-6947.

Ramsey Lewis Trio: Catamaran, Friday, April 27 and Saturday, April 28, 9 and 11 p.m., 3999 Mission Boulevard, 488-1081.

Air with Art Lande and Rubia Patti and David Henderson: La Jolla Museum of Contemporary Art, Sunday, April 29, 1 p.m., 700 Prospect Street, 454-9717 or 459-1404.

Julian Priester/Eddie Henderson and the Charlie McPherson Quintet: La Jolla Museum of Contemporary Art, Sunday, April 29, 1 p.m., 700 Prospect Street, 454-9717 or 459-1404.

Ted Picou Quartet: Thursday, 8:30 to 12:30; Friday & Saturday, 9:30 to 1:30.

Sammy Tritt: Hollis Gentry.

Gary Nieves: Ella Ruth Piggee.

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Herbie Hancock: Catamaran, Monday, April 30, 9 and 11 p.m., 3999 Mission Boulevard, 488-1081.

Lou Reed: Roy Theatre, Tuesday, May 1, 7:30 and 10:30 p.m., 4642 Cass Street, Pacific Beach, 488-3303.

Lee Michaels: Catamaran, Wednesday, May 2 and Thursday, May 3, 9 and 11 p.m., 3999 Mission Boulevard, 488-1081.

Hubert Laws: SDSU Montezuma Hall, Wednesday, May 2, 8 p.m., 286-6947.

Bobby Bradford and John Carter with Bina and James Newton and Anthony Davis: La Jolla Museum of Contemporary Art, Sunday, May 6, 1 p.m., 700 Prospect Street, 454-9717 or 459-1404.

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Anchorage Fish Company, 5450

La Jolla Boulevard, La Jolla,
459-6334. Gary Hackett,
contemporary, Wednesday
through Saturday, Joe Morillo, jazz,
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Anthony's Harbor, 1355 North
Harbor Drive, Harbor Island,
232-6358. Danny Salinas, pop,
Tuesday through Saturday.

Antonio's, 822 National Avenue,
National City, 477-2208. Disco
nightly.

Antonio's Hacienda, 700 North
Johnson Avenue, El Cajon,
442-9827. Neutral Ground,
contemporary, Tuesday through
Saturday.

Affinity, 2595 Ingraham Street,
Mission Bay, 224-2434. The
Gathering, contemporary,
Tuesday through Saturday.

Boachanal, 8022 Clairemont
Mesa Boulevard, Clairemont,
560-8022. Bill Bros., rock,
Thursday, Caulfield, hip-hop 40, Friday
and Saturday, Jim Soules,
hip-hop if, Monday, Bill Bros., rock,
Tuesday through Thursday.

Bahia, 998 West Mission Bay Drive,
Mission Bay, 488-0551. Mercedes
Lounge, Kik Bales, dancing,
Tuesday through Saturday, Piano
Lounge, Johnny Pima,
contemporary, Friday and
Saturday, Bahia Belle, Ralph
Vasco, guitar, Friday and
Saturday.

Barbary Coast, 2431 Pacific
Highway, San Diego, 233-7359.
Disco nightly.

Bar X Ranch House, 119 East
Broadway, Vista, 724-0510.
Country, Tejano, country and
western, Friday through Sunday.

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

Billy Up Tavern, 143 South
Cedros, Solana Beach, 481-0022.
Noel Heartbreak, contemporary,
Friday and Saturday.

Billy Bones Restaurant, 959
Hemlock Street, Pacific Beach,
272-2780. Paul Gregg,
contemporary, Wednesday
through Saturday.

Black Angus, 707 E Street, Chula
Vista, 426-2200. Summertime,
contemporary, Monday through
Saturday.

Black Angus, 1000 Groves
Avenue, El Cajon, 448-5056. Tex,
contemporary, Monday through
Saturday.

Black Angus, 5247 Kearny Villa
Road, Kearny Mesa, 279-3100.
Cabe Lapina, contemporary,
Tuesday through Saturday.

Boathouse, 2040 Harbor Island
Drive, Harbor Island, 291-8010.
California, contemporary,
Wednesday through Saturday,
Sandoval and Spive,
contemporary, Sunday and
Monday.

