

**NORTH PACIFIC BEACH** near La Jolla. 2 bedrooms, furnished. 1-2 guest adults, no pets. \$370. 807 Agate. 459-1300 evenings/week.

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**1 BEDROOM** 2 bath, unfurnished condo, near downtown, independent. Dining room, den, laundry room, pool, tennis, patio, small yard, jacuzzi. \$600. December/January. 563-1283.

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**2 WEEKS** free rent, beautiful new 2 bedroom, 2 bath townhouse, close to Paradise Hill, dishwasher, stove, drapes, patio, tennis, volleyball, covered parking. 274-4654.

**\$495 LARGE 3 bedroom** 1 1/2 bath condo in University City. 452-0513.

**\$475 MISSION** furnished condominium in Mission Valley. 2 bedrooms, 2 bathrooms, fully equipped. Reserve now for rent. 453-4556.

**800 BIG BEAR** Walk to slopes from cozy mountain cabin. Sleeps eight. Knotty pine interior, natural log exterior, fireplace, fully equipped. Reserve now for rent. 453-4556.

**NORTH PARK** Large one bedroom, nice central complex, laundry, carpets, drapes, oven and refrigerator. Adults, no pets. 481-4174. (Key in Key in N) 453-7173 or 568-3855 \$250.

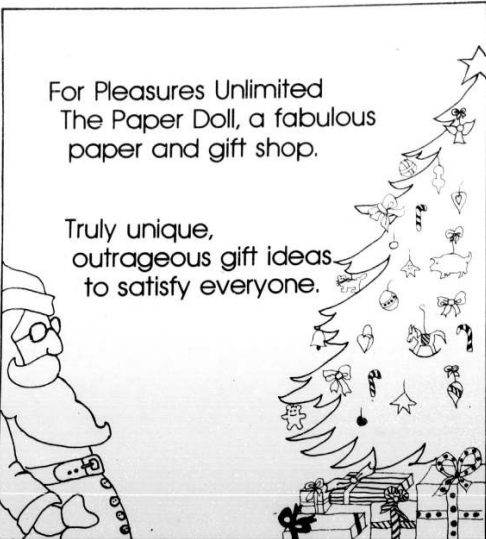
**\$425 QUEEN WATERBED** with book shelves and padded sides. Moving, must pay off by 12:00. Ask for Lisa. 286-1173 day or 481-8786 evenings and weekends.

**HOUSE FOR RENT** 2 bedroom house in South Mission Hill. Hardwood floors, second back yard and fireplace. \$365 per month. 291-9484 or 271-5453 evenings.

**NORTH PARK** New three bedrooms, two baths. Carpets, drapes, dishwasher and stove. Fireplace, garage. \$600. 3604 Nite. May need deposit 453-7173 or 568-3855.

**\$260 2 BEDROOM** 1 bath in Ocean Beach. Available now at 5028 Muir Street. 2 blocks from ocean. Call Mary 459-1913 or leave message at 454-0387.

**4 BEDROOM** Allied Gardens home, near shopping, recreation facilities and SDG. Fully furnished. Available January 1. \$400. Dave. 235-2878 before 5, 583-6816 after.



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FOR SALE by owner. Pacific Beach luxury condo. \$73,000. 1 bedroom, private patio, swimming pool, jacuzzi, sauna, security building, close to all shopping, owner will carry financing. 272-5262 before 8am or after 10pm.

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**DRESS SHOP** with attached apartment on Garnet. \$400 for the shop, furniture and take over lease of \$295/month. 578-4592, 222-8504 ext. 722.

**CONDO FOR SALE** Pt. Loma, view unit, 2 bedroom, 2 bath, 1000 ft. Panoramic. \$82,000. Owner broker. 454-1230.

**MIRA MESA 2 STORY**, new bedroom, 1 1/2 bath townhouse. Pool, fireplace, dishwasher, \$11,000 down, assume 12 percent loan on \$67,000. No qualifying, no agent. 578-4592, 222-8504 ext. 722.

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**BEAUTIFUL ALL-WOOD** ocean view home in South Oceanside. 3 bedroom, 2 bath, 1700 sq. ft. Near beach, schools, stores, assumable 18 percent. \$125,500. Ask 439-8093.

**LESS THAN CAPRI** Pacific Beach deluxe one-bedroom condo. 700 sq. ft., ocean view, all amenities, security, principals only. 254-6114. 274-2688.

**EAST VILLAGE BUNGALOW** for sale by owner. 1 bedroom, 1 bath in University Heights. Quiet neighborhood, just steps from busline and shops. \$65,000. 296-9921.

**FOUR REFRIGERATED** beach units in good area of Ocean Beach. Great, easy rental. \$100,000. Owner may carry. Rk 294-9879 evenings.

**THREE HOUSES** on large lot. 39th Street, steps from bus line on University. Rental fee. 2027 Market St., then call 272-1988 or 758-9062.

**RETIRE WITH INCOME** Duplex. \$54,000. Two bedroom plus one bedroom. One by 2027 Market St., then call 272-1988 or 758-9062.

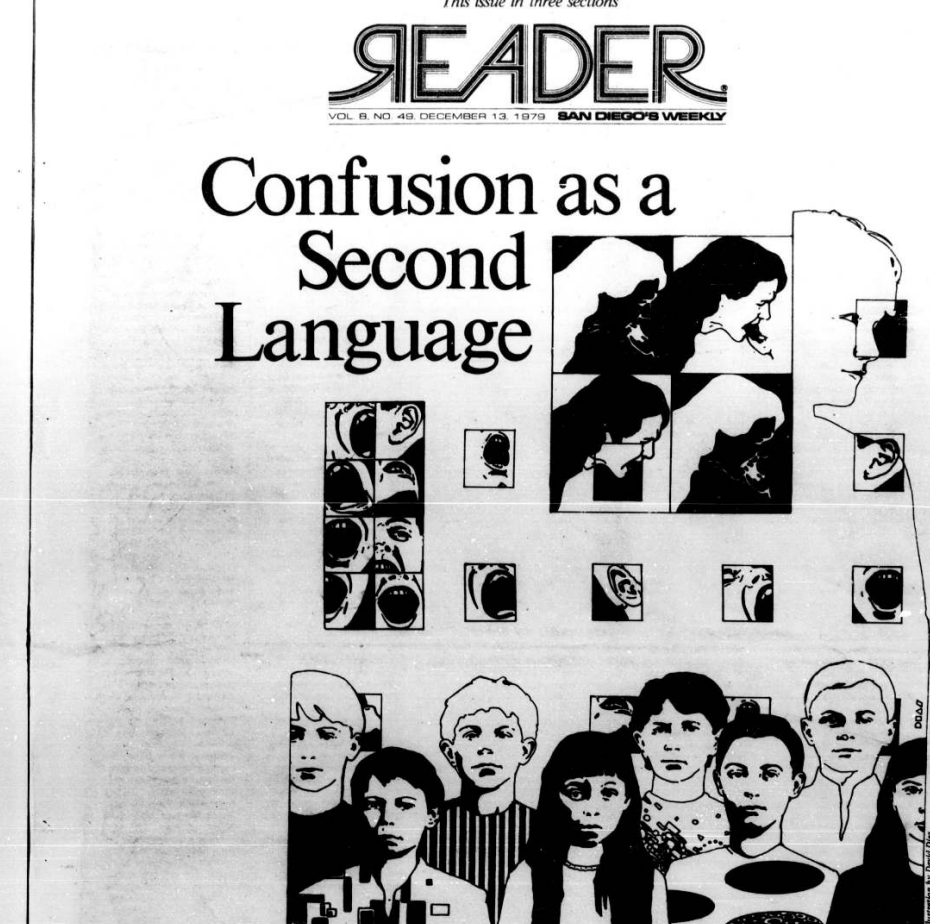
**CONDO FOR SALE** \$79,000. 2 bedroom, 2 bath, 2 garages, Loma Point, pool, jacuzzi. 222-4412 or 222-8783.

**MIRA MESA** 3 bedroom, 1 1/2 bath townhouse. 1250 sq. ft., fireplace, pool, dishwasher, \$11,000 down, assume 12 percent loan on \$67,000. No qualifying, no agent. 578-4592 BH.

**LEVEL BEACH/LA J** 12 miles south of border. All improvements ready to build, underground utilities. 30 year lease, will sell or trade, private. 279-1514.

**4 BEDROOM** 3 bath, travel near Boulder, Colorado. Magnificent mountain view. Available. May 1980. Details 270-9135 (303) 466-0938.

**POINT LOMA** new condo by owner. Close to all plus amenities. 10 percent assumable loan available. Flexible in price and financing. 224-0336.



## Confusion as a Second Language

If America is still a melting pot, should standard English be the main ingredient?

This is a test. You are standing in Room 36 at Encanto Elementary School where Diane Moss-Curry is the teacher. Encanto is the San Diego neighborhood just east of Lamon Grove; it's run-down and barren but it has a certain rural charm, and it's one of the most integrated sections of the city. About half the kids in this classroom are Mexican, but several are Anglo, and near the window sits a pensive, watchful black boy. Eighteen of the classmates started school speaking mostly Spanish while thirteen could speak English. Now, this is America where public education is the law of the land so here's the first question: how do you educate all of them equally?

Inside Moss-Curry's classroom, where you can look out the window and watch the American flag fluttering, only Spanish is spoken. Moss-Curry is an Anglo but she speaks fluent Spanish (she and the movie smoothly through a routine. First the little children stand with their hands over their hearts and she leads them to pledge allegiance to America—in Spanish. For a few minutes they discuss the day's weather using not a word of English. Moss-Curry calls upon shy slender Lilia to begin the session of *compañir* (show and tell). Lilia shows off the blouse she is wearing and whispers that its colors are "liriodoro, lilien, y café." Next Moss-Curry calls on

(Continued on page 8)

By Jeannette DeWyze

# City Lights

## Just Wait Till Your Teacher Gets Home

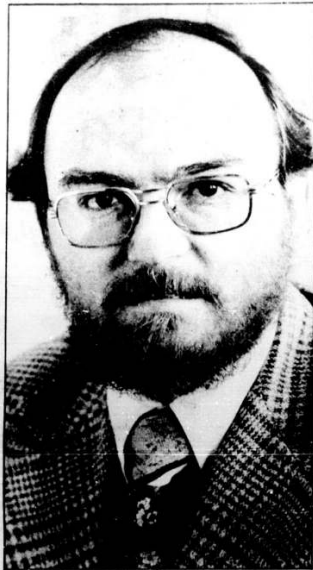
The sagging quality of education is a lot like the weather, everybody talks about it, but... well, it still inevitably rains on the company picnic. But Pete Edwards, a Chula Vista accountant, has vowed not to let poor instruction cloud his son's education. In a move that surprised Hilltop Junior High School officials, Edwards removed his thirteen-year-old son Robert from the institution and for the past four weeks has been tutoring the youngster himself. And, he claims, in two weeks he made more progress with his son than the teachers did all this semester. "In just two weeks," he told the Sweetwater High School District board two weeks ago, "we have gone through five and a half chapters of history and two-thirds of a math textbook. And he has read two textbooks and given me reports." Edwards, who is now facing the possibility of a lawsuit because of his actions, says he is willing to accept the consequences.

When Edwards' son Robert started at Hilltop Junior High last year, it wasn't long before it became apparent that Robert wasn't measuring up, especially in reading. It turned out that the pupil had failed to turn in thirty-two of thirty-four assignments and had out several classes. "My son was not a discipline problem," Edwards maintains. "Robert has a motivational problem. But still, I was never notified of the trouble he was having. Although Edwards later met with the teacher to discuss the situation, the problem remained. A second meeting resulted in Edwards threatening to pull Robert out of school. Robert flunked the class.

But Edwards wanted to head off a similar problem when the boy made up the class this current semester. "I gave him my full support," Edwards says. "I helped him over the summer, and was hopeful that he'd do all right." But Robert did not do all right. He missed homework assignments. Many of them. But as the boy said later, it's harder to tell your father you missed an assignment than it is your teacher. His midterm report card was a useful proof that the problem remained. "At first I got real upset with Robert," Edwards says. "But then I got angry with the teachers. After all, how much responsibility do they have in this?"

So a meeting was held between the father and William Hawes, the school principal. At first Hawes wanted to examine the psychological reasons for Robert's problem. When Edwards again mentioned pulling Robert out of school, Hawes warned there were laws dealing with such action. "I said I didn't care about this bureaucratic mumbo jumbo," Edwards says. "So I removed him from school and began teaching him at home."

Principal Hawes says it is a parent's right to withdraw a child from school if the child's education continues according to law. "But it is rather unusual for a parent to withdraw his child [under circumstances like Edwards']," he says. "My understanding is that it's illegal unless the child is being tutored by a licensed tutor." That position is backed up by Amos Stokes, district supervisor of attendance and student welfare. "The tutor must spend at least three hours a day with the child, 175 days a year," Stokes says, "and must have the proper teaching credentials. [Edwards] does not have those credentials. If a parent violates that section of the education code, a suit could be filed." Stokes says where threats of similar action have existed in the past, the problem



Pete Edwards

has always been ironed out. Edwards says a meeting is in the works with a district representative to discuss Robert's possible return to school. The parent also says that, for several reasons, he has no plans to put his son in a private school. "The expense, of course, is one consideration," he says. "But I have four children in public schools. It's where their friends are. It's good for them socially." So Edwards wants his son back at Hilltop after he is tutored up to his proper level. "He's almost caught up now," Edwards says. "But once he goes back, I'm not going to rely on the teachers. I'll continue monitoring him. I haven't really been soliciting support on this thing, but so far five or six people have given me some encouragement. They said they thought it was about time someone did something about this mediocre education."

-M.O.

## My Rambler Is Missing

There is only so much that can be done with a 1968 Rambler American with bad brakes. After paying \$300 for it last September, Pam Abbott invested another \$800 in repairs so she could drive it to her night class at Mesa College. It had nearly 85,000 miles on it, but—as they say—it got her where she was going. On Tuesday, November 20, after leaving her daytime job as a legal secretary for a downtown law firm, the twenty-six-year-old Abbott went to her home in Ocean Beach and prepared for her landscape and gardening class ("It's actually called a course in plant propagation," she says). She drove the ten miles to her class in a building just off campus, and parked the old Rambler on Marista Drive about 6:25 p.m. She pulled her keys, locked up, and hurried inside just in time for the ninety-minute course. An hour and a half later, Abbott headed out into the chilly November night to her car—that is, to say, where her car should have been.

As she was to find out later, someone had sneaked into the old Rambler and somehow started the thing. Abbott's car had been stolen. Back in the office of her professor, she telephoned her husband Jeff, who came straightaway and picked her up. When they arrived home, Pam contacted the police. "They got here real fast," she says, "about twenty minutes after I called in." A female officer took a report, offered condolences, and left Pam and Jeff to wonder about thieves and bad luck.

Abbott heard nothing further until the following Tuesday, a week later. "I got a call from the police, and they told me the car was being held at Kearny Mesa Towing on Kearny Villa Road," she says. "They said it was drivable and that I should go pick it up." What the police failed to tell her was that there was a fifty-six-dollar charge for towing and storing the Rambler. The car, as it turned out, had been found six days earlier by the police, abandoned on Genesee Avenue a scant two blocks from where it had been stolen. In between the time the car was recovered and Abbott's notification, the car had been found six days earlier by the police, abandoned on Genesee Avenue a scant two blocks from where it had been stolen. In between the time the car was recovered and Abbott's notification, the car had been found six days earlier by the police, abandoned on Genesee Avenue a scant two blocks from where it had been stolen.

storage charges began adding up. Of course, Abbott says she was thankful the car had been found, but she resented the fact that it took so long to inform her, resulting in increased charges owed to the towing firm. "I started to get very, very angry," she recalls. "Kearny Mesa Towing was able to charge Pam a twenty-six-dollar towing fee, plus five dollars a day storage, based on the firm's city contract to respond to police-initiated towing calls. For the purpose of awarding exclusive police-towing contracts, the City of San Diego is divided into sixteen districts. Kearny Mesa Towing serves the seventh district on a three-year contract, for which it bid \$2577 last year. The contracts—which stipulate a standard, city-approved fee schedule—are for police-requested towing only.

When a stolen car is recovered by police, a routine procedure is followed. "If the owner can claim the car within an hour or so, we'll release the vehicle at the scene," says one traffic officer. That usually occurs, though, in only about five percent of the cases. Otherwise, the proper tow service is called to collect the stolen car and put it in storage. "Usually we try to contact the owner by phone in the next couple of days," the officer says. "And if that doesn't work, we send out a 'notice of stored vehicle' within forty-eight hours to the address on the vehicle registration." If the owner doesn't respond within ten days, the towing contractor can begin lien-sale proceedings. The towing firm contacts Sacramento for approval of the lien sale, which is usually granted in about fourteen days. The car must be advertised for twenty days before auction. After it is auctioned, it must be held for twenty additional days to give the owner a final chance to lay claim to the vehicle. The final responsibility for notifying the owner, however, lies with the police department. "There could be a number of reasons for somebody not being notified of their car being found," another officer said last week. "The present owner might not have registered the car in his name. The vehicle might not have been listed with the police as being stolen. The registration address may not be current. Or it could have been an honest mistake on our part."

Such appears to have been the case with Abbott. "The sergeant who called me after my car was found said they lost my paperwork," Abbott says, "and that's why it took them so long to get in touch with me." When she arrived at the storage yard at 5700 Kearny Villa Road, she was told by the manager that they would not accept her check. That meant she had to wait until Friday—payday—so she could pay cash to bail out her car. By the time she picked up the wayward Rambler Friday night, the bill had risen to seventy-six dollars. "And to

top it off," she fumes, "when I tried to start it up, I found out the battery was missing."

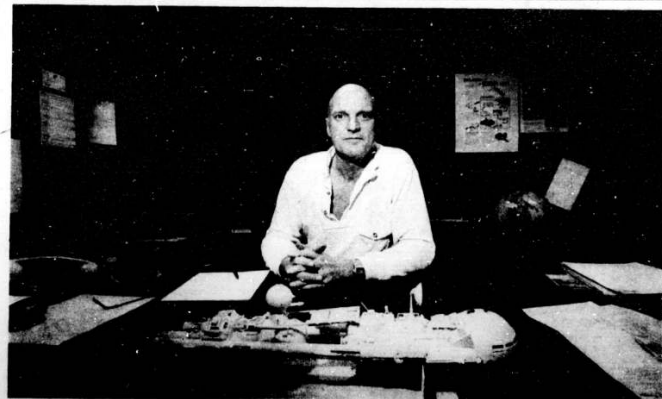
A used battery was purchased the next morning and the car was finally driven home, but Abbott was disturbed at having to pay fees she felt were undeserved. On Monday, December 3, she filed a claim with the city's risk-management department. She scored a minor coup when, two days later, she was told the city would reimburse her for five days' storage. "I thought maybe about going to small claims court and trying to get more because of the unfairness of it all," she says, "but I figured I better settle for what I can get."

-M.O.

## Belief System

If you've ever wondered how the transformation of politically smoldering college campuses of the Sixties back into the apolitical ivory towers of today, Ted Loeffler, a former salesman for a New York printing company, thinks he has the answer. He thinks he did. Not alone, of course, but with the help of the little corporation he founded in Pacific Beach. And if in the future Americans dismantle the Washington bureaucracy, slash taxes, return to a gold standard, and deregulate private industry, Loeffler may claim partial responsibility for that, too. In the last decade, his World Research, Inc. moved to fancy quarters in Sorrento Valley, acquired a staff of about twenty people, and built up a budget of almost \$800,000 a year. Loeffler sees the nonprofit organization as a seeder of ideas, a changer of beliefs.

Loeffler is an enigma, a towering man in his midfifties, who crops his graying hair almost, but not quite, to the point of baldness. He speaks softly and deliberately. He says his parents were Roosevelt New Dealers, but he had registered as a Republican by his early twenties, an affiliation he maintains today. Still, Loeffler had little time for political philosophy in his youth; he was too busy supporting his wife and three young children with his work for the Snapout Foods company, a manufacturer of business forms. Then in the Fifties he came across the likes of economists F.A. Hayek (*The Road to Serfdom*) and Ludwig von Mises (*Human Action*), and as Loeffler read their stirring defenses of economic and political freedom, he found he couldn't stop. During that same time, he chanced to be vacationing in Southern California and decided to move here. When his family finally did migrate west, Loeffler still had no idea how he would support them, but he came up with something that combined income production with ideas. He opened a little office in the Jewell Street building across from the Von's on Garnet Avenue and started a publishing company, Viewpoint Books. Over the years, he figures he brought out fifteen titles, most of



Ted Loeffler

them conservative tomes like Philip Abbott Luce's *Road to Revolution* and *The Intelligent Student's Guide to Survival* and Steven Thornburg's militant piece, *The Faith We Have Not Kept*, the bulk of which he sold through direct mail to industry. Loeffler may claim partial responsibility for that, too.

Loeffler had a thriving business by the late Sixties and began to cast a worried eye at the nation's campuses. His children were getting older, and he says he "thought the politicization of campuses in America like those in South America would be tragic." He wished he could sit down personally and plead with college students for rationality. Then Loeffler's years of sales experience with direct mail gave him an idea. He remembered how he used to haunt his college mailbox and he figured if he sent students thought-provoking pieces in the mail, he'd stand a chance of being received. So he got the complete 1968-69 enrollment lists for San Diego State and UCSD, and with \$9000 of his own money and \$26,000 contributed by a friend, he organized a series of six mailings to each student. (One, for example, was a one-page plea for individual initiative titled, "Edison Didn't Blitch About Darkness." Another was the "How to Manipulate People Manual.") He says the response was so encouraging ("Students began getting in touch with us right away") that four months later he incorporated World Research.

For a year and a half, Loeffler sat on the side, out of his Pacific Beach publishing

firm. From the very beginning, he sought assistance from interested young people. But eventually Loeffler decided he was having so much fun with World Research that he wanted to run it full-time, so he closed his publishing business and moved to the office building on Sorrento Valley Road. He says for years it was shaky on the financial side (supported almost entirely by donations solicited by Loeffler), but on the creative side, ideas flowed. Loeffler had his youthful helpers write position papers and organize debates on campuses; one early conservative contributor who now practices law downtown, Karl Keating, recalls, "The crowds were pretty hostile at times. . . . People occasionally mailed us postage-due bricks or excrement—really nasty letters." Keating more fondly remembers once receiving a thirty-four-page handwritten letter from a radical leftist at Columbia who relished the chance to debate politics and economics. Keating says correspondence with individual students was one World Research technique. Loeffler recalls another. He says he subscribed to every college newspaper in the entire country, and targeted 431 "trouble spots" (where disruption of educational activities was occurring). Then he sent a series of personalized mailings (attractively written pieces that advocated such things as personal

independence and political freedom) to campus leaders at each of the 431 institutions: editors of the newspapers, forensic team captains, student senators, and so on. After a while, Loeffler felt he could see a payoff. Today he judges, "I think a lot of the quieting of the campuses was due to our efforts."

World Research didn't have to scramble for new projects when the turbulence subsided; Loeffler perceived another threat to human freedom in the growth of government control over free enterprise. "I think that's where the biggest threat to freedom is today," he says. "That could change, of course; it might be different in the future, and I certainly hope we would address whatever it was then. But I think you always have to guard freedom jealously, because the tendency is always toward totalitarianism."