Boon's, 2888 Pacific Highway,
291-8555. East/West Band,
contemporary, Tuesday through
Saturday, Bill Brockie, comedian,
Sunday and Monday.

Boatyard's Old Place, 1205
Prospect, La Jolla, 459-4260.
Steven Voss, contemporary,
Tuesday through Saturday, John
Baker, contemporary, Sunday,
contemporary, Sunday and
Monday.

Cafe Del Rey More, 1549 El
Pardo, Balboa Park, 234-8511.
Morning Thunder, contemporary,
Tuesday through Saturday, Christi
Motta, pop, Sunday.

Cafe Jorango, 4627 Mission
Boulevard, Pacific Beach,
272-1781. Indian Joe, folk, Thursday
and Saturday, Jackie Lowell, folk,
Friday.

the Music Scene

Callaghan's Piano Lounge, 3102 Fifth
Avenue, Hillcrest, 298-9495. Gil
Warner, piano, Wednesday
through Saturday.

Carlos and Charlie's, 5530 La
Jolla Boulevard, La Jolla, 454-0318.
Disco nightly.

Cask and Cleaver, 140 South
Sierra Boulevard, Solana Beach,
488-8238. Rick Norris and Jamie
Faulk, contemporary, Wednesday
through Saturday.

Cask and Cleaver, 2329 Center
City Parkway, Escondido,
741-0424. The Boss Went Home,
contemporary and country rock,
Thursday through Saturday.

Castaways, 10757 Woodside
Avenue, San Marcos, 449-6700.
Zieland, rock, Tuesday through
Saturday.

Celebration, 4473 30th Street,
North Park, 459-1971. Dancing,
Friday.

Charlie Home Lounge, Winner's
Circle Lodge, 500 Via de la Valle,
Del Mar, 755-6666. Daniel and Mel,
country, boogie, disco, Tuesday
through Saturday.

Chateau, 3623 College Avenue,
San Diego, 582-3620. Boacha-la,
contemporary, Wednesday
through Sunday.

Chuck's Steak House, 1403 East
Valley Parkway, Escondido,
745-5100. Bird and MacDonald,
contemporary and folk,
Wednesday through Saturday.

Chuck's Steak House, 1250
Prospect Street, La Jolla, 454-5325.
Zoo, jazz, Friday through Sunday,
Dance of the Universe with Elio Ruff
Piggee, jazz, Monday through
Thursday.

Comedy Store, 946 Pearl Street,
La Jolla, 454-9718. Lolita, Lois
Pomfield, Dianne Nichols, and
Mitchell Walters, comedians,
Tuesday through Saturday.

The Corporation, 380 N. El
Camino Real, Poway (Fountain Road),
Encinitas, 942-1675. Disco nightly.

Country Bumpkin/Ames, 1862
Palm Avenue, Imperial Beach,
426-1161. Country, Casanova,
country, Wednesday through
Sunday, Duck-tail Revue,
nostalgia, Monday and Tuesday,
The Stephens Bros., country,
Tuesday through Saturday, Disco,
Tuesday through Saturday.

Crossroads, 345 Market Street,
downtown, 233-7856. Sammy Tritt
 Trio featuring Elio Ruff Piggee, jazz,
Thursday through Saturday, Butch
Lacy, jazz, Sunday.

Crystal's Emporium, 500 Hotel
Circle North, Mission Valley,
291-7131. Disco nightly.

Daisy's Lounge, 416 Clairemont
Mesa Boulevard, Clairemont,
272-5661. Roland Klotz,
contemporary, Monday and
Tuesday.

Dick's of the Beach, 327 North
Highway 101, Solana Beach,
755-7572. Bratz, rock, Thursday
through Saturday, Johnny Almond
with Shingee Cargo, rock, Sunday,
Lilien, contemporary, Monday
and Tuesday, King Biscuit, blues,
Wednesday.

El Amigo Pasa Restaurant &
Ballroom, 1340 Broadway, El
Cajon, 442-0537. The Swing Set,
music of the 40's, Friday, Joaquin
Diezendorf, Sunday.

Harmon's, 1750 La Jolla Village Drive,
La Jolla, 459-0541. Jon Taber and
Dave Rogers, contemporary,
Tuesday through Saturday, John
Small, contemporary, Thursday
through Monday.

It's Club, 6 Hensley, downtown,
237-6475. Disco, Friday through
Sunday.

Freelance, Washington at Centre
City Parkway, Escondido, 745-1931.
TNT, top 40, Monday through
Saturday, Dr. Downs, hip-hop,
Thursday, disco nightly.

Halligan's, 5373 Mission Center
Road, Mission Valley, 291-8635.
Disco nightly.

Gold Coast Lounge, Town and
Country Hotel, Mission Valley,
291-7131. Brighter Days,
contemporary, Tuesday through
Saturday.

Haley, 4258 West Point Loma
Boulevard, Loma Point, 225-7559.
Southwest, rock, Tuesday through
Saturday, Bratz, rock, Sunday and
Monday.

Halligan's, 4325 Ocean
Boulevard, Pacific Beach,
274-3474. Ron Bolton Group,
contemporary, Tuesday through
Saturday.

Humburguesas, 4016 Wallace
Street, Old Town, 295-0584. Melissa
McCroskey, guitar and vocals,
Sunday through Tuesday, Doyle
and Mosher, contemporary duo,
Wednesday through Saturday.

Hannibal, 2270 Hotel Circle North,
Mission Valley, 297-1181.
Affirmation, contemporary,
Thursday through Sunday, Jannah
Williams, contemporary, Monday.

Harpoon Henry's, 2725 Shelter
Island Drive, Shelter Island,
224-8242. Alex Stetzer,
contemporary, Friday and
Saturday.

Hill House, 2730 Via de la Valle,
Del Mar, 755-6614. Connor and
Dallon, contemporary, Tuesday
through Saturday.

Hilton Cargo Bar, 1775 East
Mission Bay Drive, Mission Bay,
275-4010. People Movers, disco
and top 40, Tuesday through
Saturday.

His Place, 740 South Escondido
Boulevard, Escondido, 741-1165.
Brian McKinley, contemporary,
Friday and Saturday.

Horse Shoe Tavern, 7664
Broadway, Lemon Grove,
459-6344. Chaser, rock, Thursday
through Saturday.

Hungry Hunter, 1221 Vista Way,
Oceanside, 433-2633. Checkfield,
contemporary and soft rock,
Wednesday through Saturday,
Harmony, contemporary and
country, Sunday through Tuesday.

Hungry Hunter, 2445 Hotel Circle
Place, Mission Valley, 291-8074.
Kevin Brown, contemporary.

Inundary through Saturday,
Ivanhoe, 14240 Poway Road,
748-7531. Disco nightly.

Ivy Sam, 911 Camino del Rio South,
Mission Valley, 296-6329. Vel and
Cory, contemporary,
Tuesday through Saturday.