One of his earlier ideas for defending the free-market system and certainly the most successful, was to rewrite a book called *The Incredible Bread Machine*. An aeronautical engineer at Northrup Aviation had written it in his spare time, and Loeffler thought the basic theme was good, but that the book was biased and badly researched. So he assigned a team of young people to the task of revision. He says he didn't screen them for philosophical "purity" on the contrary, the group contained such diverse individuals as Keating (conservative and openly Catholic); Susan Love Brown, an impassioned Libertarian Party organizer and feminist from Kentucky; and Stuart Smith, who had been a student activist in the antiwar movement at San Diego State (the first contacted World Research because he so


strongly disagreed with its literature). The product of the team's combined labors appeared in October of 1974 and since then has sold 250,000 copies. The film version of the book, which World Research subsequently produced, was aired on about 250 television stations. Loeffler sold 1000 copies of it and rented it 2500 times.

Booyed by the mass appeal of the film, World Research has since made two more films, a science-fiction minidrama called *Libra*, and a new film titled *The Inflation File*, which makes the point that the fundamental cause of inflation is expansion of the money supply.

Over the years, World Research has had its share of organizational turmoil. At one point, all but one of the authors of the *Bread Machine* book were fired, and the only exception, Susan Brown (who now works as an aide to San Diego City Councilman Fred Schnabel), quit soon afterward because of dissatisfaction with the management policies. (Two of those who were fired have since rejoined the staff.) But both the current and former staffers like Keating and Brown say Loeffler always encouraged a remarkable atmosphere of intellectual tolerance. Says Brown, "We argued personally, which is what gave us great intellectual creativity."

Loeffler's policy of selecting staff members regardless of their personal politics seems to continue. Patricia Morris, who now edits World Research Inc. (continued on page 26)





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# Straight from the Hip

Matthew Alice

Dear Matthew Alice:  
I've been an avid reggae listener for a number of years, and after seeing Bob Marley and the Wailers at the Sports Arena recently, I decided to learn as much as possible about the Rastafarian religion. Can you give me some help as to where to go for some information?

R.E.S.  
University City

Go to the Dungle (the "Dunghill") ghetto of Kingston, Jamaica, and give up everything you own but a plaid cotton shirt and a pair of pants with a busted zipper. Give up any hope of having a regular job, much less of having retirement benefits and a dental plan or a parking space with your name stenciled on it. Look around to see that nine of every ten Jamaicans is descended from African slaves, and that the future more or less belongs to Jamaicans who are Anglican and speak with a British accent. You've already spent the last couple of days looking to steal a transistor radio. You are ready to learn something about Ras Tafari, which is not so much a religion as a social movement based on hero worship, back-to-Africa politics, the Old Testament, African mysticism, and cannibals.

The hero of the movement is Haile Selassie, the former emperor of Ethiopia, whose pre-consecration name was Ras (Prince) Tafari. As a hero, Haile Selassie may still be spoken of in the present tense, even though he was deposed from the Ethiopian throne in 1974 and died a year later. To many Jamaicans, he remains the figurehead of African pride and autonomy. More than a brilliant student, a military commander, and the leader of the only African nation independent of white control, Haile Selassie claimed to be the 11th descendant of the Queen of Sheba and King Solomon. The Old Testament was his family album.

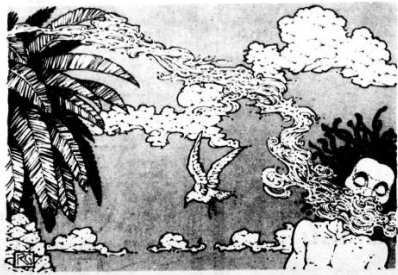


Illustration by Rick Gray

Jamaicans who had long been converted to the Baptist faith began to turn to the Old Testament with Haile Selassie in mind, and for the first time they saw themselves in the pages — not as converts, but as Africans. When Haile Selassie took the throne in 1930, African history and religion ascended with him. The newly engendered pride in Africa was known as Ethiopianism, until Italian invaders forced Haile Selassie into exile in 1935. After that, his many supporters in Jamaica began to call themselves Ras Tafarians.

The tenets of the Ras Tafari movement derived from one principle: A Ras Tafari should be what a white man is not. The Ras Tafarians rejected Western society and its religious ceremonies, such as marriages and funerals, as well as any form of contraception and Western medical treatment. For practically all medicinal purposes, the Ras Tafarians used ganja

(the Hindustani word for cannabis), which they took on the authority of Revelation 22: "and the leaves of the tree were for the healing of the nation." Also on biblical authority, Ras Tafarians considered blacks to be the true Jews, forced to endure the persecution of evil whites while waiting to be delivered to their homeland in Africa. About two dozen Ras Tafarians actually moved to Ethiopia when Haile Selassie gave them land for the homecoming. The others continued to think of reparation as a spiritual goal, which doesn't cost the price of a steamship ticket. This arrangement worked out well, for if the movement's goal had actually been to return many people to Africa, it could have been nothing but a failure. As it happened, the movement lasted long enough to attract the attention of intellectuals and social reformers in the 1960s, the decade in which Jamaica became an independent nation in

the British Commonwealth. The reformers saw Ras Tafarianism as an indigenous religion, and clung to it as a source of identity. At the same time, young popular musicians adopted Ras Tafarianism as the counterpart of their music. It was a way of life that not only permitted but emphasized two ingredients of reggae: social protest and ganja. By the time reggae came into its own, crossing over to white audiences in the U.S. and the United Kingdom, practically everybody who performed the music was a Rasta, giving the movement a voice. All of this occurred without an institution or a church, without pamphlets, donations, colleges, or crusades.

The B side of Rasta's new popularity is the way the movement is becoming a mere style. Just about any black who wears his hair in long, ament-like locks, and smokes marijuana in a cornhusk wrapper that looks like a cigar at one end and a joint at the other, is calling himself a Rasta. "I know twenty to forty people in town who wear their hair in locks, but I'd say only two of them are Ras Tafarians," said Dave Allard, the proprietor of Strictly Reggae Music, 743 E. Street, downtown San Diego. Allard himself is white, and wears his ginger-colored hair in a long ponytail. Standing behind a glass case in his shop, where he sells, among other things, etched metal portraits of Haile Selassie, Allard gave that he was converted not to Ras Tafarianism, but to reggae. "I was working in a music store, and I heard the soundtrack to the movie, 'The Harder They Come.' That's when the music just basically took me by the neck."

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 89893, San Diego, California 92138.

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THE TASTIEST MUSIC IN TOWN

DECEMBER 13, 1979



## Confusion

(continued from page 1)

a blond little boy who seems proud of the attention. He holds up a brightly colored book and looks down at the circle of his peers seated cross-legged in front of him.

"Mi libro," he declares. "Preguntan."

"Como se llama?" (What's the name of it?) pipes up the black six-year-old.

"Se llama Star Wars," the tow-head answers.

He flips through the pages identifying the characters ("Se llama Luke Skywalker," "Se llama La Princesa Leia") and the teacher interrupts when he turns to a large science fiction creature.

"Es un animal grande," she comments. "Es un elefante."

"Si," he nods.

Now answer these questions. If you were one of the Mexican kids who spoke only Spanish, would you want to start school in a classroom like this? What are the English-speaking children doing here? How well will both groups of children learn? Will it polarize the country eventually? Is it un-American? If you need a clue, this is bilingual education in action.

Last year, the county grand jury tried to learn how much public money went into bilingual programs in San Diego County. Though the jurors couldn't get exact figures, what they did find indicates the total runs over four million dollars a year. The grand jury also tried to ascertain exactly how many local classrooms like the one in Encanto are offering bilingual instruction, but only concluded that at least twenty different school districts have some kind of program. This past year, however, has tested the programs severely. The grand jury's final report last May called for severe cutbacks of all the bilingual offerings. The *Union*, the *Tribune*, and KPMB-TV have all issued negative editorials in recent months, and dozens of angry letters from



Teresa Kuhn

parents have been printed. Resentment has grown among qualified teachers all over the county who have felt their jobs threatened by other teachers with flashy bilingual credentials. So these days it's easy to be prejudiced, or at the very least suspicious, about bilingual education. But before I tell you a little about where all the laws and money and programs came from, let's linger for a little while at Encanto Elementary, where Lilia and Clara and Gabriel and Ricardo and Marco Michel get out of school every day at 3:05.

The Michel children live just one and a

half long blocks from the school, in the 6100 block of Broadway. Their parents, Antonio and Aurora, and four older brothers and sisters moved here three years ago from Tijuana. Only the father spoke English then; he had already been driving across the border daily to work at Food-maker's Balboa Avenue plant. Now all of the family members have some command of English; even the mother is attending adult school. The three oldest children plunged into classes given entirely in English, but Mr. and Mrs. Michel chose to enroll the younger kids in Encanto's bilin-

gual program. (First-grader Lilia gets only a half hour a day of English instruction, second-grader Clara gets one hour a day, and fourth-, fifth-, and sixth-graders Gabriel, Ricardo, and Marco study in Spanish in the morning and in English in the afternoon.) The arguments against current bilingual education were beginning to overwhelm me, so I wanted to talk to some enthusiastic parents. Mr. Michel was working, but Mrs. Michel received me graciously in the fading light of one recent day.

The family living room, lined with dark



Carolina Flores

wood paneling, was even dimmer; the yellow fabric curtains were drawn against the sunset. But the scent of furniture polish and other cleaning fluids sweetened the air. There wasn't a speck of lint on the freshly vacuumed brown carpet, and someone had placed a fully-blossomed, cut rose on the carved wooden coffee table. Mrs. Michel, an intelligent, attractive woman who wears her dark hair long down her back, sat on the edge of the crushed green velvet sofa, where her fingers played nervously on the immaculate white doily on its arm. She was embar-

assed about her lack of English, so she called to her seventeen-year-old daughter (also named Aurora) to help interpret for her.

Aurora appeared, still clutching the copy of Arthur Miller's *The Crucible* she had been reading. She talked a little about the dreadful shock she encountered when she started school three years ago—not to be able to express herself at all; not to understand anything but a few random words. "Oh, my God!" she murmurs in recollection. "It was so hard. I wanted to go back to Tijuana." It took her eight

months before she began to feel comfortable, but now she speaks English admirably. Without hesitating, she translated her mother's explanation of why she chose classes taught in Spanish for her younger children.

"She thinks it's a great opportunity not to forget Spanish and to learn Spanish in reading and writing, and to also learn English little by little," Mrs. Michel said she is satisfied by their progress in English. I asked if they wouldn't learn it faster if they were immersed in English language classes the way their older sister was. The

mother replied that she's sure they would, but she fears that their studies of other subjects might suffer in the meantime. She sat erect and composed and she added the most important point: she and her husband think it would be sad and wrong for their children to forget how to speak Spanish, to lose touch with their origins in Mexico.

She knows it can happen, and she told me about another family now living in San Diego, one which also came from the home town in Jalisco that Antonio and Aurora left behind eighteen years ago. Mrs. Michel says now everyone in that other family speaks only English. They watch American television, the parents only speak English to the young ones, and the young ones already have begun to forget their past. They do it because they think it makes them seem more *anglicano*. Mrs. Michel explained. It was clear from the look on her face that she disagrees. "People just think about the present," the daughter translated. "They want their kids to learn English really quick. But they don't know that they're going to lose their Spanish."

Eighteen years ago, if the Michels had moved directly to San Diego instead of stopping in Tijuana, they would have had no choice over their children's education. In the early 1960s, the children of immigrants did what the children of immigrants have done throughout most of the history of American public education: they enrolled in classes with American kids and they floundered until they somehow picked up English on their own. But then came one influx of immigrants in the mid-Sixties that finally brought that long-standing tradition under review.

What happened then was that Cuban exiles began pouring into Miami and overwhelmed the school system there. In those early days of Lyndon Johnson's Great Society, congressmen were giving a lot of thought to special educational programs: programs for handicapped children, for "socially disadvantaged" children, for "culturally disadvantaged" children. (continued on page 10)

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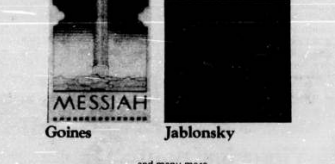
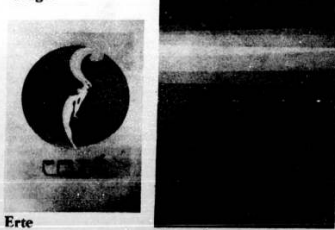
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## Confusion

(Continued from page 9)

children, and so on, and in 1967 the first federal money began flowing into Miami and elsewhere in the Southwest to aid children disadvantaged by their inability to speak English. At first, all of these programs were optional and most embodied the philosophy that now goes under ESL (English as a second language). In ESL programs, participating children spent most of their days in classes taught in English but were pulled out for special sessions to bolster their developing English. One local bilingual educator recalls that those early ESL classes "were doing one hell of a job teaching the kids English, but the kids were falling behind in other areas like math and reading and social studies."

So another current of thought began coursing through the educational establishment — that the children had a right to good education even while they were learning English. Thus schools should teach them in their native language until they gain the English fluency. In 1969 the South Bay Union Elementary School District in Imperial Beach became one of the first in the country to implement non-English instruction. Adel Nadeau, who helps administer the San Diego city schools bilingual program today, started teaching there at that time. Nadeau explains that up to then people thought of the non-English speakers as being somehow deficient — underprivileged minorities who needed something extra to make them "normal," part of the mainstream. "But the bilingual educationalists began saying, 'No, these kids are not deprived, necessarily. They just happen to speak another language, one that's just as 'good' as English.'"

Proponents of this newer philosophy argued for a shift in goals — away from teaching kids English so that they could finally study in and speak only English. Children must speak English in order to function in American society, the bilingualists agreed, but they pressed for schools to also teach those children some subjects in the native languages indefinitely. While these educational philosophies bloomed, legal events paralleled them. The most dramatic was the 1974 Supreme Court decision which sprang from the Chinese neighborhoods of San Francisco where a suit was filed in the name of 1000 Chinese children. The court finally ruled that schools had to do something to help language minorities, but it didn't spell out exactly what. Pete Chacon, the state assemblyman from Coronado, wrote the most significant California law addressing that, the 1976 bilingual-bicultural act. It says that all California school districts have to identify all their non-English speakers, and must teach any concentration of them in their native language while the students are learning English. That's why today the San Diego City Schools District isn't just teaching Spanish-speaking kids in Spanish. The district has discovered fifty-eight different languages spoken in homes citywide, and now district teachers are using fifteen to twenty different languages, everything from Cambodian to Arabic, in math, reading, and history classes. The programs work in all kinds of ways. Adel Nadeau gave me a twenty-nine-page, virtually impenetrable pamphlet describing just the models for the city's elementary schools. And remember, at least twenty different school districts in the county each have their own separate programs. As the varieties of bilingual instruction have grown, however, so has a backlash which says that current bilingual programs are ineffective, cost too much, cripple children's futures, and may be fundamentally un-American.

The report on bilingual education issued last May by the grand jury talks about that backlash. In fact, the sensational sixty-eight-page document reads more like a declaration of the backlash than a response to it. Its prime spokesman, Louise Dyer, even admits that she and her committee didn't tackle the subject objectively and work their way through to fresh conclusions.

Dyer is a genial woman who wears thick glasses and bristly bobbed gray hair; she lives in a meticulously tended house on the hill that rises over Rosecrans Street in Point Loma. She served on the San Diego City Schools board of education from 1965 to 1973, the years when bilingual education was just getting started. "It's been a continuing interest of mine for a long time," she admits. Dyer recalls greeting the early ESL programs (where instruction was in English with special English-language tutoring) enthusiastically; she thought it was a good idea to help non-English speaking kids. She says only when the trend began shifting toward non-English instruction and then to "bilingual maintenance" (where children never shift into only English classes) and further to "biculturalism" (where foreign as well as American culture is taught) did events seriously begin to disturb her. So when Dyer was impugned as a member of the 1978-79 grand jury (which studies areas like education and county government in addition to investigating crime and returning indictments) she figured the subject of bilingual education was ripe for some critical evaluation.

The report's conclusion was critical indeed. "Mastering English and learning to function in the American Way of Life are the obligations of every immigrant," Dyer wrote. The grand jury declared that it isn't the school's responsibility to preserve and teach the cultural heritage and customs of any single ethnic group, and it recommended that ESL instruction be provided only until students could function in English. Supporting those assertions, the report offers no finely crafted litanies of arguments, instead it just lists of tenses in the major logs fueling the critics' side of the controversy.

One of the heftiest is the fact that after all these years, bilingual education proponents still haven't come up with much in the way of academic results. If the original goal was to boost the performance of non-English-speaking students, the proof that that's working simply hasn't materialized. When Dyer's committee surveyed local school districts and asked for evaluation, it mainly noted anecdotes about individual students and only spotty statistics. So the committee looked at statewide test scores released last fall, which indicated that Mexican-American students, the group which has received the biggest and broadest bilingual programs, still are achieving "at a lower level than other ethnic groups" and suffer from the highest drop-out rate. The committee further cites the even more damning study published by the American Institute for Research in March of 1978, which indicates that the vast majority of Spanish-speaking children in bilingual programs are not transferring out of those programs and into English-only classrooms. Furthermore, when this study compared Spanish-speaking kids in the bilingual programs to other Spanish-speaking kids in the state's public schools, researchers found that the first were performing at about the same level in mathematics and worse in English.

The grand jury report also assailed the outright contradictions among current bilingual education laws and included one experience of the San Ysidro School District. The jurors told how San Ysidro last December needed five bilingual teachers, and in accordance with the law, spent \$3000 to mail out a notification to 1798 teachers on a statewide list. Since the law requires that all teachers on the list be notified, that put the district in the absurd position of having to write 150 teachers who spoke twelve languages other than Spanish in addition to the 1648 Spanish speakers. Of them all, the district finally notified only one candidate — who was considered not suitable for the job. "Even more tragic from a waste of time and money standpoint is the fact that doubtless a large majority of the districts in the entire state are spending time and money to contact these same 1798 teachers," the report said.

Along with other minor points, the grand jury committee threw in one other piece of tinder, the fear that bilingual education may eventually lead to national

(Continued on page 13)

## Concerts and Christmas



Jonathan Saville

A recent letter took me to task for praising the high quality of orchestral playing in recent concerts of the San Diego Symphony. Unfortunately, the letter writer and I did not attend the same performance of the program that provoked his criticism, so that a direct comparison of our perceptions is not possible. I nevertheless stand by what I have written about our local orchestra, and the anecdote I did attend did nothing to shake my conviction that the symphony is now playing better than ever before. I heard the Sunday evening performance, in the East County Performing Arts Center, of the program featuring pianist Rudolf Firkušný in the Beethoven Third Piano Concerto, along with Sibelius' Second Symphony.

This is a hall with scarcely any resonance. The sound is dry, clear, well-balanced, and absolutely unimpaired, so that a musical performer cannot get away with anything. Every lapse is totally audible in such an environment — but in fact there were no lapses to be heard. The string intonation was virtually flawless (and for the first time I could appreciate the excellence of the cellos and double-bass sections, whose sound is often inaudible in the bass-shy Civic Theatre). Attacks were precise, ensemble playing was exemplary, and the overall sound — dry as it was — had a fullness and richness that can only be found when the musicians are playing well and playing in unison. In the Sibelius Symphony, the nature of the orchestra's orchestration (which juxtaposes the different orchestral colors) puts the strings in a very exposed position, yet the string section came through this trial triumphantly. The woodwinds and brass were equally good, and the wind soloists were outstanding. That is what I heard — and I can assure that discontented reader (as well as all other readers) that when it comes to

musical performances, I am a severe and demanding critic. Music means too much to me for me to fake praise where it is not deserved. As to Maestro Peter Erös's interpretations: I have made it quite clear, on repeated occasions, that this conductor's way of approaching music does not suit all tastes. He is precise, energetic, driving, fairly literal; he is not a Romantic conductor like Leopold Stokowski, he is not a flamboyant conductor like Leonard Bernstein, and he is not a deeply spiritual and inward-directed conductor like Wilhelm Furtwängler. His stature as a conductor is a matter of legitimate dispute, that is certain, but it is equally certain that he is not the incompetent hack the letter writer makes him out to be. I found Maestro Erös's interpretation of the Sibelius extremely refreshing, and the audience's enthusiasm seemed to me thoroughly justified. This was a hard, lean, "classical" Sibelius, characterized by a pointed musical logic — in contrast to the sweeping, surging, warm-blooded, Brahmsian or Schumannesque Sibelius we sometimes hear. Both ways of interpreting this music make sense, and Maestro Erös's interpretation — what it was, was that it was — was continually interesting and exciting. I would not mind hearing the other Sibelius too — the emotional, Romantic Sibelius — but this performance, judged on its own terms, was first-rate.

Peter Erös has made the orchestra what it is, and it is now a matter of great interest to find out whether, under other conductors, it will sound better, worse, or the same. The first of this year's busy series of visiting conductors, Roberto Benzi, made it sound considerably worse. Respighi's Suite No. 3 of *Ancient Airs and Dances*, which is scored for strings alone, shows us the San Diego Symphony of the bad old days, not those days of ten years ago when the orchestra was really unlistenable, but those maddeningly bad days of three or four years ago, when the improvements in per-

sonnel, rehearsal schedule, and ensemble playing had not yet taken full effect. Here, indeed, were the ragged entrances, the uncertain intonations, and the thinness and weakness of tone that critics of the symphony are wont to complain about. And how dull this performance was — so small-scale, without rhythmic vitality, without wit, without spirit, and even without that savvy of line that Maestro Benzi seemed to be seeking at the expense of everything else.

All these characteristics, however, belong to Roberto Benzi, rather than to the San Diego Symphony, as the rest of the program demonstrated. I have never heard a less touching performance of Ravel's *Pavane for a Dead Princess*, and Maestro Benzi fared equally poorly in his conducting of Albert Roussel's Symphony No. 3, which is the sort of music that is supposed to be his specialty. After the performance I rushed home to listen to Ernest Ansermet's recording of this delightful work, just to remind myself of its ferocity, its sparkle, its motoric drive, its dashing, bubbling joyousness. What one must say about Maestro Benzi's performance of the Roussel Symphony — as about the entire program — was that it was flabby, fiberless, lacking in muscle tone, and deeply in need of a course of mental presses.

That kind of music-making is precisely what is not wanted in a work such as Prokofiev's Second Piano Concerto, and things were made worse by the soloist, Malcolm Frager, who is a cold, matter-of-fact, uninvolved pianist with a harsh, banging tone. This, too, was a piece I had to rescue for my own peace of mind by immersing myself in a good recording of it (Dagmar Baloghova, with Karel Ancel conducting the Czech Philharmonic), which is a wonderful piece in itself. It is a situation when one must hasten to drown out the memory of a concert, for fear that those feeble or insensitive interpretations may impress themselves permanently on one's memory and ruin the music forever.

This was certainly not the case with Rudolf Firkušný's performance of the Beethoven Third Piano Concerto, on the earlier program, though I cannot say I found Mr. Firkušný's playing fully satisfactory. I have always been an admirer of this fine musician, whose tact, taste, grace, and sense of just proportion make him an ideal performer of the Classical piano repertoire. These qualities were as much in evidence as usual, at the recent concert, but their effect was somewhat diminished by a subtle but perceptible faltering of technique. A slight rhythmic imprecision and what sounded like a blurring and unevenness in fast passage work detracted from what was otherwise a charming and intelligent performance (though never a grand and tragic one, as some pianists make it). I really cannot account for this unexpected phenomenon in a musician whose technique, while not spectacular, has always proved perfectly adequate to the works he chooses to play. Can there have been something wrong with the piano?