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LA JOLLA JAZZ FESTIVAL '79

| SUNDAY, APRIL 22, MATINEE | SUNDAY, APRIL 29, MATINEE |
|---|---|
| JEFF LORBER FUSION <i>Keyboardist/Composer. Lorber combines contemporary jazz with rock elements, rich in Latin and funk fusion, soaring with sophisticated harmonies and soulful melodies. His album, "Soft Space," was the largest selling ever of the Inner City label. The album was also voted "Sleeper of the Year" by Cashbox Magazine. Given four star review in Downbeat. Joined by Dennis Drummer—tenor and soprano sax, Danny Wilson—electric bass, and Dennis Bradford—drums. San Diego premiere.</i> | AIR (FEATURING HENRY THREADGILL, STEVE McCALL, FRED HOPKINS) DAVID HENDERSON (POET) ART LANDE AND RUBISA PATROL |
| STORM <i>Twelve piece salsa orchestra. This San Diego based salsa band has been hailed by Reader critic, Steve Eschman, as "the town's number one Latin jazz band." The 12 man troupe includes: vibraphonist Kiko Coneja, guitarist Guy Gonzalez, and bassist Andy Evaristo. Chances to see them in this capacity are rare and shouldn't be missed whenever the opportunity arises.</i> | JULIAN PRIESTER / EDDIE HENDERSON QUINTET CHARLES McPHERSON QUINTET (FEATURING PETER SPRAGUE) |
| OLD AND NEW DREAMS BAND <i>Old and New Dreams is an universally acclaimed quartet made up of trumpeter Dan Cherry, sax player Dwayne Redman, bassist Charlie Haden, and Eddie Blackwell on drums. All are veterans of the history-making ensembles led by Ornette Coleman. Their playing has been described in the San Francisco Chronicle as "concentrated splendor—essence of notes, chords, emotions, shorthand interactions, things said without saying anything." Besides Coleman, all have done magnificent work with artists as divergent as Carla Bley, Keith Jarrett, Leroy Jenkins, Hampton Hawes, and Alice Coltrane. Only Southern California premiere.</i> | BOBBY BRADFORD / JOHN CARTER QUARTET BINU (FEATURING MARK DRESSER, TYLON DAREJA, JAMES NEWTON) DUET FOR FLUTE AND PIANO (FEATURING JAMES NEWTON ON FLUTE AND ANTHONY DAVIS ON PIANO) |
| BUTCH LACY QUINTET <i>Pianist Butch Lacy is extremely popular on the San Diego jazz scene. This quintet represents his Art Star band comprised of Hollis Gentry on sax, Peter Sprague on guitar and Elio Ruff Piggee on vocals.</i> | OREGON (FEATURING RALPH TOWNER, COLLIN WALCOTT, GLEN MOORE, PAUL MCCANDLESS) BOBBIE LOUISE HAWKINS (AUTHOR) |
| SAN DIEGO BALLET <i>Choreographer Ricardo Montoya has arranged a special fusion of ballet and the music of Butch Lacy's Quintet to celebrate the opening evening's festivities. Assisting Ricardo will be Regina Helmer in a duet performance.</i> | |

ALL SHOWS ARE AT THE LA JOLLA MUSEUM OF CONTEMPORARY ART (SHERWOOD AUDITORIUM)
MATINEES AT 1:00 PM. EVENING PERFORMANCES AT 7:30 PM. TICKETS ARE \$5.00 FOR THE MATINEE, \$8.00 FOR THE EVENING PERFORMANCE.
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Munk's, 3117 S. San Diego Avenue, San Diego, 92108. Monday, Tuesday, Thursday, Friday, Saturday, Sunday.

Monterey Jack's, 1501 Bannock Road, San Diego, 92106. Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, Sunday.

Monterey Whaling Company, 807 S. Camino del Rio South, Mission Valley, 92108. Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, Sunday.

Moonglow, 4615 Chambliss Drive, Chula Vista, 92012. Sunday, Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, Sunday.

Nashville Country, 2933 University Avenue, San Diego, 92106. Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, Sunday.

Navajo Inn, 2015 Navajo Road, San Carlos, 92070. Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, Sunday.

Ocean Beach Inn, 1838 Ocean Street, Ocean Beach, 92071. Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, Sunday.

Odyssey, 4241 West Point Lane, Boulevard, 92008. Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, Sunday.

O'Hangry's, 3710 West Point Lane, San Diego, 92108. Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, Sunday.

Old No. 7 Distillery, 1415 South Santa Avenue, San Diego, 92108. Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, Sunday.

One Night Stand, 2970 Veterans Ocean Blvd., 92070. Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, Sunday.

Organ Power Pizza, 5375 Kearny Villa Road, Kearny Mesa, 92037. Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, Sunday.

Pal Joey's, 5147 Waring Road, Allied Gardens, 92028. Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, Sunday.

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Republika, 3710 West Point Lane, San Diego, 92108. Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, Sunday.

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
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Partners Needed for professional color laboratory. \$10,000 net potential. Lus For 437-9611 or 735-0344.

NEED CASH? Used backpacking equipment. 100% cash. Open Friday & Saturday 25 percent handling. 167-5500. Gap. 167-5500.