The San Diego Repertory Theatre is greeting the Christmas season, as usual, with Douglas Jacobs's artful adaptation of Dickens's *A Christmas Carol*. The adaptation is remarkably true to the original, preserving much of Dickens's characteristic language, and enhancing the familiar story with formal devices of a cleverness worthy of the matter himself. This is wonderful fun, with just the right atmosphere of spontaneity and inspired amateurishness to conduce towards an amiable holiday experience (the roles are played by "townfolk" at a reading of the story by Dickens himself in a nineteenth-century provincial English town). Some of the fun comes even before the show proper begins, with caroling led by the actors, and the cleverest and most amusing juggling act I have ever witnessed (Richard Seymour is the performer, with a patter as dexterous as his hands).

The dominant figure in the cast this year is Eric Christmas, whose very name makes him a natural for such a production. Mr. Christmas's Scrooge is a delicious comic creation, and this canny actor's mastery of voice, gesture, facial expression, and various risible squawks and spatters is something to behold. There is perhaps somewhat too great a difference in skill, style, and experience between Mr. Christmas — who has had a lengthy international career, and who, in his particular kind of roles, is one of the ablest actors in the world — and the rest of the cast, young, local, enthusiastic, and relatively lacking in the trained professionalism that radiates from Mr. Christmas's every living inch of an eyebrow. But this is a minor caveat in a bit of theater so generally engaging. Of the actors other than Mr. Christmas, by the way, I was especially taken with a young man named Dean Simone, who is a variety of smaller roles (young Scrooge, one of Bob Cratchit's sons, etc.) showed a remarkable natural instinct for theatrical characterization; his face, as he listened to Tiny Tim sing a song, was astonishingly expressive, reacting to every sound he heard and registering every change in his own attentive participation. Mr. Simone ought to hurry to get a good drama coach or a good theater department to get the technical training his natural talent needs and deserves.

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# Sitting Through the Anthems



David Michael Schein, Robert Ernst, Cynthia Moore

CHRISTOPHER SCHNEIDER

I remember reading a few years back about a controversy over whether or not the Los Angeles Philharmonic should play "The Star-Spangled Banner" at the beginning of each Hollywood Bowl concert. Those who were moved by the national anthem and liked the tradition of playing it were pitted against those who found the anthem banal and felt that it had been played far too many times to be welcome. I liked one reason for keeping the anthem advanced by Martin Bernstein, the chief music critic for the *Los Angeles Times*: Listening to the way guest conductors led the orchestra's performance of the anthem gave you a fun little sneak preview of what you could expect for the rest of the concert.

Both Neil Simon's *The Good Doctor* (playing through Sunday at the California Theatre) and the Blake Street Hawkeyes' *The Bird of the Rose* (which played at the Three's Company Studio last Thursday and Friday) begin with music which gives the audience a signal of what's to come. In the latter play, it's some graceful swing-

into their hotel room under the pretext that Lily will give him "dancing lessons." Lily has sex with him and Norm an awkward waltz that show Lily and Norman get the money to live.

Neither of these two are very smart or very articulate, but they do, however, have their dreams and aspirations. To Lily and Norman, heaven is driving off into the sunset together in a big Cadillac. Maybe one day they'll be able to settle down, but Norman will be assistant manager of a pizza parlor and Lily will hang out in the yard of a little house of their own with sprinklers and babies. Their dreams are so mundane given the opportunity to accomplish all their desires, it's pathetic how little they would ask for.

What plot *Bird of the Rose* has is the story of Lily's seduction and Norman's attempted rolling of Ben Olson (played by Robert Ernst). We first see Ben talking to his flowers, saying, "I raised you, I bred you, I know you. . . I know who I am." He lives in a state of grace, in perpetual communion with the roses of his garden. Ben seems most at home with plants than with people, and it's a bit creepy, but then our tawdry couple barges into his farm, overwhelming Ben to an extent that he can't resist them. He's like a hooked fish—all Lily and Norman have to do is to reel him in.

The situation in which the characters of *Bird of the Rose* find themselves is thoroughly sordid. And yet, for all that we associate the sordid with realism, *Bird of the Rose* is not a naturalistic work. It goes beyond verisimilitude, beyond verismo, into the positively bizarre. Lily and Norman are so crude and obvious in their scheming, and Ben is so glib, that the audience is gripped in its incredulity, fascinated by the odd spectacle of what's on stage.

The Blake Street Hawkeyes are a theater troupe on tour from Berkeley. David Martin Schein is quoted in one of their publicity releases as saying of the group, "Our form is to create new forms. . . We already know about Artaud, Beckett, Grotowski, Cage. . . What we're trying to do is get beyond what we know." In *Bird of the Rose*, their first work with characters and a story line, they transcend naturalism and create something vivid, compelling, and more than a bit eerie. Its characters are so low-down with such astonishingly elemental motives that the animal trainer in the prologue to *Earth Spirit*, by the German expressionist playwright Frank Wedekind, might well be defining the

motives of the Blake Street Hawkeyes in creating *Bird of the Rose* when he says (in Arthur Jacobs' translation): "What can you see in plays, or operas either? House-pets who are so well bred and mortal their milk teeth need to be pulled out. They revel in the comfort of a hearth."

The unsophisticated, the wild and lovely beast. Here I will show you—you'll call a feast.

The show is a feast, filled with strange, inexplicable moments such as the trio's wild Dionysian dance toward the evening's end. It doesn't quite fall together in retrospect, but *Bird of the Rose* is brilliant in an odd, unsettling, memorable way. But then the canned music came in over the loudspeakers, playing jolly muzak arrangements of folk tunes. The "musicians" were dancers who did a series of the waltz to the music, putting the house in a good mood like those comedians who warm up audiences before the taping of a television game show.

The *Good Doctor* is named Chekhov that reduces the dramatist's superlative style of chamber music for the spoken voice (to use George Steiner's phrase) to music. Any annoying subtleties of characterization are removed for the audience's benefit; instead we get a reassuring series of stereotypes (house-pets indeed) that needn't cause anyone any confusion. Rather than a potentially puzzling depiction of a society in microcosm, we are given a cozy series of sketches.

There's no plot in going on about the play, since those who want to see Neil Simon will go to see Neil Simon no matter what they say. But it's disheartening to find so much talent and effort wasted on such overwhelming triviality. Mark Durnelly's sets are elegant, reminiscent at times of Theo Otto's designs for Brecht. Thomas Reiter, as the writer, has graceful bearing and immaculate diction deserving of plays ten times as good. Nina Lohmann, as the young girl, has several affecting line readings. When she read the last speech of the real Chekhov's *The Three Sisters*, all of Simon's *The Good Doctor* blew away like dust in the wind.

## Confusion

(continued from page 10)

polarization. Here the jurors mainly gave the floor to Senator Sam Hayakawa, one of the most impassioned opponents of non-English instruction. The report includes a statement of Hayakawa's made before the senate: "I believe we all grew up with the concept of the American melting pot, that is, the merging of a multitude of foreign cultures into one. In this world of national strife, it is a unique concept," he said. "It had a fundamental impact on this nation's greatness. In the light of these new educational developments, I ask myself, what are we trying to do? Where do we want to go? Demographic research tells us that ten or twenty years from now in some of our states (including California), there will be a majority of individuals with Spanish backgrounds. It seems to me that we are preparing the ground for permanently and officially bilingual states. From here to separatist movements is a Quebec would be the final step." Hayakawa declared.

The grand jury report outraged San Diego's bilingual educators. They called a press conference and labeled it "politically motivated" and "filled with racism." They railed that the jurors twisted the truth by implying that bilingual programs don't aim to teach children English. Today, Adel Nadeau, the San Diego City Schools administrator, almost quivers with anger when the question of the report comes up. To her, the conflicting laws and regulations don't justify dumping the whole bilingual education package; they merely cry out for improvement. Nadeau concedes that test results so far have not proved the success of the experiment, but she argues that the political controversies which have plagued bilingual ed.—the specters of separatism and the resentment of children today getting something which our forefathers did without—have made it impossible for the experiment to be carried out fairly. Real assessment of the programs' performance has been haphazard, she contends, and the entire model groups of programs labeled "bilingual" have been lumped together and judged as a bastard whole. Of the worries about political separatism, Nadeau's tone is withering.

"True bilingual programs foster pluralism, understanding of each other's needs," she says.

I talked with Louise Dyer in her spotless Point Loma living room, a cozy nest of gold and orange and yellow made even homier by a fireplace, a cuckoo clock, knickknacks. She devotes much of her time to teaching quilting in adult school, and she seems genuinely hurt by the charges of racism, but she strives to be understanding; she tries to use plenty of non-Mexican-American examples so as not to step on sensitive toes, she told me. She doesn't project confusion, however. She has a clear viewpoint to which she firmly adheres.

All the excuses about poorly worded laws and confusing test results are beside her main point, which she stresses hard: come out even strongly in the grand jury report, she says. That is, she thinks it's had in principle to teach children in a language other than English. A little is okay, she says, "but it should be limited to just enough where they can get along in classes in English. . . . You see, the real debate is over whether you take a bilingual or an ESL approach." Dyer says the reason why children end up not speaking English even though the education system's goal is to teach them English is because "well-intentioned or not, the bilingual programs become maintenance programs. . . . She asserts, "When you spoonfeed people, when you put them in a class and say, 'We want you to be real good in your language before you learn English,' there's no real motivation ever to move out. When a child goes to school and hears his teacher speaking Spanish, then returns home to talk with his parents in Spanish; when he plays with Spanish-speaking friends in a Spanish-speaking neighborhood, where's the incentive to learn that crucial English?" Dyer asks.

"I think people who come to this coun-

try should learn to speak English because they're doomed to failure before they even start if they don't. They can't get jobs. I don't mean to look down on anybody. I just don't want to doom anyone to failure." Dyer says she knows that bilingual educators don't either. "They want truly bilingual kids, and their goal is great. I think it's wonderful. I wish I were bilingual, but I'm not; I don't have the talent for it. And I think it's unrealistic to think that we can make everyone into truly bilingual people," she says. "We just don't all have the facility for it."

Right after the grand jury report appeared, Dyer found herself fielding requests to debate bilingual education on television and radio. She says usually they come in pairs, while she invariably had to face them alone. She shows off literally stacks of letters from parents and teachers who she says supported her, but she says "most of the people against bilingual education either feel they don't have the background (like parents) or are afraid to speak out [like teachers who don't want to publicly back the status quo]." I found one teacher, however, who didn't hesitate about sharing with me her personal condemnation of bilingual education.

I met Teresa Krohn in the second-grade classroom where she teaches at Valle Lindo School in Chula Vista. Krohn is an attractive woman in oversized, stylish glasses who looks younger than thirty-four and wears her dark hair curling loosely around her shoulders. Her maiden name was Castañeda and she was born in Guadalajara, Mexico. But she came to El Centro as a young child with her mother and infant brother and father, who worked in the fields. "My mom went to school up to the third grade and my dad. . . . She shrugs her shoulders. "Who knows? They wanted to come here for a better life." The family spoke only Spanish, and little Teresa didn't know a word of English when she finally started the first grade at the age of seven. "I can remember not being able to understand anyone on my first day of school."

She can remember going out for recess on that first day, standing on the playground and holding her little brother's hand. "I remember the bell rang and I didn't know what to do. No one had explained to us that that meant you were supposed to line up. The teacher finally had to come down and get us." That's the last memory Krohn has of her early education. She knows she got good grades from the start, and by the end of the first grade she was speaking fluent English. "I must have been confused at times. I don't really remember, but it would have been natural. In any case, I got along."

Today Krohn speaks not only flawless English, but English with no remnant of Spanish shadings, something which she directly attributes to her avoidance of bilingual-style education. "I don't believe in it," she says emphatically. "I feel that I didn't get it and the fact that I didn't was the best education that I got. I feel if I had been in a bilingual program, I would speak with an accent and I just wouldn't have learned English as I did." (She says the same holds true for her little brother, who didn't go to college, but who now holds a good job with the City of El Centro.) Krohn charges that the bilingual instruction-always-changes-the-teacher's-reality allows children to cling to their Spanish dependencies, "but you have to completely let go to learn something new." She remembers a little Mexican-American boy in one of her classes who spoke English but insisted on calling her "Professora Krohn." "He had a friend in the class and he used to speak Spanish to him all the time," the teacher recalls. "Then in the middle of the year, his friend moved away and the very next day he called me Mrs. Krohn. I hadn't said anything to him, but you could just see that dependency leave."

Nowadays, Krohn doesn't have many Spanish-speaking children in her classroom, the neighborhood around Valle Lindo contains more Filipinos than Mexicans. But she had her taste of bilingual teaching shortly after she got her teaching credential from San Diego State and was hired to tutor in English the children of migrant workers around El Centro. Even

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By Bill Owens  
Photographs by Jim Coit



**F**our or five years ago someone told Andy Anderson that he looked like Freddie Prince. "I saw a resemblance," says twenty-three-year-old Anderson with a laugh. "But I thought I was better looking than he was. I didn't want to try to look like him. Maybe it's because after a while everyone was telling me that I almost started to believe it. I even held pictures of him in magazines up to the mirror and said, 'Do I really look like him?'"

Anderson, the manager of an East San Diego grill shop, sits before a heaping bowl of tortilla chips and a bottle of beer in Julio's Mexican restaurant on University Avenue. He has a quick disarming grin and puppy-dog eyes. Between

chips, he recounts some Prince-related experiences he had a few years ago in Los Angeles. "I worked in a liquor store in Westwood," he begins. "One day there was a lady standing there looking at me. She just kept staring. Finally she asked, 'You're not him, are you?' I said no, I'm not. This place I worked in, Vers-one Liquor, catered to a lot of celebrities. I met Elizabeth Taylor — some real big people. One day I made a delivery to John Huston's in Malibu. As I was leaving, a man sitting there said, 'You know, you look a lot like that guy on the TV show.' I said, 'Yeah, I know, Freddie Prince.'"

"Even the manager of the store called me Chico. He wouldn't call me Andy. He was a short man. Jewish. Very out-



## The Face Is Familiar...



spoken. "Anderson gulps a mouthful of beer. "It was like I had no identity of my own. People were saying you're Chico, and I would say, 'No, I'm not, I'm Andrew.'"

He recalls a time that he and his girlfriend were out for a drink. "We were in her car — it was just a beat-up Volvo — chugging down Sunset Boulevard near Hollywood High. These two girls came running and chasing me down the street.

They caught me at the light and ran over and looked in. My girlfriend said they thought I was Freddie Prince. I said, 'In this car?'"

Anderson talks about the late entertainer and his hit television series, *Chico and the Man*. "I watched the show," he admits, "to see what he looked like and how he acted. It was not one of my favorites. I didn't see why the show was so big or why he was so big. I never really

understood why he shot to success so fast. In fact, he used to appear at the Comedy Store down the street from where I worked. I never understood the lines outside, and I just never could see him as a stand-up comic. To me, Richard Pryor is funny."

A gloomy man falls across the print shop manager's face at the mention of Prince's suicide. "I thought it was pretty sad that he would have to go that way," he says. "Sad that he had to have all that pressure. I don't know if I could handle it. It would get to me. I'm sure, if it happened all the time. It's like you're really not you, you're the image. You're

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## The Face

(continued from page 13)

not Freddie, you're Chico." Anderson blinks his round eyes and the sadness is gone. He grins. "I asked this one lady," he says. "She said I resembled Freddie Prince. She said that what made him attractive was that he looked like he was good-looking. The way he was made him sexy. Apparently I don't act good-looking or sexy. I'm just me." He chuckles at his own afterthought. "Woody Allen in Freddie Prince's body. But I wouldn't mind going into show business. I don't know what I would do, though. Woody Allen jokes in *Last Tango in Paris*."

He grins and extends his hand, and you would swear you were about to press flesh with the President of the United States. His blue eyes twinkle and he clears his throat. "Hi, how are you?" he asks, pumping your hand. "I'm Carl Heaton."

Heaton, a thin, pale, grinning man in a slightly rumpled suit, is a counselor with the Sweetwater District, adult schools. Sipping orange juice in the coffee shop of the U.S. Grant Hotel, he says he is "in the same age range" as Jimmy Carter. Speaking in succinct terms, Heaton briefly describes his job. He says that he works a lot with veterans; and points with pride to his school's supportive programs for the ex-servicemen. "We offer welding, machine shop, and auto shop," he says, removing his suit jacket to drape it over the back of his chair.

The first time Heaton became aware of his resemblance to Jimmy Carter, he says, was in the summer of 1976. "It was toward the latter stages of his campaign. I was walking into a schoolyard past a group of three or four teachers. I heard one say, 'Hey, that guy looks just like Jimmy Carter.' My first reaction was to call this to the attention of close friends and relatives to get their opinions on it. They didn't see it at first, because they were so used to me being just plain old Carl Heaton." The school counselor smiles. "I started wearing glasses and accenting me on the street and saying, 'You look just like Jimmy Carter.' It got to be kind of a fun thing. Now, a day doesn't pass by that somebody doesn't bring the subject up to me. They usually are just surprised and interested. They want to know how the experience has affected my life. No one has reproached me or taken a negative attitude. Some are quite ecstatic."

He says that resembling the President of the United States has changed him for the better. "It's given me a more outgoing and positive personality. So instead of just being an anonymous teacher—a pedagogue—I'm a Jimmy Carter look-alike. I don't take offense at being stared at now."

Heaton stirs a cup of Sanka. "I've gotten his picture," he says of Carter, "and tried to figure out just how it is I look like him. We're similar in age, background, complexion, and racial make-up. We're probably from the same racial or ethnic background originally. I think the lines of our faces are similar, and our hair is about the same. It's also characteristic of me to grin," he says, flashing a wide and friendly grin.

He says that he voted for Jerry Ford in 1976. "I'm a conservative," he explains. "Carter's a liberal. I think I would like to say that one of the first things Jimmy Carter did when he became president was to pardon the Vietnam deserters and draft resisters. I wrote a letter and told him we didn't see eye-to-eye on that one. But I wouldn't care to be Jimmy Carter right now," says Heaton. "He has tremendous responsibility, as any president does. He's showing signs of age. There's no question the responsibility is aging him."

Heaton mounts an argument in defense of his president, the president he happens to look like. He speaks as if he were standing at a press conference podium. "I think you have to balance all of this off together. I think he's doing about as well

as anybody can do, given the limitations of the office, and that Congress is actually running the country. And they've been dragging their feet on our energy program." Heaton shakes his head as if perplexed. "A president," he says, "simply cannot please everybody."

His hair salon and turns up the radio. An Elvis Presley tune bounces off the mirrors, sinks, and empty chairs. "That's the King," says King, a toothpick in his mouth, a wide pair of silver-rimmed sunglasses wrapped around his face, and the faintest sneer on his lips. When the song ends, King turns down the radio and takes a seat near the door. His coal-black coiffure has the look of sculpture to it, and thick, pointed sideburns jut along his jawline.

King, thirty-five years old, knows he looks like Elvis. In fact, when he's not cutting hair in the shop he owns, it's his business to look like Elvis. "People started to mention it to me," he says in low, husky tones, "especially after he passed away. Seems like they were looking for a double. People asked me to be an impersonator. I been in music all my life anyways, in different bands up north. I found it easy to do his music."

King, originally from San Jose, has allowed the trace of a languid Southern accent to drift into his speech. He practiced Presley music five or six hours a week for six months. "I been a fan all my life," he says. "But I never saw him live. I keep a library of live video tapes of his concerts, which I use to study his mannerisms." In August of 1978, King and his band, the King's Court, started an "Elvis Presley tribute" at the El Amigo in El Cajon. "Wildfire," he says of the act. "Been booked up ever since, at least two or three shows ahead of time."

As part of his performances at the El Amigo, King says that, for effect, he would exit a white limousine, accompanied by a brace of bodyguards. The entourage would then make for the door. "It's very important," he explains, "if you're going to do the King of rock and roll, you might as well do him right—in the flamboyant way that he was known for."

But King knows that all skyrocketers must finally plummet. "Anybody who climbs that high," he says. "He gave away his privacy. If you're very successful, you've got to give something up. There's a balance there. He belonged to his fans, really. He was a deeply spiritual man. He'll go on living even through the grave. People will still know about him. He'll live forever in the hearts of fans."

"I can relate to Elvis in many ways because of my background. I read books about him. The spiritual feeling he clung to was like the prayer meetings I'd been to as a child. We were the same religion: Pentecostals. I was in the army like he was, and made the same rank. I was stationed in Europe like he was. I worked in the fields when I was young, and I can relate to his up and downs when he was a kid. He was kind of a loner in school; he was kinda put aside. We moved around a lot when I was young, and the kids didn't care for me. Once I wore purple corduroys, my collar turned up, and had long hair also. But in '56 I did some talent shows in high school in Hollister, California. That was the first time I did Elvis. I sang 'Tutti-Frutti' and 'That's All Right, Mama.' Seems like after that, there were a lot of friends in high school."

The Elvis impersonator says now "there's talk about Vegas—goin' there and doin' a show." But it's eye-to-eye on that one. "I'll just play it by ear. But I find it an honor to have somebody say you even have one strand of hair that looks like Elvis. When you have an idol like that all your life, it's really something."

What I remember most," says Cindy Schlesinger, "is when he accepted the Academy Award for *Funny Girl*. I sounded like her. And people said I acted like her." (continued on page 26)

## All Aboard



DUNCAN SHEPHERD

Dare I admit, here in the heartland of the Trekkie Mafia, that during the original go-around of the *Star Trek* TV series I myself managed to catch, apart from the occasional snitch here and there, only one episode from end to end? That one, to the best of my recollection, concerned an outergalactic re-enactment of the shootout at the O.K. Corral, with the crew of the U.S.S. Enterprise obliged to stand in for the Clanton gang against an alien Wyatt Earp and Doc Holliday, and has since been appraised for me, by one of the multitude of people who claim to know every episode by heart, as "not one of the better

ones"—a verdict pronounced with such a mixture of scoffing and scolding as to make me feel like a loser at Russian roulette while playing with a twelve-chambered revolver. I am quite sure, though, that the by-heart multitude includes innumerable late-comers who were alerted to the series only after its demise, and that among those late-comers are a large number who were not yet born or still in Pampers when the series originally appeared. So, if there is to be any daring on my part it is not in my confession of having missed the series on its first pass, but in my added confession that in all the years it has been buzzing round and round on the rerun circuit I have not at all increased my total of end-to-end episodes, but have

satisfied myself, as before, with the occasional snitch.

Somehow, presumably by the same luck that led me to the O.K. Corral episode, the snitch I catch is usually the sort of scene where Capt. Kirk is grappling with his exact look-alike, a hunched ray gun ends up in the hands of Mr. Spock, and the dialogue proceeds along the lines of "Spock! I'm Kirk! Shoot him!" "No, Spock! I'm Kirk! Shoot him!" and so forth, until Spock, by dint of his super-human ratiocination (i.e., average for the hero of any run of the mill detective story), shoots the right Kirk—that is, the false Kirk. The above sort of scene goes a long way toward explaining my constant infidelity to the show. The rest of the way to the explanation is traversed by the immediately apparent TV poverty of the thing—the harried, how-soon-till-the-next-commercial pacing, the monotonous closeups, the production values reminiscent of vintage Buster Crabbe. That second complaint was pretty well guaranteed to be laid to rest by the *Star Trek* movie when the news was let out that it had run up enough bills to be deemed the most expensive movie ever made. But even with that assurance, there was no way, at so late a date, that I could look upon the reunion of the *Star Trek* cast as being much more meaningful to me personally than the recent resurrection on TV of *Gilligan's Island* (though I would have given a slight edge there, due to the absence from the latter of Tina Louise, a sign of previously unsuspected intelligence on her part, and due to the fact that I had never sat through even so much as a single one of its episodes end to end) and certainly nowhere near as meaningful as the similar resurrection of *Father Knows Best*.

None of this is to suggest that I went in to the *Star Trek* movie already biased against it. Much less is it to suggest that I went in to it altogether unbiased, which is a critical principle still held today among certain backward people as a corollary of their belief in the ignorance and inhumanity of all critics. My own bias (favorable,

as process of elimination will have told you by now) began to take its pugnacious shape when Robert Wise was signed on as director. His celebrated restaurant (celebrated at least in my home; I don't know about yours) seemed to me to be just the thing to forestall any tendency toward giddiness in this ready-made cult movie. The tendency toward giddiness in the ready-made audience is another matter, and on opening night last Friday there was a solid faction in attendance that was very quick with a hand-clap, a reaction that seemingly could be touched off by any little thing—a brief reworking of the theme music from the TV show, Spock's use of his paralyzing neck pinch, or something so little that I could not for the life of me put my finger on what it was. If my looking forward to *Star Trek* as merely the most recent Robert Wise movie, rather than as the greatest imaginable event in modern culture outside of possibly a reunion of The Beatles or Sonny and Cher, were not enough to make me feel like an oddball or an extra-terrestrial, those frequent audience outbursts clinched it. I don't believe that even my second-grade teacher, Miss Triggstad, could have dampened the spirits of the opening night crowd or made them toe the line. And certainly neither could I, as a reserved and gentlemanly fellow as Robert Wise. But if there was a deliberate attempt to solicit that sort of reaction, to tickle it out of the Trekkies, I was, thank fully, not oblivious to it, and I think that Wise cannot be implicated in it. It may be that outsiders like myself need to see this movie with a personal guide or a glossary. I await enlightenment from the insiders. I also await critical appraisal, fully expecting to hear that no fewer than a dozen of the TV episodes are better than the movie.

I obviously can't speak for the Trekkies. For that matter, I can't speak for the non-Trekkies who I trust still hold the majority in this country. I can only speak for the minority of myself, and say that after some early doubts and confusions, and in particular after badly losing my bearings in a

(continued on page 23)

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# Restaurants

## A Chef's Holiday

ELEANOR WIDMER

My father held to an uncommon eccentricity of often starting a meal with dessert and then working his way backwards. He considered his appetite to be small, but if he found himself still hungry after dessert, he might chance a salad or soup, and still not sated, he would end up with the entrée. I am not recommending that you try the reverse course dinner, but during the holiday season, one particular dish, whether it is a dessert, an appetizer, or a vegetable custard, may constitute a festive meal of itself, especially if the recipe has been provided by one of the most creative chefs in San Diego.

The recipes which follow, if taken together, would make a smashing international dinner, with dishes ranging from exotic snails (les escargots), to an equally exotic salad with kiwi fruit and pomegranate seeds, to some unusual appetizers. Both a meat and a fish entrée are offered, and special attention has been given to vegetarians, with an all-vegetable stuffed grape leaves recipe and a broccoli flan or custard.

I would like to thank the San Diego chefs for the time they spent making these recipes available. Many of them do not use exact measurements, but create the dishes by "a little of this and a little of that." All recipes that call for wine, cognac, or even butter should read "to taste," though the quantities listed are as close as possible to what the chefs themselves use. But please make allowances for "more or less" in dealing with wine or stock and broth.

For this Christmas column, my copious thanks to these outstanding chefs: Kyle and James Williams (Catch of the Day Seafood Restaurant, 3760 Sports Arena Boulevard), Demetrios Talambekos (Forno's Oven West, 1951 San Elijo Avenue, Cardiff), Michel Malesco (French Gourmet, 713 Pearl Street, La Jolla), Roland Chassang (La Chaumaine French Restaurant, 4466 Garnet Avenue, Pacific Beach), Pierre Lustrat (L'Escargot French Restaurant, 5662 La Jolla Boulevard, La Jolla), George Munger (The Perfect Pan and Piret's, 4040 Goldfinch, Mission Hills). More important, they should be applauded for providing San Diegans with consistently excellent products.

### APPETIZERS

**Les Escargots Pipérade** (Pierre Lustrat, L'Escargot Restaurant)  
Ingredients:  
3 green and 3 red bell peppers cut in thin strips  
1/2 pound of fresh mushrooms, sliced  
1 fresh tomato, peeled and diced  
1 cup of tomato paste, canned or fresh  
4 cloves of garlic, crushed  
3 tablespoons of olive oil  
1 bay leaf



Illustration by Elizabeth Mathews

1 pinch of thyme  
Packaged snails, allowing six per person  
Cooking instructions:  
Place almost all garlic and olive oil in medium-size pan, reserving small amount of each to be used later. Add all above ingredients except snails and cook for five minutes over low heat.  
In separate skillet, add remainder of oil and garlic and sauté snails (these may be purchased at any gourmet food store, such as Jurgensen's) for approximately five minutes. Remove snails and add gently to the sauce, simmering for five minutes more. Serve with sauce and with sprinkled fresh bread crumbs. Serves four.

**Pâté French Gourmet** (Michel Malesco, French Gourmet)  
Ingredients:  
2 cups raw chicken livers (approximately 1 pound)  
2 medium shallots  
1 1/2 ounces brandy or cognac  
1 egg white  
1 pint whipping cream  
Salt, pepper, dash of allspice to taste  
Cooking instructions:  
Clean chicken livers and remove bile or fat. Place livers a few at a time into blender until they are liquefied. Add remaining ingredients to blender and combine.  
Divide ingredients in two baking dishes and bake as you would a custard, with the dishes half-way immersed in water in a large pan. Bake at 275° or until set. Cool. When you refrigerate, set a weight, such as a dish of similar size, on top of the pâté. This prevents it from sinking. Serve the next day, directly from baking dish. Due to the whipping cream, it should be consumed as soon as possible. Serves eight.

**Dolmatoes** (Demetrios Talambekos, Forno's Oven West)  
Ingredients:  
2 medium onions, chopped  
3 bunches green onions, chopped  
1 teaspoon sea salt  
1/2 cup uncooked rice (converted rice preferred)  
1 teaspoon fresh mint, chopped; or 1/2 teaspoon dried  
1 cup parsley, chopped  
1/2 cup olive oil  
2 lemons (juice of)  
1 sixteen-ounce jar of grape leaves  
Parsley stalks  
Salt and pepper to taste  
Cooking instructions:  
In a dry cast iron skillet, cook onions, green onions, and salt over low flame, stirring occasionally. After approximately ten minutes, shut off flame and add rice, olive oil, mint, dill, parsley, lemon juice, salt and pepper to taste. Mix well.  
Remove grape leaves from jar, drain water, separate leaves. Stuff leaves with shiny surface down and stem pointing toward you. Place small amount on each leaf, roll, flap in ends.  
Cut off stalks from at least two bunches of parsley, sufficient to make a bed at the bottom of a seven-quart pot (the stalks prevent burning). Arrange stuffed grape leaves in crisscross layers. Place the heaviest plate available on top of the grape leaves and add enough boiling water to reach the plate. Bring to boil. Cover the pot (leaving the plate on the grape leaves) and simmer for forty-five minutes. Remove from heat. When cool, remove plate carefully. Sprinkle small amount (few teaspoons or freashand squeeze) of lemon and a bit of olive oil over cooked, stuffed grape

leaves. Serve cold. Makes about fifty; serves twelve.

**Spanakopeta** (Demetrios Talambekos, Forno's Oven West)  
Ingredients:  
2 pounds fresh spinach, cleaned well and chopped  
2 bunches green leeks, cleaned well and chopped  
1 bunch fresh dill, chopped; or 1 tablespoon dried  
1/2 pound feta cheese, crumbled  
1 pint cottage cheese  
6 eggs  
1/2 teaspoon freshly grated nutmeg  
1 pint cottage cheese  
1/2 cup olive oil or clarified butter  
1 pound filo pastry dough (in frozen section, better supermarkets)

Cooking instructions:  
In heavy pot with 1/2 cup water, cook spinach until wilted (do not boil). Drain well and set aside. When cool, squeeze out remaining moisture by hand. Sauté leeks in olive oil until transparent and let cool. In mixing bowl, beat eggs. Add feta cheese and beat. Add cottage cheese, dill, nutmeg, and mix well. Add spinach and leeks.  
Line 11x14x2-inch pan with ten buttered sheets of filo dough. Spread mixture evenly over dough. Top with remaining buttered sheets. Score top with sharp knife into serving pieces and sprinkle top with a few drops of water. Bake at 350° for one hour. May be served hot or cool. Serves ten to twelve as appetizer or six as main course.

### SOUP

**Cheddar Vegetable Soup** (Kyle and James Williams, Catch of the Day Seafood Restaurant)  
Ingredients:  
4 small carrots  
3 celery stalks  
5 1/2 cups chicken broth or stock (fresh preferred, but canned if necessary)  
2 tablespoons butter  
1/4 cup chopped onion  
1/4 cup flour  
1 cup grated sharp cheddar cheese  
10 drops Tabasco sauce  
1/4 teaspoon nutmeg  
Salt to taste  
1/4 cup white wine  
1 1/2 cups whipping cream (heated)  
1 1/2 cups canned skinned tomatoes, chopped  
Cooking instructions:  
Cut carrots and celery into one-inch "matchsticks." Simmer vegetables in 2 cups chicken stock for fifteen minutes. In heavy sauce pan or Dutch oven, melt butter and sauté onion until transparent. Blend in flour (do not brown). Slowly add remaining chicken stock and cook until brown. Sprinkle small amount (few teaspoons or freashand squeeze) of lemon and a bit of olive oil over cooked, stuffed grape

the broth in which they have been cooked. Season with Tabasco, nutmeg, salt. Add warmed cream to hot soup before serving. Makes two quarts. Serves six to eight.

### SALAD

**Butter Lettuce Salad with Walnuts and Pomegranate Seeds** (George Munger, The Perfect Pan and Piret's)  
Ingredients:  
3 small heads butter lettuce  
1/2 cup walnut halves  
1/2 cup walnut oil  
1 tablespoon champagne vinegar  
1/2 teaspoon kosher coarse salt  
Freshly ground pepper  
Seeds from pomegranate  
1 kiwi fruit, peeled and sliced  
Instructions:  
Wash and thoroughly dry the separated leaves of lettuce. Place in refrigerator to freshen while you prepare dressing and garnish. Soak walnut halves in walnut oil for a few minutes. Mix salt and vinegar and add walnut oil drained from the soaked walnuts. Toss the salad with dressing and sliced kiwi. Serves six.

### VEGETABLE

**Broccoli Nut Flan** (George Munger, The Perfect Pan and Piret's)  
Ingredients:  
1 bunch broccoli  
3 egg whites plus 3 yolks  
1 cup cream  
1 cup milk  
1/2 cup chopped pecans  
1/2 pound thin-sliced mushrooms  
6-8 shallots  
Approximately 2 teaspoons butter  
Salt, pepper, and freshly ground nutmeg  
Cooking instructions:  
Remove stems from broccoli and cut into florettes. Steam or blanch broccoli two to three minutes, to just al dente. Beat eggs, then add milk, cream, seasoning, and combine. Add broccoli and nuts and pour into buttered soufflé dish or individual molds. Bake as for custard, inserting

soufflé dish in pan with water half-way to top of dish. Bake forty-five minutes or until firm. Unmold.  
Prepare garnish. Sauté shallots lightly in butter, and just before serving, add mushrooms and sauté one minute. Toss with fresh herbs (dill, oregano, etc.) if you prefer. Sprinkle over unmolded flan.

### ENTREES

**Rack of Lamb** (Roland Chassang, La Chaumaine French Restaurant)  
Ingredients:  
1 of 2 lamb racks, at least 1 1/2 pounds each  
1 tablespoon butter  
1/2 teaspoon chopped garlic  
1/2 teaspoon chopped shallots  
1 ounce cognac  
3 ounces dry white wine  
6 ounces lamb stock (made by boiling lamb bones in 2 to 3 cups of stock or water for approximately 15 minutes. Any brown stock may be substituted).  
Small amount of freshly chopped parsley  
Cooking instructions:  
Wipe fat from racks and clean. Sauté lamb racks in dry hot skillet until brown. Bake in oven in baking pan at 450° fifteen minutes for rare, one-half hour for medium, depending on the weight and thickness of the rack. Remove lamb from oven. Place it on a warm plate.  
In the same pan in which the lamb has been baked, place butter, garlic, shallots, and sauté until golden. Add cognac and wine (the amounts given are only approximate; you can pour in a bit more if you prefer). Boil to one-half of amount. Add approximately six ounces of lamb stock and cook for a minute. Add one more teaspoon of butter. Serve the lamb with this sauce poured over it. Sprinkle with freshly chopped parsley. Serves two to four.

**Salmon Minceur** (Roland Chassang, La Chaumaine French Restaurant)  
Ingredients:  
Fish bones, tail, head of salmon, or any other mild fish  
2 carrots  
1 onion  
2 stalks celery  
1/2 to 1 cup white wine (approximate; add more if needed)  
2 cups of water, or more, to make stock  
3 ounces of heavy cream  
Dash of thyme  
1 cup sliced fresh mushrooms  
1 teaspoon chopped shallots  
Salt, pepper, dash of cream  
Cooking instructions:  
Prepare fish stock by cooking fish bones, tail, etc. with water and vegetables for approximately ten minutes. Drain liquid. Add about 1/2 cup wine and the cream. Place salmon in skillet and poach fish in enough fish stock to cover the fish. If you are short of stock, add white wine. (The proportions should be ninety percent stock and ten percent wine, but these may be varied to your taste.) Simmer salmon only five minutes. Remove fish. Boil liquid in pan until it is reduced to three-quarters. Add fresh mushrooms, shallots, dash of cream, salt, pepper. (You may add a teaspoon of chopped truffles if you wish.) Reduce to half by boiling. Add one teaspoon butter. Remove from heat. Pour over salmon. Serves two to six, depending on amount of salmon.

### DESSERTS

**Irish Coffee Pie** (Kyle and James Williams, Catch of the Day Seafood Restaurant)  
Ingredients:  
Crust:  
1 1/2 cups graham cracker crumbs  
1/2 cup melted butter  
1/4 cup sugar  
Heat oven to 350°. Mix together crumbs and sugar, blend in melted butter. Press into nine-inch pie plate. Bake for five minutes. Cool.  
Filling:  
1/2 cup cold strong coffee  
1 tablespoon unflavored gelatin  
2 egg yolks  
1/4 cup sugar  
Pinch salt

2 ounces Irish whiskey  
3 tablespoons coffee liqueur  
2 egg whites  
1/2 cup sugar  
1/2 cup whipping cream  
Cooking instructions:  
In a saucepan, sprinkle gelatin over cold coffee. Let sit five minutes. Beat egg yolks, add sugar and salt. Cook over low heat mixture of gelatin, coffee, egg yolks, sugar, salt, until these ingredients have thickened. Do not boil. Remove from heat and blend in whiskey and liqueur. Cool in refrigerator, but do not allow to set.  
Whip cream to a firm consistency. In a separate bowl, beat egg whites with 1/2 cup of sugar until whites form peaks. In a large bowl, fold egg whites and whipped cream. Fold in completely cooled coffee mixture, until all ingredients are blended. Pour filling into cooled pie shell. Chill at least two hours before serving. The pie may be garnished with whipped cream or shaved chocolate. Serves six to eight.

**Roulet Marquis** (Pierre Lustrat, L'Escargot French Restaurant)  
Ingredients:  
11 (eleven) egg whites  
11 egg yolks  
1 1/2 cups sugar  
3 cups of whipping cream  
3 tablespoons of cocoa  
Splash of coffee liqueur  
5 tablespoons of powdered sugar  
Cooking instructions:  
With a wire whisk, beat egg yolks. Add sugar and cocoa and beat. In a separate bowl, beat egg whites, adding the sugar a little bit at a time, until all the sugar is folded into the whites. Combine all the ingredients carefully.  
Prepare a cookie sheet by watering it slightly so that the roll will not stick. Place waxed paper on the watered cookie sheet. Brush waxed paper with clarified butter. Spread mixture on cookie sheet and spread evenly. Bake at 450° for ten minutes. Let cool. Whip the cream and spread over cooled cake. Lift carefully from one corner and roll into log. Sprinkle with powdered sugar. Serve immediately. Serves eight.

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# Is This Pig Really a Piece of Fine Art?



CHRISTOPHER KNIGHT

What Jim Henson does with Miss Piggy is not a hell of a lot different fundamentally than the Pietà. Both communicate ideas through sculpture using skills and materials one has in a particular historical period.

—Steve Brezzo, Acting Director, San Diego Museum of Art

This has been a very confusing decade. Amidst all the turmoil surrounding questions of power — political, nuclear, economic, social — there appears a rather curious phenomenon. American art museums are experiencing unprecedented success. That's right, *art* museums. Though I won't attempt to explain this state of affairs, it is a situation worth noting, since most Americans regard art as a benign pleasure that somehow exists on a plateau far above the daily drudge of life in these United States. They've been lining up by the thousands to see the burial relics of King Tut and the storehouse treasures from Dresden, and will soon be doing the same to see the several hundred works left in the Picasso estate. And, if all predictions hold true, they'll be turning out in record numbers at the San Diego Museum of Art for the recently opened exhibition, "The Art of the Muppets."

I have been thinking, since I read Steve Brezzo's comments (cited above) in an August 17 interview in the *San Diego Union*, of the first and only time I saw Michelangelo's Pietà. It was at the 1964 World's Fair in Flushing Meadows, New York. I was thirteen, and the excitement was, for a kid from a small New England town, a mixture of awe and apprehension at the sheer magnitude of the event. High on everyone's list of things not to miss at the fair were the General Motors, Ford, and IBM pavilions, and a pilgrimage to see the Pietà. Some four and a half centuries after Michelangelo laid down his chisel, the marble sculpture had been carefully crated, rigged with a special flotation device just in case its voyage across the Atlantic ran into trouble, and installed in the borough of Queens. I have no memory at all of what the Vatican purveyors thought of the Pietà. In some ways, the masterpiece was like, but the enormous line of people and the endless wait remain vivid. Inside the pavilion, alone on a stage, amid diaphanous blue veils and thousands

of sparkling lights, sat the Most Famous Sculpture in the World. Recorded hymns swelled in the air and spectators on multitered moving sidewalks were transported past the masterpiece.

I knew, however, that I was not really seeing Michelangelo's Pietà. On that autumn day in 1964 I saw "our" Pietà, the Pietà of twentieth-century American consciousness, a legendary sculpture by a legendary artist that was everything a work of art with a capital "A" was supposed to be. It was impossible to see Michelangelo's Pietà — the neo-Platonic conception of "divine grace made flesh" executed by a fifteenth-century mind of genius through the spectacle surrounding it. What I saw was an image, a contemporary American mirage of High Culture appropriately apotheosized in a Technicolor Heaven, an image that, by its very manner of presentation, had more to do with American popular culture than with any personal, spiritual, or cultural manifestations of the Italian Renaissance.

I recount this story because, in a roundabout way, it seems relevant to the current goings-on at the San Diego Museum of Art. The Muppets exhibition is indicative of a new philosophical drift toward the Museum popular — "opening it up to the public," in their public relations lingo, and it also raises questions as to the place of popular art in an art museum.

The increasing popularity of art museums has led numerous people to point out that museum attendance in America now outranks attendance at sporting events. While this surprising information conveniently ignores the millions of spectators glued to their TV sets during football season, the fact remains that more people than ever before are visiting museums. The phenomenon, however, seems less related to a sudden aesthetic awakening in America than to a general scramble for government, corporate, and foundation money. In this era of budgetary restraints, museums have come under pressure to justify their expenditure of funds. Funding agencies are much more likely to underwrite art exhibitions when there are assurances that a sizeable number of people will attend. The more people, the better the chances of funding. In some ways, the system functions in a manner not unlike the Nielsen ratings in television.

In the past, touring the San Diego Museum of Art has not exactly been a

popular thing to do when in Balboa Park. Its collection is not outstanding, though there are a number of excellent works, and the exhibition program has been rather lackadaisical. Both of these situations doubtless have something to do with money problems. But Steve Brezzo, acting director of the Museum for the past several months, plans to change all that by turning the Museum into what he calls a "cultural recreation center," by "taking the step over the hurdle of elitism," and by dismissing the notion that a museum director is an "aesthetic ayatollah," dispensing notions of art and taste from on high. The new philosophical direction is clearly populist.

While a phrase like "aesthetic ayatollah" makes for good copy, it should not distract us from the fact that there is something disturbing at the root of this "new direction." It stems from a misunderstanding of the term "elitism," and in fact displays a backhanded contempt for the very public the Museum claims to serve. The term "elitist" has been so misused in our language that it is glibly tossed off as a synonym for "wealthy snob." A glance at any dictionary, however, reveals the true meaning of the word: "The finest, best, or most distinguished; the choicest part." For an art museum, the application of the term is clear — and desirable. One might even say that, given the correct meaning of the word, the fostering of elitism is the museum's function and responsibility. Mr. Brezzo claims, in the *Union* article that for too long museum directors have "assumed responsibility for dictating taste and serving as aesthetic censors for a community." The degree to which this statement is true or false is less important than its implication that elitism is a monolithic term. On the contrary, elitism is a pluralistic term, and it is part of the function of a democratic society to support as many elites as possible — whether in the arts, sciences, sports, entertainment, or whatever is of interest to the citizenry — and to provide access to those elites to as many people as possible.

Mr. Brezzo also states that the Museum must answer "the needs of as many constituents as possible." This hackneyed gibberish from Sixties liberal politics is absurd. Aside from the fact that the number of people who "need" art is ridiculously small, there are basically only two things that a museum "needs" to do to

(continued on next page)

function responsibly: to preserve and present works of art, and to offer assistance to the public that wishes to learn about art. These seemingly simple requirements are, however, quite complex. By taking the populist approach, Mr. Brezzo apparently hopes that many first-time visitors to the Museum will simultaneously be exposed to other Museum offerings — a Giorgione portrait, a Cézanne still life, an O'Keeffe abstraction — as if wandering off into the galleries and gawking at a Toulouse-Lautrec will miraculously uplift the great unwashed masses. This notion of the Museum-as-Louvre insults the very audience the Museum hopes to attract, by implying that if only these lowly, ignorant souls can be lured into the gallery, their narrow, atrophied little minds can be liberated.

So, how to get the people in? King Tut, the all-time greatest attraction, is gone, and was far too expensive for a small museum anyway. Enter the Muppets. If the art museum is to be popular, then bring in popular art. The Muppets are just about the most popular characters currently on television, and the recent *Muppet Movie* was a box-office bonanza. The San Diego Museum would like to cash in on that bonanza in a manner in which everybody wins: trustees are always pleased at large crowds in the galleries, the corporate sponsor, Home Federal Savings and Loan, and potential funding sources for future endeavors will be gratified at the attendant publicity; Steve Brezzo's chances at being named director of the Museum will not be

hurt by a show that's a runaway hit; and thousands of San Diegans will have a fun day cavorting with Kermit and Fozzie Bear and Big Bird. Only one element is missing that would make this a textbook example of the perfect show: the illumination of it nowhere to be found in the proceedings.