FREE JOB TRAINING We pay an employer to train you if you're an out-of-school youth and economically disadvantaged. 078-0411; North County 438-0360.

ATTENDANT/ROOMMATE wanted for male Quasigale, 29 U.S. in town, evenings and weekends. Experience required, must have car, over 21, prefer female. 252-0431.

ATTRACTIVE GIRLS to model for professional photographer. Send me your photo. Blonds and redheads preferred, say I call. 432-4810 for more information and appointment.

TRAINING POSITIONS available in entry-level occupations in retail and service industries for applicants who qualify. Call 432-4810 for more information and appointment.

ARTISTS: Women who can create beauty art to my satisfaction can find a good market through my new distribution venture. P.O. Box 1187, San Diego, 92112.

WILL DO ANY of your odd jobs at reasonable prices. 270-3401.

MASSEUSES: Licensed only, excellent location, clients, pay. All skills available, part or part-time. We need you! Call today. 299-1599.

FISHERS OF MEN: We need to help men find the Partners they need. Contact Ray, Linda or Dave at 283-2891. Address: Lemon Grove or call 434-0800.

PAID JOB SEARCH assistance training and on-the-job training available as you are at the San Diego Career Center. Call for details. 270-3401. Must be CETA eligible.

BIG MOUTH! I can teach you to lead bread instead of a knife. Aggressive, razor-sharp only. Don't miss this one. Call me 274-2601.

FULL TIME TYPIST/RECEPTIONIST for statewide professional association and attorney. Must be fast, accurate, dedicated. 291-7476. Leave message.

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21. AQUARIUS sailboat, outboard motor, trailer, steps. 4. 270-0764.

IMPERIAL BOAT for sale - full hull, sailing 1500, 15' long, 15' wide, 65-hp engine & trailer. \$4500 complete. 432-5932.

SURFBOND Gordon-Smith, 611', 1 month old, 459-8200.

MOVING, MUST sell 13 Camarero. Aqual, older but in good shape. 72' beginners surfboard, mens medium weight top. 436-7831.

AVON INFLATABLE boat, 16', 10 men. Asking \$1500. Mercury outboard motor, 50-hp outboard. Asking \$850. 272-1224 or 270-9558.

HOBBIE 18', white, blue, and yellow sails. Trailer and other extras. \$1800. 270-3288.

THE EAST COUNTY Aloha Club meets Thursday nights at 7pm. Charming High School building. Visitors welcome. Please come out or call. 432-5888 or 436-7831.

SKI/BOAT, custom ChrisCraft, fiberglass over wood, 265 Chevy engine. See to appreciate, best offer only. No hurry to sell. 226-0840 anytime.

SURFBOND For sale G.S. 6' white with wood. Good condition. 454-4541.

RIFLE - 3006 Springfield Sporting with 3.7 variable scope. \$135. Remington 1100 12 gauge. 12' automatic. 1100 after 5pm. 276-6223.

BASEBALL GLETS, 3 pairs of cleats, 2 size 7, and 1 size 8, for boys or girls, offer. 459-6520.

3 HP BRITISH Seagull outboard motor, 1500, 15' long, 15' wide, 65-hp engine & trailer. \$4500 complete. 432-5932.

SCUBA TANKS, twin 42 Healthways, steel, 1500 lbs. twin 42 Healthways, steel, 1500 lbs. twin 42 Healthways, steel, 1500 lbs. 272-1224 or 270-9558.

JODGING PARTNER wanted for regular jog. 40 miles a week at 8 or 9 minutes a mile. Mrs. Mena area. Carolyn 378-4538.

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BRAND NEW, 10 Kilo set of weights, incl. barbells and dumbbells. \$15. Electric barbell set \$15. 744-4007 after 5pm.

DIVING GEAR, wet suit, knife, depth gauge, etc. \$150 takes it. 370-3868.

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EUROPA 90 Kilo set, 2000; Kilo set, 2000; Kilo set, 2000. 437-5568 evenings.

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28 CHILDS cruising Camarero. Superior condition. \$1350. 459-0928.

GOLF CLUBS, Ben Hogan Apex 1, 3 & 4 woods, 2.9 iron, PW, putter, bag, travel cover. \$150. 437-5568 evenings.