In the history of what we call art museums, the fine arts have held the central focus of attention. Painting, sculpture, and related arts were joined, in this century, by exhibitions of folk art, the work of skillful, untrained amateurs that bore an interesting relationship to the strange-looking works of modern artists. Concurrent with the development of modern art in the Nineteenth and Twentieth centuries, there appeared a new form, an art that grew out of the media: newspaper illustrations, magazine pictures, the movies, television. The popular arts, arts for "the people," have been one of the most extraordinary developments of the modern age, and one of the most maligned. Museums have traditionally been loathe to admit this "poor relation" into their home, succumbing for the most part only to film series and popular photography, with an occasional show of record jacket design to add a bit of daring. This is an unfortunate situation, since what better forum for all the arts — fine, folk, and popular — than an art museum? The San Diego Museum's foray into the realm of popular art would be an adventurous, forward-looking move if it were not for one thing: the Museum has done everything possible to pretend that the Muppets are not popular art.

In the October issue of *San Diego Magazine*, Steve Brezzo intones, "It's an interesting philosophical argument, whether the Muppets are popular culture or not." Well, it's not an "interesting argument" at all; it's a fact. In the *Union* quotation that precedes this essay, Mr. Brezzo makes the obviously foolish claim that Miss Piggy and the Pietà are both "sculptures" that tell us something about their respective cultures. Using this reasoning, that Pet Rock you got last Christmas is heir to the Venus de Milo. In the October issue of the Museum's own publication, *Calendar*, Martin Petersen went to great pains tracing puppetry back to Fifth Century B.C., in a valiant, if rather embarrassing, attempt to legitimize the Muppet exhibition with a history. This technique is not new (early twentieth-century modernist painters tried the same approach), but it smacks of displaced royalty waiting about the historical validity of the divine right of kings. Vase painting was in the context of Periclean Athens, but Corelle Living Ware is not art in the context of contemporary America. Similarly, it has been wisely said, does not imply connection. That is a lesson learned in undergraduate Art History I. All of this nonsense about making the Muppets into fine art, using the language of rationalizations, does not bode well for the future endeavors of the Museum. Miss Piggy may or may not hold the same public devotion in our culture that the Pietà held in Renaissance Rome, but the nature of art in our age is decidedly different from what it was in the Fifteenth

Century. This elemental confusion — comparing apples to oranges — is disgraceful for an institution charged with educating the public. Museum exhibitions dealing with popular art are new and risky endeavors, therefore requiring great skill for those promoters in the field who wish to devote illuminating methods of presentation. The San Diego Museum has balked at the prospect (and the challenge) by attempting to sidestep the whole issue; they have simply declared the Muppets to be "fine art."

What was that Mr. Brezzo was saying about aesthetic ayatollahs passing judgment from on high? If Miss Piggy is, in the view of the San Diego Museum of Art, the modern Pietà, then perhaps the Museum is not unlike the World's Fair. The Fair is essentially an international trade exhibition, a market-centered complex designed to push products and tourism in a setting of grand popular entertainment. Back in 1964, the Pietà was as much a part of the entertainment as a chance to ride in a new Ford convertible or make a telephone call on a futuristic Bell "picturephone." Christ may have once been in the temple to banish the moneychangers, but this time He was "Appearing Ninety in the Main Lounge."

That market-centered pressures now determine values in art was made quite clear in Andy Warhol's 1962 paintings of one-dollar bills. That these same market-centered pressures now determine values in the San Diego Museum of Art has been made quite clear in the 1979 exhibition, "The Art of the Muppets." □

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**the travel store**

## (continued from page 13)

Since then Krohn has fought to avoid teaching bilingual education. She says it was particularly difficult to do so right after Chacón's bilingual-bicultural education bill passed. Chula Vista school administrators called together all the fluent in Spanish students with them to volunteer for the program — then added that they could be transferred to it involuntarily if no others were forthcoming. Krohn was in tears; she finally contacted the teacher's union and got the legal assistance to forestall any such involuntary transfers.

Krohn does think that small amounts of ESL-type classes can help brand-new immigrants for a very short time. And she'd like to see teachers better trained to understand cultural minorities. "For instance, in Mexico children are taught never to look adults directly in the face when they're talking to them. Instead, the children look at the side of the face and go, 'Yes, yes, yes,'" she says. "So you get confused and doesn't look them in the face when spoken to." But of teaching children in Spanish herself, Krohn says, "I didn't go to school to become a bilingual teacher. I went to

This is one of the most crucial points in the bilingual debate: what is the best way to teach children a second language? Proponents of total immersion in the second language can point to some amazing results. The longest and best documented immersion program in the world is in Canada, where, in the last fifteen years, French-speaking children in special programs have been hearing (and then speaking) only French. French is the only language used with them and it's used as the medium of instruction instead of as a subject of study (as is done in traditional language programs). The results of the Canadian immersion experience with immersion have proven not only that immersed children do become truly bilingual, but that they achieve scores in all other areas which are at least as high as their counterparts in all-English classes. The dramatic successes more recently have sparked the institution of similar programs in the U.S.

One such program is the one at Encanto Elementary School, where Spanish speakers like the Michel kids are studying alongside native English speakers like Chevelle Baker, a ten-year-old who's been in the program since she was five. Other students included in the program are from other San Diego bilingual programs (duplicated at four other San Diego elementary schools) because bilingual programs by law can't segregate minority students. But Chevelle's parents, Shirley and Thomas, enrolled her in the program because they thought she would do better.

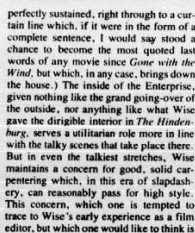
Although Mr. and Mrs. Baker are black, the husband's grandmother was Mexican, and Mrs. Baker says she promised the older woman before she died that if the schools ever offered a special program in Spanish, Mrs. Baker would enroll her offspring. Today, the parents proudly tell us, Chevelle is doing very well—solidly above-average ratings; Mrs. Baker says she wants to keep Chevelle in a bi-

of these immersion programs, says many of the more than 800 children currently in them are racial minorities who come from low socioeconomic levels. But as a group, the immersion kids are chalking up above-average test scores in all areas—even English reading, which they've never been taught in school.

So why can't you create similar immersion programs for Spanish-speaking children, programs using teachers who've been specially trained in immersion techniques and who could avoid the sins of the past (degrading children who don't speak English, and so on)? Bilingual educators like Adel Nadeau reply that a crucial factor distinguishes Spanish-speaking kids who want to learn English from the English-

(continued from page 17)

time-warpy sequence whose only purpose was so I could tell you to add a sharp jag of hysteria to a steadily rising parabola of over-the-top silliness. I'm not sure I would hope to hear straight anyone who has been misled into the belief, based perhaps on my recent review, that I was averse to the continued employment at this frugal studio of a man who makes a habit of sneezing at money. While he has shown often enough in the past that when his money is spent or to burn, he has no qualms about blowing it on the screen, and to take a kind of architectural pride, something like the hero of Ayn Rand's *The Fountainhead*, in the way he designs the complete set of anything. He shows the same kind of exactness he shows, in fact, is not always unlike anything he has shown before. For instance, in our thoroughgoing introduction to the new *Star Trek* series, a senseable-looking spaceship by post-2001 standards, no doubt because the original TV model was pre-2001, the image is a jingoistic, patriotic, and, I think, a little bit put me in mind of *Wipe Out*'s *Thunderbolt*. It is a kind of wisp of cloud and lightning effects elsewhere. In this same scene, William Shatner's Capt. Kirk, having just taken command of his old ship (his situation nicely duplicating that of the long-departed Trekkie), shows traces to, I think, the *Star Trek* of the past. But the engine room of the patterned boat in *Wipe Out*'s *The Sand Pebbles*: Shatner's boyish delight there, mingled with strict captainly aloofness, gives us the first glimpse of a man who is, I think, as earnest, so earnest, so involved, and so



available to any halfway conscious and conscientious director, and the absence of which is pardonable in none, is basically a matter of how one shot joins with those on either side of it, how the weight of a scene is distributed throughout the sequence of shots, and all the other little tricks of timing and emphasis that make buildups build and payoffs pay.

That sort of skill is mandatory here because *Star Trek* is not a juvenile shoot-'em-up like *Star Wars* or slam-bang chase like *Close Encounters* or game of hide-and-seek like *Alien*. It, notwithstanding a certain Buck Rogers quality about its sporty costumes, is pretty intelligent stuff. On the plotting level it is one of the rare science-fiction movies, and almost the only one I can think of since *Zardul*: the

can hold its breath in the company of the current serious literature in the field, and it can look down its nose at most of that on the shelves. It is a movie that is so good it reaches close to the chest most of the time, leading off with the sort of theater-going in the audience that is the result of the best of our shipwrecks being reduced to cinders by the alien of immeasurable size and strength. The movie towards Earth in a blue cloud, the alien's ship, is a masterpiece of the information that this alien possesses an intelligence even more orderly and logical than our.

As Spock's, "If that much is not enough to us, it is not enough to them." It is so convincing that anyone would not be excitedly gapped at once it is revealed that this is the creator "..." But, "as Mr Spock succinctly puts it, "who or what are we dealing with? The final revelations, as tall as the mountains, are the alien's ship is coming down. A sacred trust forbids that I divulge any more of them than that they point the way to the future. I am not permitted to say what I found to be curiously moving, if far from heart-warming. Not pleas, nor threats, nor wild bones, nor anything short of the most perfect of the human mind. Anyone, citizen or civilian, who gives any of them away ought to be sentenced to death. I am not permitted to say that (a cruel enough punishment in itself) with the last chapter expired from each.

As I have so far said next to nothing about the movie, I will say only that, at least that, excepting some *Star Wars* masks near the beginning and some 2001-like alien ships, the movie is a masterpiece of lights, they seemed to me very impressive and original, especially the visualization of the alien, which afforded me only the opportunity to say that it was amazing. As the use of special effects in current science-fiction movies, their benefits to the imagination, and the way they are being used, is a rather considerable further discussion. But as my deadline stretches only so far and no further, this "further" will have to wait.

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## Letters

(continued from page 4)

1978, having been acquired in a bidding contest with Mr. Jones, at which time PCA outbid his corporation, i.e., \$5000/month, \$5000/month to the county.

Parking Company of America has also recently obtained a former lot of Jones's at the Balboa Naval Hospital, which lot was previously controlled by Jones for a number of years. That lot is now operating under a self-park status, where, under Jones' control, it had been thought that it could not be operated in that manner. The result of the changeover is a significant increase in revenue to the City of San Diego and ultimately to the public. When PCA attempted to acquire that particular lot, Jones apparently decided it was economically impractical for his operation and did not even bid. A review of the operations since the takeover by PCA will show a substantial profit to the city.

The overall effect of the competition generated by Parking Company of America with Jones has been an incredible increase in the revenues to the City of San Diego and the public in general. Now, when any lot lease expires, Jones knows that PCA will be observing the status and bidding process with respect to each such lot and competing with Jones to make sure that a competitive bid is always made. In essence, there are no "easy deals" left to be gobbled up. Parking Company of America has thus directly contributed to the general benefit of the city and public of San Diego. Despite any misdeeds to the contrary, I hope both your general readership and the city understand what PCA has

Mark Battaglia, President  
Parking Company of America, San Diego

## Patois On The Back

As you read I am finally writing a too-long delayed letter. It is to express my appreciation for your fine publication and particularly for the essays of Jonathan Saville. He is a credit not only to the teaching profession (an accolade not to be bestowed lightly these days), but also to the San Diego community at large. You deserve the credit for publishing his material.

I am, however, bemused by the attacks upon him which appear in the letters column from time to time. If my memory serves me, his detractors state or imply that he is, among other things, pedantic, a snob, an elitist, precious, or simply a bad critic. I would like to refute such diatribes and suggest that Saville, like your newspaper, represents a rather unique phenomenon in this part of the country. He falls into the long and honorable tradition of the scholar-journalist, a tradition which has existed in countries such as the United Kingdom, France, and Italy for centuries. He also writes impeccable English, which I find most refreshing in an age of television jargon and where even so-called serious writers try to demonstrate their spurious egalitarianism by the use of neologisms and the patois of the "ghetto."

Saville's insights and his breadth of knowledge—in many areas besides music or the theater—should be obvious to any intelligent observer who reads his essays carefully. I believe he truly

to be objective without being bland and that he avoids both animus and platitudes.

On a more personal level, I find that when I read one of his reviews, irrespective of whether or not I agree with him, there is always something to learn. I am sure you realize that this is the highest compliment that a former academic can pay to a much younger man.

And finally, may I extend my best wishes to your publication for the coming year and let you know that I look forward to Saville's intelligent and civilized essays during the 1980's.

Joseph Andolsa  
San Diego

## Toward OMBAC

The article on OMBAC ("For Big Kids Only," November 1) was obviously not intended to reflect the views, policy, or endorsement of the *Reader*. It seems negative reactions have been misdirected in this respect.

OMBAC is a group of males who get their jollies in a very distasteful manner. Thank God for the *Reader*, which doesn't shy away from presenting to us the ignorant misconceptions of these morons. The article was an excellent piece of objective journalism.

Let us now direct our aggressions toward OMBAC. Katherine White  
San Diego

## They're Primarily An Offensive Club

Despite all the angry letters you have received concerning the prejudice and stereotyping displayed by OMBAC in your article "For Big Kids Only," I'm glad you printed the article. I learned a lot from it, particularly that those loathsome males I had always heard about really do exist. The article struck me as being very objective and nonjudgmental. Those angry letters should be directed at OMBAC, not at the *Reader*.

Why aren't the OMBAC people defending themselves?  
A.C.R.  
San Diego

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## Confusion

(continued from page 22)

guage, the harder it is to break its patterns and move into the second one. But I found another Mexican-American teacher—a fierce bilingual advocate—down in San Ysidro. She defended the case against immersion for Spanish kids more clearly than the bilingual administrators had.

Carolina Flores greeted me outside her classroom at Smythe Elementary School, which perches on a hill overlooking San Ysidro, the ocean, and Tijuana. The view is striking. Better than any other place I can think of in San Diego County, it seems to dramatize our relationship with the neighboring city. Flores was born in Loma Linda, California, the youngest of four children born to first-generation Mexican-Americans. Ironically, she looks far more Mexican than does Krohn. She keeps her thick, wavy hair long and simple. She wore a black skirt, black top, black jacket, and no make-up, and she looked a little like a nun, a little like some incarnation of Mexican Womanhood.

She actually spent four years in a convent, then transferred to UC Riverside, where she says all her studies were geared toward becoming a bilingual educator. She studied bilingual programs in Mexico City, spent two years in the Peace Corps in Ecuador, and eventually wound up last year in National City, where her feisty battles in defense of the bilingual programs finally got her sent to a school without any bilingual programs, a move calculated to force her resignation. It succeeded. Now she speaks glowingly about the program at Smythe, where the principal is sympathetic and supportive. Flores teaches thirty-two first-graders, not a single one of whom is an Anglo, almost entirely in Spanish. They get only forty-five minutes of English instruction a day. The teacher is soft-spoken, but a fiery pride of *la raza* simmers constantly beneath her words.

She says, "When I was growing up, I

saw my people suffer in traditional 'immersion' classrooms. I saw them lose their language, and in losing that, I felt they lost themselves. It's a very personal and emotional thing for me." When she started school she already knew English, but she says her brother and sisters didn't. She claims they hear the scars from their early immersion experience. Her brother, extremely shy and withdrawn, graduated from high school—but just barely. Neither of her sisters did well academically. "The English-speaking children in this country are exposed to a higher level of language than the Spanish-speaking kids who come to us," she says. Many of the latter grow up in rural areas, watch no television, and don't talk very much with adults. "In Mexican culture, children very definitely have their place." If such children are tossed into all-English programs, Flores says they will eventually catch on, but by the time they do, they will have suffered a conceptual lag from which they may never recover. Most will have decided by then that they hate school. "Children can turn off to school from day one," Flores says. "But if they have a positive experience, they turn on."

I asked her what she thought of the black kids being immersed in Spanish in San Diego. Aren't some of them probably in the same boat or worse than the Mexican kids whose Spanish isn't well developed? Flores replied that she has grave doubts about how well they will do. "I think the parents are taking a very big risk in doing that [immersing them in Spanish] to them." Later, Hal Wingard, the immersion program administrator, told me that the minority children are competing evenly with the Anglos. But even if Wingard accumulates irrefutable proof that immersion can work for everyone, it still won't change Carolina Flores' mind.

For her and for many bilingual advocates, more is at stake than simply teaching children English. Flores concedes that immersion may do that more speedily. "It'll be fast and it'll be quick and it'll use the first language," she says. But she adds that immersing Spanish-speaking

children in English severely damages their self-esteem. She says when the children forget Spanish, "it's a denial of who you are, where you come from, everything." When I was growing up I never had a teacher who looked like me. I never had a teacher who could pronounce my name. They called me *Ca-ro-lee-na* instead of *Ca-to-lee-na*. When you change a child's name from Roberto to Robert, or from Pablo to Paul, there's an identity crisis there. If you cannot express emotions in the first language that you learned, I think you've lost something of yourself. And I've heard it so many times. Invariably, the second and third generations who have lost their Spanish regret it."

Flores' words conjure up the memory of Terry Krohn. She still speaks Spanish today, but she admits that it's "border Spanish," the mixture of Spanish with Spanish-ized English words like *el trapero* for *truck* instead of *camion*. Krohn talks to her mother in Spanish, but she says sometimes she can't fully express herself, particularly when she's talking about especially complex or abstract things. It doesn't bother her, nor does it bother that her young daughter doesn't speak Spanish at all. "If I ever want her to learn Spanish, I'll just drop her off down there [in Mexico] with relatives for a month or so, and I know she'll learn it just like that," she says with a soap of her fingers. Krohn says she's very proud of her Mexican heritage. "When I hear Mexican music, my heart just pounds. Because of my parents, it's part of me." She recalls going to Mexico with her mother once to visit an aunt there and being overwhelmed with emotion when a mariachi band started playing outside the local cathedral. "I just cried and cried. I was so moved." Yet it's also obvious that Krohn's ties with that culture, except for her communication with relatives, are minimal. That visit to Mexico occurred when she was in high school, and she says it was the last time she was there.

Hal Wingard, the ardent proponent of immersion programs for English-speaking

kids, strongly disagrees when you talk about immersion robbing children of their language and culture. "The purpose of immersion is not to produce monolinguals, it's to produce bilinguals," he insists. "If the Spanish-speaking child is in a home that values being Mexican, that values speaking Spanish, then that child is not going to lose his Mexican identity. Both the established Canadian programs and the newer San Diego ones prove that," he says.

Still, Wingard does advocate scrapping the bilingual programs and instead immersing non-English speakers in English. He knows about the Finnish study which Adel Nadeau cites and Wingard says the Canadian researchers also have found indications that something different happens when a minority language child is immersed in the majority language. There's not much hard evidence because all the Canadian programs have only immersed English-speaking children. None have operated the reverse way. (In Canada, English is considered to be the power language, although that's now changing in Quebec.) "French populations in Canada have chosen not to immerse. They're afraid their children will become Anglicized and they don't want that." For similar reasons local bilingual advocates have shied away from the idea of special programs to immerse Spanish-speaking children in English.

I didn't have a conclusion for this story. I don't know who's right. I don't know if Terry Krohn and the people like her are exceptions. I don't know whether Krohn would be a better or happier person if she were tied more closely to her Mexican roots. I don't know if some children do learn a second language better when they're older as the bilingual educators say they do. I personally wonder if the public school system, compelled by definition to be uniform and monolithic, doesn't itself contribute to the problem by demanding a single answer for everyone. I suspect there is no such single right answer.

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## City Lights

(continued from page 12)

the institute's slick bimonthly magazine, is one example. She graduated as an English major from San Diego State in 1976, and says that she was then a liberal who had supported Tom Hayden for Senate. While searching for a job in publishing, she wrote World Research (which was listed as a publisher only because it had produced the *Bread Machine*

book). She says she was more than a little leery when she discovered the philosophical orientation of Loeffler's brainchild, but she was desperate for a job. "And I was impressed when the people here were so super-defensive when I'd ask them things like, 'What about the poor people or social security?'" So she joined the staff. She says after about six months of arguing politics with her fellow staff members, she found herself running out of readers. Now a

libertarian, she says wryly, "I'm a convert." Although Loeffler's wife, Chris, and son Dan have made their mark on the San Diego political scene with their controversial religious publication, *The Church News*, staff members also say neither religion nor partisan politics taint the think-tank atmosphere. Both Chris and Dan now work at World Research, but Loeffler says, "I have no connection with their religious activities. I believe in

independence, so I would never try to stop them from whatever they wanted to work on. But I have nothing to do with the *Church News* and I never have had." (He also apparently disavows their stance, for example, that he thinks homosexuality is a private matter between individuals and shouldn't be legally regulated.) These days, Loeffler spends his time reading, guiding ongoing World Research

projects, and developing the funds (still only a quarter of the organization's budget comes from sale of its materials, the rest comes from 12,000 to 13,000 active contributors). Ironically, despite World Research's championing of American business, large corporations comprise only four-tenths of a percent of the total contributors. —J.D. —Jeannette DeVry and Mark Orloff

## The Face

(continued from page 12)

like the way I move my hands. After that I imitated her. Like the way she said, 'Hello, gorgeous.' The more I was told, the more I played on it. Schlesinger, a twenty-two-year-old hair stylist born and raised in Queens, New York, first capitalized on her resemblance to Barbra Streisand while in college. A theater major at the University of New Mexico, she fashioned a rudimentary Streisand routine and performed it at campus fraternity parties. "I got an act together with a wig and the whole bit," she says. Schlesinger tilts her head back and laughs. "It was just a silly act. So bad. It was more of a comical impersonation of her. I sang 'I'm the Greatest Star,' and it freaked people out."

Sipping coffee in Hillcrest's Summerhouse Inn, the former New York talker of her Streisand performances given while under hypnosis. "I've been the Dr. Dean show four times. A friend took there the first time. I'm a good subject. I go right under. I've sung Barbra, but I sing dreadfully. I have the worst voice in the world. What's funny is I should look and act so much like her, and my voice is so bad. And I really belt it, I mean I don't hold back. But they went crazy," she says of audience reaction to her enhanced Streisand. "People really couldn't believe it. I got an ovation."

A dark, glossy polish glitters on Schlesinger's fingernails. As she speaks, her hands slice through the air like semaphores. "Everybody mentions it," she says of the resemblance. "In the shop, all my customers comment. But it doesn't bother me. I'm real flattered. I love to be noticed. I copied her make-up from the picture on the *Butterfly* album. And people who've seen her tell me I'm built just like her. She's a short woman. But some people think she's ugly. I've even been insulted. Some guys are put off by it. I go to discos and hear people whisper, but God forbid anybody should ask me to dance."

"I fantasize that I should play her younger sister in a movie, since I am an actress. I love the theater, and I will go back to it. I love to read people's minds going to L.A. I'm always looking for a star. I'm starstruck, that's all." Though

not currently engaged theatrically, the hair stylist plans to start going to auditions. "My accent," she complains, "is a definite deterrent in getting some parts."

Schlesinger says that she is also a "total fan" of Streisand. "I really think she's the best in everything she does, and that she's made it on her own. I don't care about people who say what a shit she is. People are always ready to knock someone who's made it. I mean, I want to be a star. Doesn't everybody?"

People said he looks like a... When I first heard about him, he was on the Johnny Carson show. And the first time I saw him, I could see that he portrayed the type of person I am.

Lenny Thompson is a husky thirty-five-year-old actor and model from south Philadelphia. He has boxed professionally, and was wounded while serving in Vietnam. He lives alone in an Oakwood Gardens apartment in Pacific Beach with his guitar, chess set, and athletic trophies. Thompson looks like Sylvester Stallone, and says that he also has lots in common with the Stallone film character Rocky.

Thompson is in his sweat gear and needs a shave. He talks about coincidence. "My license plates, for example," he says. "They say 'Sly Guy' and his name is Sly. I got those plates over four years ago, before he even came out. And in *Paradise Alley* he had a brother named Lenny who was a disabled veteran just like me. I saw a picture of him on the cover of *Us* once, wearing a gold chain around his neck exactly like a chain I have. An unusual chain. Freaky."

Thompson places a photograph of himself taken at age eight next to one of an eight-year-old Stallone, which appears in *The Official Rocky Scrapbook*. The men looked alike as boys. "Right down to the flannel shirt," says the former boxer. "I can duplicate almost any photo of him." He adds that he won one hundred dollars two years ago in a Stallone look-alike contest sponsored by the *National Enquirer*. "I just sent in my photo," he brags.

"I went to an awards dinner he was at for Rocky at the Hotel Del. I went walkin' into the lobby and saw people nodding each other. I had a nice suit on and a camera slung over my shoulder. This girl

jumps on me and starts kissin' me. 'Gee,' she said, 'I'm really glad to meet you.' Thompson smiles wickily. "Then there was this guy in the men's room. I'm in there combing my hair, right? He comes up to me and says, 'Mister Stallone, do you still wanna buy the car?' I said, 'Hey, I'm not Stallone!' Then I went outside and some old woman wanted to take pictures of me. So I posed."

Following the event, Thompson says that he met the real Stallone briefly. "I was standin' there next to him, and people were askin' if I was his brother. Our profiles look exactly the same. He was in a hurry to catch a plane. He just kind of looked at me and smiled. But I actually had an opportunity to know what these people go through to be a name star. You get things like, 'My brother's sister went to school with your cousin's mother.' And people pullin' at you all the time."

But the guy's done a lot for me. Like girls. A lot of people who didn't necessarily find my looks appealing before, did after he came out. There was this one lady I was interested in—a very attractive lady. We never really hit it off too well. She went to see Rocky, and afterwards she was intrigued by me. A lot of people do this with people who look like other people. Not just movie stars—old boyfriends or whatever. They see some mysterious quality in you.

"But it's our backgrounds, age, and other coincidental things which keep me interested. Otherwise, I would just let go of it. But I can really relate to the story of Rocky, being from Philadelphia and having boxed professionally. The guy who wrote that movie kind of wrote my life story."

Jennifer Whisper is a "musical medium." She says that songs are "channeled" through her from departed composers and entertainers such as George Gershwin, Cole Porter, Jimi Hendrix, and Judy Garland. Whisper maintains that Walt Disney once sent a tune "through" her entitled "Buddha Mouse." "It always begins with a burst of energy in my solar plexus," she explains. "This energy seems to form a bubble which moves through me. Then I hear the words and music." The medium resembles Liza Minnelli, if a somewhat older version. Black hair frames her face, and deep lines under-

score her wide eyes. Whisper's lips are full, red with lipstick, and seem to be set in a permanent pout. A silver snowflake pendant dangles from each ear lobe.

"I've been a fan of Liza for years," she says. "I've always loved Liza. People would always say I looked like her. My daughter once fixed me up in her make-up class to look even more like her. It was amazing." Seated on a comfortable couch in her two-story Clairemont home, Whisper flips through a book entitled *The Films of Liza Minnelli*. She stops at various photographs of the star.

In this one, she looks exactly like me when I was younger. "She flips a few pages. "And that expression, I have that a lot. Wow!" says the medium. "Look at her there. Such soulful eyes."

Whisper says that she has seen all of Minnelli's films. "When she met Robert DeNiro in the beginning of *New York, New York*," she says, "I just remembered myself when I met my first husband." Whisper sighs. "I've always felt this fantastic feeling for Liza. I'd like to sing this song in her room brought through for her."

Rita, a friend of Whisper's who had been chatting on the kitchen telephone, is summoned to play the piano. Whisper walks across the living room floor and jerks a microphone from its tall stand. "I've actually mailed this song to a New York recording company," she says, while a silent and remote Rita warms up on the keyboard. "People go, 'Oh wow, what's all this about?' They think it's crazy. Anyway, about three years ago, a song for Liza came through. It was in the bathroom one Saturday morning combing my hair when I got the vibration. All of a sudden I heard, 'Get the tape recorder. Here it comes!' Then I got the zap in my solar plexus and then the bubble. And then Judy Garland says, 'Now go get your bowler hat that's in the closet.'"

The joyless accompanist signals that she is ready. The musical medium strikes a solemn pose, and begins to sing. "This is your Mammy," she croons. "Yeah, it's your Mammy. Liza, you sure are something... My love is overflown, you sure got Momma glowin'."

When the song ends, Whisper says that the name of it is "Liza. Thanks for Giving You." "She could be my own daughter," she says. "I look more like Liza than I do my own twin."

## Off the Cuff

What has been a memorable holiday for you?



André Cohen  
Research Scientist  
La Jolla



John Fidler  
Cardiolgist  
La Jolla



Evelyn Roth  
Anonymous  
Del Mar



Anthony Minervino  
Chiropractor  
San Diego



Terry Greenan  
Self-Employed  
Pacific Beach

I have been to a very nice place. There is a small island in Greece shaped like half a donut. All the island is a crater of a volcano, and in this place the sea is so deep they could not make a dock. You get to this island by boat from the Cyclades. So the Greek people come to pick you up in a little rowboat and take you to shore, which is a steep cliff on which nothing can climb but a donkey. They take a rope and wrap it around you and the donkey so you don't fall off. You think that your last hour has come. There are clouds very low—it feels very supernatural. It was a Greek Christmas in the volcano.

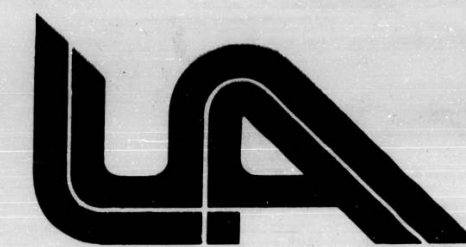
When we were kids we always left little gifts for Santa Claus before we went to bed on Christmas Eve. These included a raw potato, which most people would conclude was for the reindeer, but our family liked to eat raw potatoes with salt. It was food for Santa. The second thing was a small, six-and-a-half-ounce bottle of Coca-Cola. We thought they tasted better than the larger bottles. The third thing was a pack of Fall Malls. My mother smoked, so it was probably a nice thing to do. And then we left a Hershey bar with almonds, for quick energy back to the North Pole. I sort of smile when I think back on it.

It's so traumatic, I go into shock around the first of December and don't come out of it until after the first of the new year. Joyous but complicated—we're all so involved, we don't have as much time for those we want to see. One Christmas I was going to avoid the trauma and decided to go out of town. That was the year my family decided to surprise me by coming from all over the country—Chicago, Wilmington, other places. It was a mass conspiracy. They didn't dream I'd go away without telling them. The family converged upon me. It was marvelous, of course!

My experience centers around being at my grandmother's house back East. Wherever I am, there always seems to be a family to be a part of. I remember one Christmas in Haight Ashbury back in the Sixties. Money was at a premium that year. People just took time to make things for each other, little things made out of coat hangers... knickknacks and bric-a-brac—a little shell here, a rock there. One lady I was close to made a poncho out of an old green army blanket. It was wild. She must have been up all night preparing it. One thing the Haight taught me is that you can live very comfortably on other people's garbage.

About two years ago I was sailing up to L.A. the day before Christmas. There were three of us and we were all going. "Yeh, tomorrow's Christmas." We expected to have a good time when we got there. Early that morning a storm came through. The seas were tremendous, really big, and they were crashing over the boat. We thought for sure we were going to drown. I thought I had seen my last Christmas and that I wasn't going to see any more. I was glad we made it in that morning. It was an unbelievable experience. It made me realize I should give more thanks on the holidays, 'cause most people don't.

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Section 2  
**Events, Theater, Music, Film**



Photograph by Jim Galt

**Art of the Family**

Fall, winter, spring, and summer are one of the sets of parameters which define our lives. As we age, the seasons acquire different meanings and elicit different memories, but some associations remain fixed: those connected to personal patterns, family customs, religion and ritual, and, in childhood at least, the school year — going back to school in the fall, Christmas, Easter, and summer vacation. Even years away from school, we can remember when the year started in the fall.

One local artist who is not yet so far from school is Heidi Hardin. For her recent Master of Fine Arts exhibition at UCSD she designed a show of paintings and drawings that deal with her childhood, her family, and the four seasons. The show, *Oklahoma is O.K. Seasonal Rituals 1959*, has been remounted at the Community Arts Gallery, with the format restructured to fit the space of the gallery.

There are four triptychs, each representing one of the seasons. All are translations of family snapshots: fall is a sister and brother in crisp scout uniforms; winter is the family posed in front of the Christmas tree;

spring is the family, in Easter bonnets and holding Easter egg baskets; and summer is father and daughter bathers in swimsuits. There are, in addition, auxiliary panels that are taken from home movie footage: inside a classroom, outdoors in the snow, a playground and a spring parade (perhaps), the ocean (not in Oklahoma, but in Florida where the Hardin family vacationed every summer).

The central panels of the triptychs, with the exception of summer in the surf, share a formal, stand-still-stop-fidgeting-and-say-cheese quality. The side panels are closeups of a single member of the family: figures frozen in seasonal clothes and roles. The auxiliary panels depict informal, everyday activities, and are accompanied by handwritten quotations from James Joyce, Jack London, John Steinbeck, and William Faulkner, literary references intended to enhance — in an oblique and abstract rather than direct and literal way — the visual images.

In the background, a tape recording of two young pianists practicing Debussy is an aural symbol of the growing up process.

Hardin initially considered her family photographs to be personal and private, but eventually interpreted them as

iconographic, cultural material that had their counterparts in everyone else's background and consciousness. The mental feast that is used to create borders on several of the panels is reminiscent of the old leaf hallow and borders of medieval manuscript illumination.

**Los Angeles Chamber Orchestra and Guest Pianist**

"The Russians are coming!" may be a terrifying phrase to hear in certain situations, but in the world of music it can evoke nothing but enthusiastic anticipation. San Diego has heard many outstanding Russian musicians in recent years, some of them Soviet artists on tour, and others part of the new emigration from Soviet tyranny. Just within the past month, we have been visited by cellist Mstislav Rostropovich and pianist Lazar Berman, two of the greatest classical musicians in the world. And tomorrow we will have a chance to hear one of the latest of the eminent émigrés, pianist Bella

Davidovich, who will be playing with the Los Angeles Chamber Orchestra.

Davidovich had a great reputation in the Soviet Union, but has been little known in America until very recently, her Carnegie Hall debut did not take place until October 12 of this year. She played with every major Russian conductor and performed regularly with the Leningrad Philharmonic for twenty-seven consecutive seasons, and she has also concertized for a number of years in Holland and Italy. She is known especially as an exponent of Chopin, but her repertoire includes most of the major concertos and solo works by the chief classical and Romantic composers. Soviet critics have

praised her with such widely known pianistic celebrities as Svyatoslav Richter and Emil Gilels.

At her San Diego concert, Davidovich will perform the Beethoven Piano Concerto No. 1, and in addition the orchestra will offer performances of the Sextet from Richard Strauss's opera *Capriccio*, Haydn's Symphony No. 96 ("Miracle"), and a work by contemporary American composer Irving Fine, *Serious Song*. Bella Davidovich is therefore not the only attraction in this concert; what may be most important of all is the fact that the Los Angeles Chamber Orchestra is making its first appearance here, and initiating a series of concerts each of which promises to be exciting. This youthful organization has earned recognition from not only the Los Angeles community but also the state, the nation, and even abroad. It boasts a roster of more than thirty-five of Southern

California's most talented musicians, many of whom are outstanding soloists in their own right. Gerald Schwartz, the group's music director, is a well known trumpet player (with a specialty in early music) who has rapidly been achieving a reputation as a conductor.

**Opera Film: Der Rosenkavalier**

Questers in Can a beautiful aristocratic, thirty-two-year-old soprano, married to an elderly Viennese field marshal, find happiness as the mistress of a seventeen-year-old boy who is really a mezzo-soprano in pants? Answer: Not for long.

It may seem vulgar to reduce Richard Strauss's magnificent opera *Der Rosenkavalier* ("The Knight of the Rose") to no basic an issue, but that, after all, is what this great stage work is about: youth and love, age and the relinquishing of love. It is a comedy, but it is filled with poignancy, and its rich, sensuous, melodious music conveys a profound understanding of human character and of the human situation. The plot moves to its inevitable conclusion: the boy, Octavian, is appointed representative of a coarse baron in the wowing of a lovely young girl, Sophie. Octavian presents Sophie with a silver rose, the emblem of the baron's courtship; the two young people fall in love; and by the end of the opera, youth has its way, and the older folk are left to deal with their solitude as best they may.

*Der Rosenkavalier* is a perennial favorite in opera

(continued on page 6, col. 4)



## READER'S GUIDE

Contributors 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, P.O. Box 8065, San Diego, CA 92118.

### Dance

"The Nutcracker" will be performed by the California Ballet, featuring Marlene Jones and Bill Luk, Friday, December 14, 8 p.m., and Saturday through Monday, December 15 to 17, 2:30 and 8 p.m., Civic Theatre, downtown. 236-6510. Additional performances will be on Friday, December

### Film

Children's Films, including *The Little Girl and the Grumpy Wolf*, animated and narrated by kindergarten, will be shown on Thursday, December 13, 3:30 p.m., National City Public Library, 200 East 12th Street, National City. 474-8211.

Children's Films, Yes, Virginia, There is a Santa Claus and The Magic Flute, will be shown on Friday, December 14, 3:30 p.m., Chula Vista Public Library, 95 F

Street, Chula Vista 575-5264.

"Native American Myths," an animated film about the folk myths of the Seneca, Haud, Klamath, Cherokee, and Hopi Indians, will be shown on Saturday and Sunday, December 15 and 16, 1 and 2:30 p.m., Natural History Museum, Balboa Park. 232-3621.

"Der Rosenkavalier," a film of Richard Strauss's opera, featuring Elisabeth Schwarzkopf and other members of the Vienna Opera, and conductor Herbert von Karajan, will be shown on Saturday, December 15, 2 and 7:30 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. 442-2730 or 469-4914.

Experimental Films by local

filmmakers will be screened on Monday, December 17, 8 p.m., Rox Theatre, 4642 Cass Street, Pacific Beach. 488-1331.

"The Inflation File," in which a private detective searches for the cause of inflation, will be shown by Liberman Alternative, Tuesday, December 18, La Paloma, 9199 Clairemont Mesa Boulevard, San Diego. 460-9136 or 223-3113.

Short Films, including Robert Frost's New England and A Child's Christmas in Wales, will be shown on Wednesday, December 19, 7 p.m., room F-8, MiraCosta College, One Barnard Drive, Oceanside. 757-2121.

"Star of Bethlehem," a film that considers whether the most famous

star was meteor, comet, supernova, grouping of planets, or miracle, and Garden Isle, a film of a helicopter flight on Kauai, Hawaii, will alternate with Genesis and Phantom Universe through December 31, Reuben H. Fleet Space Theater, Balboa Park. 238-1168.

### Lectures

"Leon Janacek's Roots in the Village of Hukvaldy," a music lecture/narrative commemorating the Czech composer, will be presented by Jaroslav Mracek, Thursday, December 13, 11 a.m., Smith Regional Hall, SDSU. 265-6036.

Lemon Law Hearings, a public forum to discuss consumer laws to protect lemon car owners in west

## TO LOCAL EVENTS

car warranties, warranty repair service, and used car sales, will be held by Assemblyman Bill Lockyer with the participation of CalPIRG researchers, Friday and Saturday, December 14 and 15, beginning at 9:30 a.m., Civic Center, 202 C Street, downtown. 236-1558.

Focal Point meeting of the San Diego Chamber of Commerce will present as its speaker Sheriff John Duff, Friday, December 14, noon to 1 p.m., SDS&E Auditorium, Second and Ash streets, downtown. Reservations required. 232-0124 x32.

A.M. Art series will feature a behind-the-scenes look at the design and construction of The Art of the Mappin exhibition, with Dacie Fuhrman, curator of exhibi-

tions, Wednesday, December 19, 7:30 a.m., San Diego Museum of Art, Balboa Park. 232-7911.

### Special Events

Folk Craft Festival will feature crafts and live entertainment including contemporary, jazz, bluegrass, and classical music, Friday and Saturday, December 14 and 15, 10 a.m. to 10 p.m., and Sunday, December 16, 10 a.m. to 8 p.m., Scottish Rite Center, 1895 Camino del Rio South, Mission Valley. 299-2638.

"The Star of Bethlehem," a Christmas planetarium show, will be presented Friday, December 14,

21, and 28, and Wednesday, December 19 and 26, 7:30 p.m., Palomar College Planetarium, 1140 West Mission Road, San Marcos. 744-1150.

Christmas Bird Count will be conducted by the San Diego Audubon Society and the San Diego Field Ornithologists, Saturday, December 15, dawn to dusk. 291-8271.

Arts and Crafts Show and Sale, featuring works of local artists and craftspeople, and hot chocolate and pan dulce, will take place Saturday, December 15 through Friday, December 21, 9 a.m. to 8 p.m., Centro Cultural de la Raza, 2024 Park Boulevard, Balboa Park. 235-6133.

Christmas Plays, featuring folk

dancing and caroling, will be performed by the Family Players, Saturday, December 15 and 22, 12:30 to 1:30 p.m., Bazaar del Mundo courtyard, Old Town. 295-3161.

"Second-Candle Family Festival" will include the traditional lighting of the Chanukah candles, singing, dancing, games, and a musical play, Saturday, December 15, 4:30 p.m., Jewish Community Center, 4029 54th Street, San Diego. 583-1320 x19.

Art Auction, preceded by improvisational dance and music, will be presented by Sirus, Saturday, December 15, performance at 7 p.m., auction at 7:30 p.m., Three's Company Studios, 860 Third Avenue, downtown. 233-4149.

Mission Bay Christmas Boat Parade of Lights will be held on Saturday, December 15, beginning at 7 p.m., from Quivera Basin by the Islanda Hunt House, along the shoreline of Mission Bay to the north Ingham Street bridge. 276-2800. (See Sports.)

Community Christmas Center illuminated displays will continue through Monday, December 31, with an organ concert by Jared Jacobson and a presentation by the Kearney High School's cappella choir on Sunday, December 16, 1:30 p.m., Organ Pavilion, Balboa Park. 465-4415 x239.

"Once Upon a Christmas Eve," a presentation by puppeteer Marie Hochkock, will be performed on Sunday, December 16, at 1, 2, and

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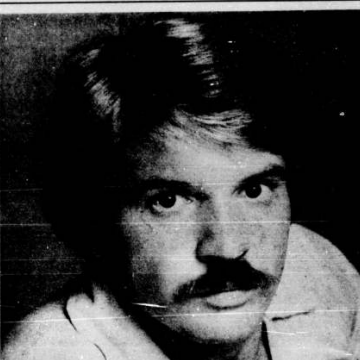
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## READER'S GUIDE

1 p.m., Pappert Theatre, Balboa Park 466-7128

**San Diego Holiday Boat Parade of Lights** will float along on Sunday, December 16, 6 p.m., from the Star of India, along the Embarcadero past Harbor and Shelter Islands, ending inside the Shelter Island Yacht Basin. 291-5985 or 222-7084.

**Christmas in Ensenada** will be celebrated with nativity scenes and pinatas, mariachi bands and carols, arts and crafts and holiday foods, daily through December 24; with pastoral dramas, religious plays, and pageants, Sunday, December 16 through Monday, December 24, 5 p.m.; and a processional on Saturday, December 22, 3 p.m., all at the historic River

of the Pacific Hotel, Ensenada 295-7484.

**Sand Sculpture of Bethlehem**, reproduced from eighty tons of sand by Norman Kraus, will be on display through Tuesday, December 25, Fashion Valley. 297-3381.

### Music

**Noon Hour Concert**, featuring the San Diego Mesa College Gospel Choir, will be presented on Thursday, December 13, 12:30 p.m., room C-116, San Diego Mesa College, 7252 Mesa College Drive, San Diego. 279-2380.

**"The Bewitched"**, a dance satire with musicians performing also as actors, by composer Harry Darch,

will be performed Thursday through Saturday, December 13 to 15, 8 p.m., and Sunday, December 16, 3 p.m., South Rectal Hall, SDSU. 265-5204.

**Concert Performance** by the New Age Brass Quintet will be presented on Thursday, December 13, 8 p.m., South Rectal Hall, SDSU. 265-6031.

**"The Barber of Seville,"** an opera workshop, will be conducted on Friday and Saturday, December 14 and 15, 8 p.m., Dramatic Arts room C-116, San Diego Mesa College, 7252 Mesa College Drive, San Diego. 279-2380.

**Christmas Concert** will feature folk singers Johnnie Walker, W.B. Reid, Lou and Virginia Curtis, Michael Kachuba, Matt & Jeff, and more, Friday, December 14, 8

p.m., Normal Heights United Methodist Church, 4650 Mansfield Street, San Diego. 282-7831.

**Jazz and Flamenco Music** will be performed in concert by David Millard and Isabel Terence, Friday, December 14, 8 p.m., Three's Company Studio, 830 Third Avenue, downtown. 231-4149.

**Russian Pianist Bella Davidovich** will perform the Beethoven Piano Concerto No. 1 with the Los Angeles Chamber Orchestra, who will also perform Strauss's Sextet (from Capriccio), Irving Fine's Serenade Song, and Haydn's Symphony No. 9 ("The Miracle"), Friday, December 14, 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. 440-2277.

**Singer/Songwriter Kate Wolf**, accompanied by Nina Gerber, will perform on Friday, December 14, 8 and 10 p.m., Old Time Cafe, 1464 North Highway 101, Leucadia. 436-4030.

**Medieval and Renaissance Christmas Music** for voices and instruments will be performed by the Early Music Ensemble, Saturday, December 15, 8 p.m., Founders Chapel, UDSU. 755-1408.

**Classical Christmas Music** will be performed by the San Diego Junior Symphony players, Sunday, December 16, 12:30 and 2 p.m., Bazaar del Mundo garage, Old Town. 296-3161.

**Advent-Christmas Music Series** will present a festival of nine les-

## To Local Events

sons and carols, featuring the parish choir, Sunday, December 16, 4 p.m., St. Brigid's Church, 4735 Cass Street, Pacific Beach. 488-2875.