18' BALBOAT, Mission Bay, sail, mahogany new, 18' long, 18' wide, 18' high. 432-5932.

28 STAR BALBOAT, moving, must sell, partly conditioned, make offer. 755-5458.

DEEP SEA DIVING HATCHES 1 Kirby Morgan 18', cherry, 2 Aquatic brass, rare. Must sell. 222-5468.

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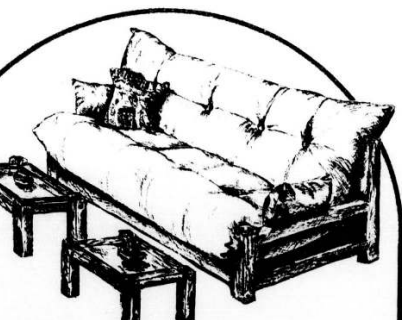
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Complete selection of fine quality pillow furniture, solid wood unit, tables and accessories...

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CORNER OF GARNET AND HAINES
1477 GARNET AVE. PACIFIC BEACH
Showroom open seven days a week!
270-1141

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28 STAR BALBOAT,

FEMALE ROOMATE, share 3 bedroom 2 bath Pacific Beach house. Near, mature, non-vegetative garden. \$1500/mo. First \$70 deposit. Available May 1. Nancy 270-9770 evenings.

FEMALE ROOMATE wanted for large 2 bedroom house in Mira Mesa. Fireplace, fenced yard, washer, dryer. Pet considered. 271-9252.

FEMALE ROOMATE wanted to share 3 bedroom, 2 bath Claremont home. Must be neat, clean, quiet, non-smoker. Washer, dryer, large backyard. Fireplace. \$150/274-4908.

HOUSEMATE wanted male or female. Responsible non-smoker over 25. \$150/242 for room in large, quiet, congenial. Includes home. 814 Dora Drive. 438-6701.

ROOMMATE to share large Golden Hills house with 2 males. Central location on quiet cul-de-sac. Sunlight, fireplace. \$135 plus utilities. 232-1912 evenings or weekends.

CHRISTIAN PARTNER share La Jolla view home with lady 37. Consider lady child, pet. Rent negotiable. 454-2845.

OPENMINDED ROOMMATE needed to share my condo, own room with private bath, pool, tennis, start May 1. \$150/month plus utilities. 569-9233 keep trying.

YOUNG MOTHER with 13 year old wishes to share 2 bedroom, 2 bath condo with female, non-smoker. \$150 plus 1/2 utilities. 904-545, Claremont.

ROOMMATE, small, private entrance. Large house, quiet, beautiful, non-vegetative gardens. Organic garden eggs, goat milk. \$150/month. 1/2 utilities. 550 deposit. No pets. Santee. 458-4408.

WANTED: Large bedroom, own bath, house, ocean, Mission Hills, near State College. Will move in or call to hunt together. Craig 439-7218 evenings or 741-6532 days.

FEMALE, 30s looking for responsible roommate for 2 bedroom, 1 bath apartment in Ocean Beach. Available for May and June only. \$150/month, in advance. Prefer vegetarian, non-smoker. 224-0495 evenings. Keep trying.

ROOMMATE wanted, female, to share new 2 bedroom, 2 bath condo in Mission Valley. \$200, non-smoker. 585-1399 or 276-5451.

FEMALE ROOMMATE to share 2 bedroom Pacific Beach house with phone yard June 1. \$130 per month plus 1/2 utilities. Must be comfortable and financially responsible. Elaine. 211-875-0678.

MALE CHRISTIAN roommate wanted for large two-bedroom in Escondido. Pool, non-vegetative garden. \$1500/mo. First \$75 deposit. 473-3226 after 6pm. Keep trying.

WOMAN HOUSEMATE wanted mature professional beach house. Very intelligent, attractive. Small one bedroom cottage one block from wind and sea. Yard and fence. \$100. Craig 454-6554.

ROOMMATE wanted to share very nice 3 bedroom condo near University Towne Center. \$120 plus 1/3 utilities, own room. 445-1186 evenings or 452-0227 days.