**"The Beethoven Cycle"** of piano sonatas continues with Op. 7, Op. 80, and Op. 57 ("Appassionata"), performed by Ilana Myster, Nicolas Reveles, and Michael Bahde, Sunday, December 16, 4 p.m., Camano Theater, UDSU, Alcala Park. 291-6480 x436.

**"Parade of Lights,"** featuring the Mesa College Community Band, will be presented on Sunday, December 16, 5 p.m., Star of India, downtown waterfront. 279-2380.

In Concert, the Grossmont College Concert Band will perform on Sunday, December 16, 7:30 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. 440-2277.

**Pianist and Singer Mary Ann Montgomery** will perform works by Schubert, Chopin, Liszt, and Debussy, Sunday, December 16, 7:30 p.m., Stratford Theatre, 1355 Stratford Court, Del Mar.

**"Messiah"** Performance, the MiraCosta Community College Chorus and Orchestra will present Handel's oratorio, Tuesday, December 18, 7:30 p.m., Mission San Luis Rey. 757-2121.

### Radio/TV

**Evening at Symphony** will feature Colin Davis as guest conductor of the Boston Symphony in a program including Berlioz's "King Lear Overture," Michael Tippett's "A Child of Our Time," and the Tanglewood Festival Chorus, Thursday, December 13, 8 p.m., simulcast with KRBS-FM 89.5, repeating Tuesday, December 18, noon, Channel 15.

**"Jack Frost"** and Kubla Kraus are rivals in an animated fantasy narrated by Buddy Hackett, Thursday, December 13, 9:30 p.m., Channel 39.

**American Film Theatre** will present Eugene O'Neill's *The Iceman Cometh*, part two, starring Lee Marvin as Hickey, the traveling salesman who tries to sell salvation in a Greenwich Village bar, Thursday, December 13, 9:30 p.m., repeating Saturday, December 15, 9:30 p.m., Channel 15.

**Concert Hall** will feature the Philadelphia Orchestra performing

works by Rostini, Stravinsky, and Strauss, Thursday, December 13, the Berlin Philharmonic Orchestra performing works by Wagner, Strauss, and Beethoven, Friday, December 14, the New York Philharmonic performing works by Mozart and Gounod, Tuesday, December 18, and the Chicago Symphony performing works by Strauss and Rachmaninoff, Wednesday, December 19, all at 8 p.m., KRSD-FM 94.1.

**"Christmas in New Mexico"** with Perry Como and his guests will feature ceremonial dances by descendants of the cliff-dwelling Puye Indians, Friday, December 14, 11:30 p.m., Channel 10.

**"All-American College Comedy Show"** will doubtless include some enjoyable sophomoric humor, Friday, December 14, 11:30 p.m., Channel 8.

**Davis Cup Tennis Finals**, live coverage of the matches between the U.S. and Italy, will be televised from the San Francisco Civic Auditorium, Tuesday, December 15, 8:30 a.m. to 12:30 p.m. and 2 to 4 p.m.; and Sunday, December 16, 2 to 5 p.m., Channel 15.

**The Metropolitan Opera** will perform Verdi's *Aida*, conducted by James Conlon, Saturday, December 15, 10:30 a.m., KRSD-FM 94.1.

**U.S. National Championship Drag Racing**, join the 1200 drivers and 100,000 spectators at this annual event, taped in Indianapolis, Sunday, December 16, 1 p.m., Channel 6.

**"And Then There Were None,"** a 1945 film of an Agatha Christie mystery, starring Boris Karloff and Walter Huston, will be shown on Sunday, December 16, 4 p.m., Channel 39.

**Special Effects** will be spotlighted on Disney's *Wonderful World*, Sunday, December 16, 7 p.m., Channel 39.

**"The Nobel Prize '79,"** a program about this year's ten laureates in the sciences, literature, and diplomacy, will be shown on Sunday, December 16, 8 p.m., repeating Wednesday, December 19, 1 p.m., Channel 15.

**"Murder Most Advertise,"** a four-part adaptation of the Lord Peter Wimsey sleuth story by Dorothy Sayers, will begin on Sunday, December 16, 10 p.m.;

repeating Monday, December 17, noon, Channel 15.

**"Klute,"** Alan Pakula's 1971 film starring Jane Fonda and Donald Sutherland, will be shown on Sunday, December 16, 11:30 p.m., Channel 10.

**"NFL Monday Night Football"** presents the game of the year, the San Diego Chargers against the Denver Broncos, Monday, December 17, 6 p.m., Channel 10. (See Sports.)

**"William Faulkner: A Life on Paper,"** a documentary examining the life, work, and inspirations of the Nobel Prize laureate from Mississippi, will feature interviews with Faulkner's daughter, Lauren Bacall, and Tennessee Williams, Monday, December 17, 8 p.m., Channel 15.

**Camera Three** will focus on the Telluride Film Festival with director Werner Herzog and actor Klaus Kinski discussing their working relationship, Tuesday, December 18, 7 p.m., repeating Wednesday, December 19, 8:30 a.m. and 11 p.m., Channel 15.

**"Blindness: Five Points of View"** will be presented on News, Tuesday, December 18, 8 p.m.; repeating Friday, December 21, 1 p.m., Channel 15.

**ABC News Closeup** will present a cinema-verite study of homosexuals in New York, San Francisco, and New Orleans, Tuesday, December 18, 10 p.m., Channel 10.

**"How the Grinch Stole Christmas,"** the 1966 animated film of the Dr. Seuss story, narrated by Boris Karloff, will be shown again, Wednesday, December 19, 8 p.m., Channel 8.

**"A Child's Christmas in Wales,"** a dramatization of Dylan Thomas's

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poem by the National Theatre of the Deaf, will be narrated by Michael Redgrave and interpreted in sign language, Wednesday, December 19, 10 p.m., Channel 15.

**Frost Forecasts** will be broadcast nightly until about March 20, on the 6:55 and 7:05 p.m. news, KQWV 1450, 4:35 p.m., KMLO 1000, 6:30 p.m., KUDE 1320 and KJFM 102.1, and 7 p.m., KAVO 107.1.

**"NFL Monday Night Football"** presents the game of the year, the San Diego Chargers against the Denver Broncos, Monday, December 17, 6 p.m., Channel 10. (See Sports.)

**Clippers Basketball**, the Denver Nuggets will challenge the San Diego Clippers on Friday, December 14, 8 p.m., Channel 15.

**Atter Basketball**, the San Diego State Aztecs will play Oklahoma State on Thursday, December 13, and Fullerton State on Tuesday, December 18, with both games starting at 7:35 p.m., Sports Arena. 265-5547.

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# READER'S GUIDE TO LOCAL EVENTS

Run with former Olympic Jim Ryan, sponsored by the Jewish Community Center and Second Side, will take place on Sunday, December 16, 7 a.m., Balboa Park. 583-3326.

**Charger Football**, this is the big one, the San Diego Chargers will be on exhibit through December 23, through the (Denver Broncos), Monday, December 17, 6 p.m., San Diego Stadium. 282-2111. (See Radio TV.)

## Galleries

**All Media Juried Competition** of the Graduate School for Urban Renewal and Social Policy, Inc. will present an exhibition of works by San Diego County artists, through December 15, Multi-cultural Arts Institute, 431 Market Street, downtown. 236-1521.

**Paintings and Graphics** by Michael Chermakian will be on display through December 15, Nakhman Fine Arts gallery, 7660 Fay Avenue, La Jolla. 459-0893.

**"Tribal Images/Religious Images,"** a collection of masks, nativity sets and statues, will be exhibited through December 16, Museum of Man, Balboa Park. 239-2021.

**Artists' Holiday Ornaments**, an exhibition of ornaments designed by contemporary artists, will be displayed and on sale through December 20, San Diego Museum of Art, Balboa Park. 232-7191.

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**Art Faculty 1979** exhibition of prints, paintings, sculpture, jewelry, ceramics, and photography by SDSU's twenty-eight faculty members, will continue through December 21, SDSU Gallery, SDSU. 265-5208.

**Art Student Exhibit** will continue through December 21, Southwest College Art Gallery, 900 Oak Lakes Road, Chula Vista.

**Photographic Exhibition**, featuring family portraits by Al Rodriguez, sports photographs by Bob Wolf, photographs of China by Mark Miller, and multiple images by Mary Reid, will be exhibited through December 21, Mexican American National Bank, 213 A Street, downtown. 239-1821.

**Western and Wildlife Exhibits** of paintings, sculpture, and wood-carving will be on display through December 21, Thackeray Gallery, 131 Robinson Avenue, Hillcrest. 298-0171.

**Recent Paintings** by Gould Allison will be on exhibit through December 21, Malcolm Love Library, 5181.

**Watercolor Artist William Edson** will exhibit his recent work through December 23, David the Framer, 510 Fifth Avenue, up-town, downtown. 234-3993.

**Canadian Eskimo Art Exhibit**, featuring contemporary art in bone, ivory, stone, and antler, and graphics, from the Smithsonian Institution Traveling Exhibition Service, will be displayed through December 24, Scripps Aquarium, 1250 La Jolla Village Drive, La Jolla. 452-8266.

**"Our Holiday Picture Show,"** presented by a group of artists, will continue through December 26, Celebrations Gallery, 645 G Street, up-town. 239-5252.

**"Santa Fe Group Show,"** paintings by Linda Lombard, prints by Bruce Lowery, drawings by Alice Parrott, drawings by Jane Quick to Seal, and ceramics by Billie Walters, will be on exhibit through December 28, Palm Gallery, 525 E Street, downtown. 232-2775.

**"Art Inc: American Paintings from Corporate Collections,"** a traveling exhibition from the art collections of three corporations, including works by Thomas Hart Benton, Alexander Calder, Richard Diebenkorn, Child Harlan, Winslow Homer, Edward Hopper, Robert Motherwell, Norman Rockwell, Saul Steinberg, and Andy Warhol, will continue through December 31, San Diego Museum of Art, Balboa Park. 232-7191.

**Drawings and Watercolors** by Joe Luis Cuevas will be exhibited through December 31, Tascade Gallery, 820 Prospect Street, La Jolla. 454-3691.

**"Paleontology: An Adventure of the Mind,"** an exhibition of fossils from San Diego County sites, including ammonites from Point Loma and petrified wood from Lake Hodges, will continue through December 31, Natural History Museum, Balboa Park. 232-7191.

**"Scenes of Wonder & Curiosity in Southern California,"** as captured by local photographers David Covey, Lin Jikari, Alberto Lau, and Robert Schneider, will be exhibited through December 31, Galleries Graphics, 3847 Fifth Avenue, Hillcrest. 295-3158.

**"The Famous Voyage of Sir Francis Drake, 1577-1580"** exhibition commemorating the 400th anniversary of Drake's voyage around the world, will continue through January 1, Museum of Man, Balboa Park. 239-2021.

**Victorian Christmas Display** and an exhibit of folk toys and costumes will continue through January 4, Villa Montezuma, 1925 K Street, San Diego. 239-2211.

**Antique Dolls and Toys**, a selection of more than 100 items from the collection of Mr. and Mrs. Robert Mathes, including, peg wooden dolls, peep shows, and a paper mache spinning doll, will be exhibited through January 6, San Diego Museum of Art, Balboa Park. 232-7191.

**Eight Paintings** by Robert Moskowitz will be on display through January 6, La Jolla Museum of Contemporary Art, La Jolla. 454-3541.

**Nikon Photomicroscopy** exhibition will be exhibited through January 6, Reuben H. Fleet Space Theater, Balboa Park. 238-1233.

**"Stanzas,"** an exhibition of photographs by Becky Cohen, will be on display through January 11, James Crumley Gallery, MiraCosta College, One Barnard Drive, Oceanside.

**"Clutter and Fantasy,"** new work by Kenneth Manery, will be exhibited through January 12, Daughan gallery, 1262 Ketterer Boulevard, downtown. 236-1916.

**"The Art of the Muppet"** will be shown in sketches and photographs, more than 100 Muppet characters, through January 13, San Diego Museum of Art, Balboa Park. 232-7191.

**Art of the Family** (continued from page 1).

The panels themselves are leather panels, the honeycombed cardboard that is used in theater stage design. Hardin thinks of these works as theatrical pieces rather than traditional gallery works, and she has remounted the show as an environmental installation, using the space around the works as well as the space taken up by them.

To look at Heidi Hardin's family ceremonies is to imagine our own, to recapture the past and reconsider it. Here is the facade, and somewhere in the reality, often different, behind the facade. Here is the image we present of ourselves, and here are also the spontaneous, fleeting moments of our lives.

Oklahoma is J.K. Seaton, 1959, the first one-man show at the Community Arts Gallery, will be on display through January 17, the gallery is located at 850 E Street, downtown. Gallery hours are 11:00 a.m. to 4:00 p.m., Tuesday through Saturday, 9:00 a.m. to 7:00 p.m. An opening reception will be held on Friday, December 14, 7:00 to 9:00 p.m. For further information, call 233-0141.

—Amy Chu

## Chamber Orchestra

The orchestra's first concert, with Bella Davidovich as soloist, will take place Friday, December 14, at 8:00 p.m., at the East County Performing Arts Center, 210 East Main Street, El Cajon. This is the first of a four-concert series by the Los Angeles Chamber Orchestra (the other dates are Thursday, January 17, Tuesday, February 12, and Thursday, April 10), and series tickets are available at a discount. Tickets for the Davidovich concert may be bought at the EPCAC box office and all Ticketron outlets. For further information, call 440-2277.

—Thomas Arne

## Opera Film

(continued from page 1)

houses, and one of its most famous productions has been preserved on film. The production was that of the Salzburg Festival in the early 1950s, and it resulted in the most generally successful of all opera films. From musical point of view, the production could scarcely be better. Herbert von Karajan is the conductor, and the cast is made up of the most eminent Strauss singers of that period, most of them stars of the Vienna Opera. Of these, the chief star is soprano Elisabeth Schwarzkopf, who over a long career has made the role of the Marchioness (the film narrator's wife) into something of a private possession. Herself a woman of great beauty, Schwarzkopf gives tremendous dramatic life to this charming, vulnerable, courageous character—and, in fact, one of the most striking characteristics of the film is the quality of the acting, which would have made this an effective stage production even without the wonderful music and the inspired singing. How movingly Schwarzkopf sings and acts when she is mourning the death of her son! "But how can it really be, that I was once little Rose and that one day I shall be an old woman! How can this come about? How can our dear Lord make it so, when I am still the same person! It's all a mystery, so very much a mystery, and we are here to bear it. And in the 'how'—there lies the whole difference."

—Marianne Leitzmetzer

The most frequently performed opera in America last by Verdi or Puccini or Mozart. It's by Gian Carlo Menotti. Amati and the Night Visitors. This one, however, has none of the satiating grotesqueries of *La Traviata* or *La Bohème*. It's a sweet, good-natured Christmas story set in the Holy Land at the time of Jesus's birth. The Three Wise Men made for the night in the house of little crippled Annali and his indigent widow of a mother. The mother sees some of the gifts intended for Jesus and is tempted to steal them, in order to buy food for her son. All works out well, however, in the best Christmas tradition. In repertory with *Calderazzo: An African Odyssey* (C.S.).

**CELEBRATIONS: AN AFRICAN ODYSSEY**  
An original play with music by Riccardo Wally-Pitt about the rise of celebration marked by birth, death, and the overcoming of an oppressor.

**THE FANTASTICKS**  
A well-loved musical by Tom Jones and Harry Schmidt which has played innumerable years at Old Broadway in New York. It's the story of a young boy and girl who want to get married, despite the disapproval of both their fathers. Sound familiar? Still, the show must have something to make so many people love it so much. Among the most beautiful songs by Jones and Schmidt is the fairly well-known "Soon It's Gonna Rain." (C.S.).

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# READER'S GUIDE TO THE THEATER



Dig—Four Gypsies and a Trunk

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**A CHRISTMAS CAROL**  
Reviewed this issue.

**DIG—FOUR GYPSIES AND A TRUNK**  
Here's our old friend Dig— with a new title but the same four performers— come from Harbor Island to the bright lights and make-dead-of-the-big-city How appropriate for a show which celebrates the urban delights of Broadway musical comedy. The four performers "dig" into an old trunk and discover all sorts of costumes, props, and memorabilia, which inspire a series of musical reminiscences contrasting the different types of songs heard on Broadway over the years (C.S.).

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**CALIFORNIA-PACIFIC THEATRE**  
Balboa Park Puppet Theatre, Balboa Park  
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**CIVIC THEATRE**  
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## READER'S GUIDE TO THE MUSIC SCENE

The Music Scene is compiled every Friday and Saturday. To list club entertainment, call 298-7468 Saturday before 5 p.m. Send concert information and photos to **READER'S MUSIC SCENE**, P.O. Box 80803, San Diego, CA 92138, or call 235-4036 before 5 p.m.

## San Diego Concerts

**The Motels:** Catamaran, Thursday, December 13, 8 p.m., 3999 Mission Boulevard, 488-1081.

**Harry Partch's "Bewitched":** 3204 Smith Ranch Rd., Thursday, December 13 through Saturday.

December 15, 8 p.m., Sunday, December 16, 3 p.m., 265-0020.

**Sonny Terry and Brownie McInnis:** Rally Up Tavern, Friday, December 14 and Saturday, December 15, 8 and 11 p.m., 143 South Cedar, Sana Beach, 565-9947.

**The Jacksons and LID:** Sports Arena, Saturday, December 15, 8 p.m., Sports Arena Boulevard, 224-4676.

**The Funks, The Exterminators, and Color TV:** Skeleton Club, Saturday, December 16, 8 p.m., 202 Market Street, 292-0675 or 293-7840.

**Homefolk:** Armenian Apostolic Church Community Center, Saturday, December 16, 8 p.m., 4473 32nd Street.

**Curtis Mayfield:** Catamaran, Sunday, December 16, 8 and 10:30 p.m., 3999 Mission Boulevard, 488-1081.

**The Magic If:** Catamaran, Wednesday, December 19 through Saturday, December 23, 8 p.m., 3999 Mission Boulevard, 488-1081.

**Steve Forbert:** Roy Theatre, Thursday, December 20, 8 p.m., 4642 Cass Street, Pacific Beach, 488-3303.

**Rory Gallagher and Gary Myrick:** Roy Theatre, Friday, December 21, 8 p.m., 4642 Cass Street, Pacific Beach, 488-3303.

**Sub-Human, the Crowd, and Injection:** Skeleton Club, Friday, December 21, 8 p.m., 202 Market Street, 292-0675 or 293-7840.

**The Bags, Suburban Laws, and Eddie and the Sublime:** North Park Union Club, Saturday, December 22, 8 p.m., 3927 Utah Street, 292-7735.

## Clubs

**The Alamo:** 3093 Claremont Drive, Claremont, 276-2240. E-Zone Wood and Biting Rattles, country western, Tuesday through Sunday.

**Albie's Beef Inn:** 1201 Hotel Circle South, Mission Valley, 291-1103. John Whelan, jazz pianist, Tuesday through Saturday.

**Anchorage Fish Company:** 3878 Carlsbad Boulevard, Carlsbad, 729-3170. Jay and Fran, contemporary, Sunday through Tuesday.



HARRY PARTCH

**Anthony's Horseshoe:** 1555 North Harbor Drive, Harbor Island, 232-6384. Danny Salinas, contemporary, Tuesday through Saturday.

**Antonio's:** 822 National Avenue, National City, 477-2208. Disco, night, daytime disco, Saturday and Sunday.

**Antonio's Hacienda:** 700 North Johnson Avenue, El Cajon, 442-9827. Al Torres, contemporary, Tuesday through Saturday.

**Aspen Mine Co.:** 5560 El Cajon Boulevard, East San Diego, 582-1813. Disco, night.

**Atlantis:** 2595 Inglewood Street, Mission Bay, 224-2434. Kirk Bates and Band, contemporary, Tuesday through Saturday.

**Bacchanal:** 8022 Claremont Mesa Boulevard, Claremont, 560-8022. Ratt, rock, Tuesday through Saturday. Magic If, variety show, Sunday and Monday.

**Bahia:** 908 West Mission Bay Drive, Mission Bay, 488-1261. Merceades Lounge, disco, featuring Roger Guy English, night, piano lounge. Gary Harman, mellow jazz, Tuesday through Saturday.

**Barbary Coast:** 2431 Pacific Highway, downtown, 233-7359. Disco, night.

**Ban X Ranch House:** 119 East Broadway, Vista, 734-0810. Country, country and jazz, Friday through Sunday.

**Bay Lounge:** Vacation Village Hotel, Mission Bay, 274-6030. Shine-It-On, contemporary, Tuesday through Saturday. Promis, jazz and funk, Sunday and Monday.

**The Beach Club:** 1921 Bacon Street, Ocean Beach, 222-8622. Ciro and the Sinners, rock, Friday and Saturday.

**Berkley's:** 5500 Grossmont Center Drive, La Mesa, 463-7625. Disco, Tuesday through Sunday.

**Billy Bones Restaurant:** 959 Harborland Street, Pacific Beach, 272-2780. Spectrum 20 featuring Susan Price, swing, disco, Latin, and jazz, Thursday through Sunday.

**Black Angus:** 5247 Kearny Villa Road, Kearny Mesa, 279-3100. Gabe Lapiano Band, contemporary, Tuesday through Saturday.

**Black Angus:** 707 E Street, Chula Vista, 426-9200. Portland Maki, contemporary, Monday through Sunday.

**Black Angus:** 1000 Graves Avenue, El Cajon, 440-5055. Summerwine, contemporary, Monday through Saturday.

**Black Angus:** 10370 Friars Road, Mission Valley, 583-5852. Trix, contemporary, Monday through Saturday.

**Black Frog Restaurant:** 4672 Federal Boulevard, East San Diego, 264-5797. Halls Gentry Quintet, jazz, Tuesday through Sunday. Halls Gentry Quintet, featuring Elia Ruth Pigwe, jazz, Friday through Sunday.

**Blamey Stone Bar:** 5417 Balboa Avenue, Claremont, 279-2033. Brian Connelly, Irish and international folk, Wednesday through Sunday.

**Boathouse:** 2040 Harbor Island Drive, Harbor Island, 291-8010. Dallas Collins, contemporary, Tuesday through Saturday. Rich Faulkner, contemporary, Sunday and Monday.

**Boon's:** 2888 Pacific Highway, downtown, 297-5555. Oni Ridge, contemporary, Tuesday through Saturday. Bill Berkoff, comedian, Sunday and Monday.

**Boon's Old Place:** 1205 Prospect, La Jolla, 454-9778. The Caulions, Overland jazz, Friday and Saturday.

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Thursday and Friday, Steve Vaux, contemporary, Saturday, Suzanne Igou, variety, Sunday through Tuesday, Steve Vaux, contemporary, Wednesday.

**Cafe Del Rey:** 1549 El Prado, Balboa Park, 234-8511. Nova featuring Jamie Valle, Larry Logan, and Paul Bayliss, jazz, contemporary, and Latin, Tuesday through Saturday.

**Cafe de Paris:** 1111 Prospect Street, La Jolla, 454-9778. The Caulions, Overland jazz, Friday and Saturday.

**Caliph's Piano Lounge:** 3102 Fifth Avenue, Hillcrest, 298-5495. Gil Warner, piano, Wednesday through Saturday, vocalist, Mary Ann Escamilla, Friday and Sunday.