ROOMMATE wanted to share 3 bedroom house/condo near UTC. Own room, pool, patio, balcony off room to rent. \$160, smoker. OK. Prefer student. 455-7058.

SHARE HOUSE, independent working adults. We like openness, honesty, equal rights, natural foods, gardening, meditation. No smoking, no indoor pets. Claremont. Bend, Vicki. See 292-4195.

CONDO to share, 2 bedroom in Tamarack, washer, dryer. Responsible non-smoker only. \$200 plus 1/2 utilities. Terry 560-8012 after 6pm.

SHARE OUR mellow household. Plush townhouse, tennis, pool, jacuzzi. We want a non-smoker 30 years or older. \$130/month. \$150 utilities. 569-9233 keep trying.

FEMALE to share large furnished home apartment with heated pool, jacuzzi, laundry in Lamor. Own room, near all. \$100/month. 805-485-1116 or 233-4329.

FEMALE ROOMMATE, over 21, 3 bedroom apartment in Pacific Beach. \$150/month. \$150 monthly 1/2 utilities. 438-6701. Theresa. 274-6161 evenings & weekends.

ROOMMATES wanted to share lovely 3 bedroom house near State College. Cooperative environment. Prefer clean, no-litter non-smoker. No pet. 289-7068.

FEMALE, mid-twenties, vegetarian and non-smoker preferred for roommate 3 bedroom home. High heels house with yard. Desires security, intelligent, employed individual. \$150 a month. Joanne 281-0554.

HOUSEMATE needed for 3 bedroom Pacific Beach house. 2 bath townhouse in La Mesa. Pool, jacuzzi, sauna, air conditioned. \$1400/mo. 274-6161.

TWO FEMALE roommates needed for quiet country home in Lakeside. Great rooms, very green and clean. Only \$500. 289-6271 or 299-3282.

YOUNG, TAME and healthy Noddy Conure, very green and clean. Only \$50. 289-6271 or 299-3282.

GOOD HOME NEEDED for AKC registered 3 year old German Shepherd doghouse. \$500. \$50 deposit. \$1500/mo. First \$100 deposit. Call 454-5496, leave message if no answer.

HAIRY PENELOPE complete with good home. \$500. \$50 deposit. \$1500/mo. First \$100 deposit. Call 454-5496, leave message if no answer.

MALESE PUPPY for sale, male, 8 weeks old. 225-0778.

BORDER COLLIE, 2 years, male, excellent stockdog prospect. ABC registered, asking \$35. 275-0527.

PUPPY for sale, darling 16 English Shepherds, 1 English Setter, female 6 months. \$10 to good home. 452-1600.

RENOVATED ANIMAL part and whole wants to part with pet, any medium. You must agree before you buy. Member A.P.D. P. S. 805-455-0384.

KITTEN, male, good 6 months old, black, beautiful, nice disposition. Must give away to good home since I've moved to an apartment that does not allow animals. 452-0452.

OSCAR for sale, perfect health, red, not tiger, 7-8 specimen. Raised alone, excellent show fish. \$30 firm. 453-8221 evenings only. 270-279-1000.

10 GALLON AQUARIUM, plus everything for sale. \$100. 453-3309.

PUPPY wanted to share birthday April 23. Danville, affectionate, playful, consider. Danville or part. 225-8705 after 6pm. If not answer, hang up.

WANTED, male, white (preferably) boy. Peak-up for breeding. 2005-7131 or 453-3175.

FREE COLLIE Purebred - free to good home. Very gentle, beautiful. 272-7139 or 453-3175.

PERSONAL female desires a male for pick of her. 280-7447 before 6pm.

1 GREEN BIRD Aquatic, male, healthy \$800. 40 gallon fish tank, heater, filter, hood, and all. \$150. 453-3309.

FREE COLLIE Purebred - free to good home. Very gentle, beautiful. 272-7139 or 453-3175.

MALE SIBERIAN husky, black and white, blue eyes, 2 years old, trained, friendly pet. papers, perfect for breeding. \$200. 453-0654.

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