**Carlos N. Charley's:** 5530 La Jolla Village Road, La Jolla, 454-0318. Disco, night.

**Cafe Sato Restaurant:** 625 H Street, Chula Vista, 422-0601. Regulo Vaz, strolling musician, Tuesday through Sunday.

**Cask and Cleaver:** 140 South Sierra Boulevard, Sana Beach.

**Chuck's Steak House:** 1403 East Valley Parkway, Escondido, 746-5100. Denny and Kristina.

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Thursday, John Lyon, classical guitar, Friday, David Roth, classical guitar, Saturday and Sunday.

**La Costa Cantina:** 1476 Encinitas Boulevard, Encinitas, 753-1488. El Guapito Crystal, Latin, Friday through Sunday.

**L'Chaim Vegetarian Restaurant:** 134 West Douglas Avenue, El Cajon, 442-1331. Maria Mourafides, classical guitar, Wednesday and Thursday, Cass, folk, Friday and Saturday.

**Le Chai:** 5046 Newport Avenue, Ocean Beach, 222-5300. Big City Blues Band, blues, Thursday, Solid Funk, jazz, Friday and Saturday, select local groups, Sunday and Monday. Big City Blues Band, blues, Tuesday and Wednesday.

**Little Barrita:** Cornwell Valley Road, Del Mar, 756-1383. Velvet Touch, jazz, Friday, Alpines, German polka band, Saturday, Wombats, rock, Wednesday.

**London Opera House:** 5404 16th St., San Diego, 442-5673. D.A. and the Necklores, country rock, Thursday through Saturday, Zenith, variety, Sunday and Monday, D.A. and the Necklores, country rock, Tuesday and Wednesday.

**Mandolin Wind:** 308 University Ave., Hillcrest, 297-3371. King.

**Sardinas Restaurant:** 1124 MORENA BLVD., 276-3963.

Wild Pitch, contemporary, Tuesday through Saturday, Steve De, contemporary, Sunday and Monday.

**Mocho's:** 2566 Midway Drive, Loma Park, 224-2401. Colour, Latin, disco, Thursday through Saturday, Mark of Toro, top 40, Sunday, Mark, Latin disco, Tuesday, Colour, Latin disco, Wednesday.

**Magic Lamp:** 9522 Miramar Road, Mira Mesa, 271-8780. Disco, night.

**Magnolia Mulvaney's:** 8861 Magnolia Avenue, San Lee, 448-5550. "Knock", rock and roll, Friday and Saturday, disco, Wednesday through Saturday.

**Mom's Mink:** 533 East Main Street, El Cajon, 442-5673. D.A. and the Necklores, country rock, Thursday through Saturday, Zenith, variety, Sunday and Monday, D.A. and the Necklores, country rock, Tuesday and Wednesday.

**Mandolin Wind:** 308 University Ave., Hillcrest, 297-3371. King.

**Sardinas Restaurant:** 1124 MORENA BLVD., 276-3963.

## BROWN FOR PRESIDENT

Campaign Committee presents:

# EAGLES LINDA RONSTADT CHICAGO

And Special Guest  
Acoustic Performance by

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FRIDAY, DECEMBER 21 at 7:00 PM  
All seats reserved, \$20.00, 17.50, 15.00.

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A copy of our report is filed with the Federal Election Commission and is available for purchase from the Federal Election Commission, Washington, D.C.

Printed by the BROWN FOR PRESIDENT campaign

## KPRI and WOLF & RISSMILLER CONCERTS ANNOUNCE...



# FOREIGNER

SPECIAL GUEST STAR

## RICK DERRINGER

AND  
APRIL WINE

TUESDAY, JAN. 15 • 7:30PM

SPORTS ARENA

All seats reserved, \$7.75, 6.75

Tickets available at Sports Arena Box Office, Brick Shirt House Stores, Eric the Red's Car Stereo Stores, and Arena Ticket Agencies. Information: (714) 224-4176

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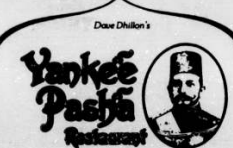
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Fit away on a magic carpet to an exotic experience filled with the exquisite cuisine and warm, enchanting atmosphere of the Mediterranean. The accent is on Flaming Reef, Seafood and Shish Kabob Brochettes as well as succulent Steak, Lobster and Veal entrees.

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Hours—5:30 p.m. 'til 1:30 a.m. Tuesday thru Sunday  
Floor Shows Nightly Starting at 8:00 p.m.

2604 5th Avenue For Reservations call  
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BLOODY MARYS & ALL WELL DRINKS 75c

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Persons must be 21 years of age for admittance

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South Sierra Avenue, Solana  
Beach, 755-6733. Disco, nightly.

at the Shelter Island Marina Inn.  
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656 First St., Encinitas 753-2578

**2547 San Diego Ave. 298-0133**  
**Old Town**

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FRI & SAT  
DEC. 14 & 15  
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WED thru SUN  
DEC. 19-23

Continuous entertainment from 8:00 p.m. to 1:00 a.m. in a most unique and entertaining young group. VARIETY

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LUNCHES

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dinner includes:

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Full cut **\$8.95**  
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Choice Top Sirloin  
**Steak Dinner \$5.95**  
**Scallops & Shrimp \$5.95**  
**Live Maine Lobster \$9.95**

Prices good 7 days a week  
Featuring Larry Keys Trio

**W.D. Pabst & Co.**  
Located at the Roadway Inn  
Reservations Accepted Underground Parking  
Nimitz at Rosecrans  
**224-3655**

## READER'S GUIDE TO THE MUSIC SCENE

One Night Stand, 6710 Voltaire Street, Ocean Beach 222-2146  
Tom Cat blues, Thursday, Andy Young, country rock, Friday, Paul Emile, folk rock, Saturday, auctions, Sunday, Donna Beatty, folk, Monday, Peter Leffrock, Tuesday, special attractions, Wednesday

Organ Power Pizza, 5375 Kearny Villa Road, Kearny Mesa 562-8888, Tummy Dink, contemporary and pop, Thursday through Saturday

Outpost, 602 Grand Avenue, Spring Valley 464-0027, Disco, Thursday through Saturday

Fat Joey's, 5447 Waring Road, Allied Gardens 285-7873, Pro Program Preservation Band, rhythm and blues, Thursday through Saturday

Palomino Star, 3028 Main Street, Chula Vista 427-5889, Jack Richards, Robin's Roast, country, rock, and swing, Thursday through Saturday

Park Place, 1280 Fletcher Parkway, El Cajon 448-4111, Weekly Dues, contemporary, Thursday through Saturday, Tacoma, rock, Sunday and Tuesday, Thursday Dues, contemporary, Wednesday

Pavilion Lounge, Town & Country Hotel, 500 Hotel Circle North, Mission Valley 291-7131, Merrill Moore, contemporary and swing, Tuesday through Saturday

Pelican Pub, 7828 Broadway, Lemon Grove 464-2384, Ronnie Lewis, country and folk, Thursday, Saddle Creek, contemporary, Saturday, jam session, Sunday, Phil Kaufman, originals, Wednesday

Porthole Lounge, Holiday Inn, 1355 North Harbor Drive, Escondido 232-3861, Eddie Preston Unlimited, rock and roll, Monday through Saturday

Poseidon, 1670 Coast Boulevard, Del Mar 755-9345, Bob Miller, disco, nightly

Prophet Vegetarian Restaurant, 4441 University Avenue, East San Diego 253-7448, Lori Bell and Pam Saper, mellow jazz, Lori Bell and Carl Crawford, classical flute duets, Thursday, Saturday and every other Sunday, Orion, guitar duo, Wednesday, Friday and every other Sunday

Raspullini's, 4230 West Point Loma Boulevard, Loma Portal 223-1693, Split, rock, Monday through Thursday, Eden, rock, Friday through Sunday

Red Candle Lounge, Mission Valley Inn, 878 Hotel Circle South, Mission Valley 268-6281, International Affair, contemporary, Monday through Saturday

Reuben's E. Lee, 680 Harbor Island Drive, Harbor Island 291-1840, John Campbell and Company, contemporary, Tuesday through Saturday

Reubens, 5455 Grossmont Center Drive, La Mesa 465-3464, Dudy and Melissa, contemporary, Tuesday through Saturday

Reubens Harbor Island, 680 Harbor Island Drive, Harbor Island 291-1840, Christopher, mellow music and peppy people pickin', Tuesday through Saturday

Reubens Phishhouse, 7637 Balboa Avenue, Claremont 278-7373, Don Livingston, contemporary, Tuesday through Saturday

Rib Cage, 5550 Kearny Mesa Road, Kearny Mesa 277-7937, Galaxy, contemporary, Tuesday through Saturday

Royal Vista Inn, 632 E Street, Chula Vista 426-2500, Lee Wittington, contemporary, Tuesday and Wednesday

**the Old Time CAFE**

Light suppers  
Sandwiches  
Salads  
Fine Desserts  
Fine Coffees  
Teas - Jams

Coffee House - Gathering Place  
Folk, Blues & Jazz  
Where Music is the Food of Life

Open 8 a.m. to Midnight  
Tuesday - Friday  
Open 10 a.m. to Midnight  
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The North Coast Alternative

Thurs. 12	Female folkies bring instruments	<b>Mountain Jam</b> Featuring Nicolette Birkett & Friends \$1.50	8 - Midnight folkies
Fri. 11	Singer songwriter	<b>KATE WOLF with Nina Gerber</b> \$4.00	8 - 10:00 folkies
Sat. 10	Old Time Music, Jigs, Reels, Ragtime	<b>Torrey Pines String Band</b> Country Swing \$3.00	8 - 10:00 Country Swing
Sun. 10	Regular Sunday Bluegrass Night	<b>Bermuda Grass</b> Featuring 7-10:30 \$3.00	8 - 10:00 Maltz Stone
Tues. 10	Musicians Sign-up 7-10	<b>Old Time Hoort Night</b> a musical instrument	8 - Midnight \$1.50 all
Wed. 10	Traditional songs from the British Isles	<b>The Two Magicians</b> Cathy & Patrick Equizue \$1.50	8 - Midnight \$1.50 all

**Classical Continental Brunch**  
Live music  
10:00 a.m. - 2:00 p.m.  
\$2.00 Adults  
\$1.00 Children  
Reservations 436-4030

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Saturday, Dec. 15, 10 a.m. & 2 p.m.  
\$2.00 Adults  
\$1.00 Children  
Featuring Sam Hinton  
Internationally known folk singer  
Reservations 436-4030

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DISCO & ROCK & ROLL  
SPECIALIZING IN DANCING MUSIC & GOOD TIMES !!!  
Perfect for Christmas and New Year's parties.  
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**Stagecoach**  
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San Diego Disco, 1051 University Avenue, Hillcrest 295-2195, Disco, nightly

Sanjay's, 510 W. Mission Avenue, Escondido 743-0921, Ambargo, folk and disco, Tuesday through Saturday

Shepherd Natural Foods Restaurant, 120 South Highway 101, Encinitas 753-1124, Live dinner music, nightly

Sherron Harbor Island, 1380 Harbor Island Drive, Harbor Island 291-2000, Fred Thompson and the Guadalajara National Philharmonic, contemporary, Monday through Saturday

Show Biz, 1421 University Avenue, Hillcrest 291-1551, Female impersonation, Wednesday through Saturday

Smuggler's Inn Dinner Club, 402 Fashion Valley Road, Mission Valley 291-7170, Disco, Monday through Saturday, disco performance featuring Louie and Joanna Lago and Big Band Sound with James Dean, Tuesday

Spanky's Saloon, 2855 Midway Drive, Long Point 223-3154, Disco, nightly

Split, 1130 Buena Avenue, Bay Park 276-3923, New Wave Showcase with 2 bands, Thursday, Billy Bros., rock and roll, Friday and Saturday

Springfield Wagon Works, 5255 Kearny Villa Road, Kearny Mesa 565-2272, Act of Joy, Saturday

Stargate, 1051 University Avenue, Hillcrest 295-2195, Disco, nightly, New Year, jazz and disco, Sunday

Stratus, Young Adult Nightclub, 9200 Camino Road, Spring Valley 442-5757, Sam and Sheila, country, Thursday through Saturday, Ralph Vacca, guitarist, Tuesday and Wednesday

Swan Song, 4287 Mission Boulevard, Pacific Beach 272-7602, Joe Morillo Quartet featuring Ron Satterfield on piano and vocals, jazz, Friday and Saturday

Station Oaks Resort Ranch, Boulder Creek Road, Descanso 445-4779, Live music, country rock and requests, Friday and Saturday

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SONNY TERRY & BROWNE MC GHEE

contemporary and rock, Thursday through Saturday, Kevin Brown, Tuesday and Wednesday

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Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island 291-1840, Sarsaparilla and Sque contemporary, Thursday through Saturday, Donna Beatty, Sunday, Monday and Tuesday, Sarsaparilla and Sque contemporary, Wednesday

Top of the Arc, 1960 Harbor Island Drive, Harbor Island 291-1840, Summerfree, contemporary, Thursday through Saturday

Tolson, 2530 South Highway 101, Carlsbad 436-8877, Ron Butler, Group, contemporary, Tuesday through Saturday

Trojan Horse, 6179 University Avenue, East San Diego 562-1070, Greenwald, rock, Wednesday through Saturday

Undisco, 4473 30th Street, North Park 489-1971, Rock, reggae, classical, jazz, folk, ethnic, and expressive dancing, Friday

VIP Lounge, Town & Country Hotel, 500 Hotel Circle North, Mission Valley 291-7131, Derby 101, contemporary, Tuesday through Saturday

Voyager Kona Club, 1509 Shelter Island Drive, Shelter Island 222-0421, Disco, Wednesday through Saturday

West Coast Production Company, 1845 Hancock Street, Midway 295-3724, Disco, nightly

Wrinkler's Road, 6008 Mission Gorge Road, Mission Valley 280-9444, Craig Coulter and Mark Lewis, guitarists and storytellers, Wednesday through Saturday

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Oldies-Rock & Roll  
Wed. Ladies night, prizes, well drinks 8:00-8:10  
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**King Biscuit Blues**  
Thursday - Friday - Saturday

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Tuesday - Wednesday  
-Auditions Monday-

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Always good food  
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Fresh Roasted Turkey  
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**\$5.25** p.c.

every SUNDAY NOON to 10 P.M.  
But that's not all—in this low price you also get choice of soup or salad, "dinner home" dressing, fresh-baked biscuits, and delicious mufletts or hot bread, relish tray, cranberry sauce, selected home-baked desserts and coffee or tea.

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Special Holiday Hours thru Christmas  
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The original La Casa Blanca, in the center of Old Town's state historic park.

The newest La Casa Blanca, 2444 San Diego Avenue, Old Town.

# READER'S GUIDE TO THE MUSIC SCENE

## Los Angeles Concerts

Bonnie Raitt and Delbert McClinton: Santa Monica Civic Auditorium, Monday, December 16, 8 p.m. (213) 363-9661

Fabulous Poodles and Oingo Boingo: Borsani Stadium, Monday, December 17, 8 p.m. Hollywood Boulevard (213) 520-9111

Stevie Wonder and Wonderlove: Pasadena Civic Auditorium, Monday, December 17 and Tuesday, December 18, 8 p.m. (213) 363-9661

p.m., 300 East Green Street (213) 449-1360

The Jacksons: Inglewood Forum, Tuesday, December 18, 7:30 p.m. (213) 520-9111 or 673-1300

Karla Bonoff and Jack Tempchin: UCLA Royce Hall, Tuesday, December 18, 8 p.m. (213) 826-2953

Steve Forbert: UCLA Royce Hall, Wednesday, December 19, 8 p.m. (213) 826-2953

Shy: Inglewood Forum, Wednesday, December 19, 7:30 p.m. (213) 520-9111

Rory Gallagher and Gary Myrick and the Figues: Starclub Ballroom, Thursday, December 20, 8 p.m., Hollywood Boulevard (213) 520-9111

Clubs

Rockin' Theatre, 657 Robertson at Santa Monica Boulevard, West Hollywood (213) 659-0472, Charles Pierce, Thursday through Sunday.

Baked Potato, 3787 Cahuenga West, Hollywood (213) 980-1615, Don Rand and Quest, Thursday through Saturday.

Rockies, 607 North La Brea Avenue, Hollywood (213) 932-8408, Red Shift, Tea Bags, and Loose Change, Friday, King Beez, Young and Dumb, and Paper Dolls, Saturday.

Concerts by the Sea, 100 Fisherman's Wharf, Redondo Beach (213) 379-4988, Johnny Griffin, Thursday through Sunday.

Don'te's, 4269 Lankershim Boulevard, North Hollywood (213) 769-1566, Jack Nimzi Quartet, Thursday, Art Pepper Quartet, Friday and Saturday.

Golden Bear, 306 Coast Highway, Huntington Beach (714) 526-9630, Aleska of the Wheel, Friday and Saturday, Sonny Terry and Browne McShree, Sunday and Monday.

Hong Kong Cafe, 425 Gin Ling Way, Chinatown (213) 558-6907 or 626-6279, Wall of Voodoo and Nervous Gender, Friday, Phil Seymour, Pimpolus, and Textoner, Saturday.

Lighthouse, 30 First Avenue, Hermosa Beach (213) 372-6911, Betty Carter, Friday through Sunday.

Madame Wong's, 949 Sun Mu Way, Chinatown (213) 524-5345 or 972-9570, Naughty Sweeties and Sweethearts, Thursday, Able Blue and Twisters, Friday, Great Buildings and Twisters, Saturday.

Madame Wong's West, 2000 Wilshire Boulevard, Santa Monica (213) 829-7361, Timmy's, Makers, and Sweethearts, Thursday, Dwight Twilley and Cowells, Friday and Saturday.

McCabe's, 1100 of 3rd Street, Santa Monica (213) 828-4497, Young and Dumb, and Paper Dolls, Saturday.

Palomino, 6907 Lankershim Boulevard, North Hollywood (213) 764-6702, Aleska of the Wheel, Thursday, Doug Kershaw, Friday through Sunday, Academy of Country Music Christmas Party, Monday, Levi and the Rockats, Tuesday, New Riders of the Purple Sage, Wednesday.

Pasquale's, 22724 Pacific Coast Highway, Malibu (213) 456-2007, Teddy Edwards and the Pat Sandone Trio, Thursday, Jack Sheldon, Friday and Saturday.

Rory, 9009 Sunset Boulevard (213) 878-2222, Pat Metheny, Friday through Sunday, Super Hornes, Monday, Hank Williams, Jr. and Nanci Jones, Tuesday, John Mayall, Wednesday.

Starwood, 8151 Santa Monica Boulevard (213) 556-2200, Hero and a Lot Cate, Thursday, Snail and Pegasus, Friday and Saturday, Bales Motel and the Robert Bradford Band, Monday, the Pimpolus and Jack Lee, Tuesday, Rubber City Rebels and Nick Smiley, Wednesday.

Sweethearts, 264 North Harbor Drive, Redondo Beach (213) 372-6445, Twisters, Thursday, Naughty Sweeties, Friday and Saturday.

Troubadour, 9081 Santa Monica Boulevard (213) 276-6168, Howler and Aurora Bonafide, Thursday, Tan and the Movers, Nick Smiley, and Catch, Friday and Saturday.

Whiskey a Go Go, Sunset Strip, (213) 652-4202, Bags, Go Go, and Human Hand, Thursday, Code Blue, Go Go, and Falcons, Friday and Saturday, Sports and Summer, Tuesday, X, Fear, and the Crowed, Wednesday.

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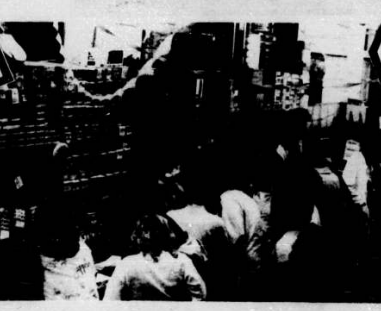


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## CURRENT MOVIES

team, trailing by eight points, needs off to beat consecutive dunk shots, and then, when the accompanying music dies down, you're dumbstruck to find out there is one second to play the game and the home team is still behind by one point. With Stock and Channing and Jonathan Winters, directed by Gilbert Moses. 1979. (Cinemax, Pacific Drive 1).

**The Frisco Kid** — Robert Aldrich would appear to be an odd candidate to direct a Gene Wilder vehicle about a pure-hearted Polish rabbi on a westward trek to set up a synagogue in San Francisco in the 1850s. He handles the assignment with surprising seriousness, but with something less than sensitivity. The movie is virtually tone-deaf. There are signs that Aldrich rejected he was a title out of his element. Several scenes are worked out in a patient, craftsmanship manner, but too many others are pinkie-blink and let's-go-home-early. And what could have been the guide rails leads from his bare-knuckled shtetl (or "sideboard," as he later refers to him) that "Shee-it" is the Wild West synonym for "Oy, gevalt!" Harrison Ford, William Smith, Ronan Bate. 1979. (Cinemax, from 12/14).

**Grease** — Plasticized, inflated, and buglingly grotesque replica of the 1950s — a distinctly 1970s replica with 1970s music, dance, and condescension infiltrating the Byronicism.

and bobby-sox miles. There are some pleasant musical numbers, a parallel constructed "duet" that pingsongs between John Travolta at the football stadium bleachers and Olivia Newton-John at the high school lunch tables. Frankie Avalon is

holding him commands a woman to do somebodies before it invites the obedient woman to enter its cozy folds. Travolta is given rather little to do, although he is encouraged to do it over and over again, his coddled, and funniest moments come when he is put

few resounding cultural chords, but it is not a musical. However, the animation is minimal and lewdly is the imagination, and the filmmakers dutifully incorporate wacky cultural data — live-action footage of pinball machines, a film clip of Dean Cain's dance hall in RED DUST, a reproduction of Edward Hopper's NIGHTHAWKS, etc. — to add ballast to their lightweight cartoon. 1975. (New Valley Drive, from 12/14).

**It's a Mad, Mad, Mad, Mad World** — It appeared to be the world's worst idea. Stanley Kramer, who had never before directed a comedy, used over nine million dollars, over three hours running time, over two dozen veteran comic actors, and the wide, wide Cinemascope image to create a comedy to end all comedies. (It wasn't clear whether he meant to perfect the genre or to polish it off). But against all odds and all apprehensions, he makes it work. Pursued to the contrary, there are certain advantages to such an engagement of Twentieth-century slapstick, and Kramer and his cameraman, Ernest Laszlo, are not blind to them. The Cinemascope image gives the movie-makers unprecedented leeway to unite action and reaction inside a single shot, and allows them to affect an extremely cold, neutral, scornful point of view (it also, of course, permits some awesome panorama shots, as in the flight over winding Wild West highways at the start), and the vast population of characters pays off in some hectic cross-cutting between an armload of parallel stories. A few high points: Dick Shawn's impersonation of a mama's-boy beach bum; Jonathan Winters' single-handed devastation of a desert gas station; and the hair-raising climax atop a firetruck ladder, standing neck-deep in the beam-broad screen. Naturally, Kramer is not content to just have fun in this chase comedy about gangsters, cops, and school citizens all joining in, with equal aversion, on the eternal dog-eat-dog of the American dream. The humor is always undercut by the cynicism of the message. Spencer Tracy, Mickey Rooney, Sid Caesar, Eddie Adams, Milton Berle, Ethel Merman,



La Cereux Follet

through a series of athletic trials almost identical to Buster Keaton's in *The Drive-In* (lament, this last number memorializes once and for all, the classic double-entendre snack-bar advertisement in which a

Sports Arena 6, University Towne Centre, Vogue).

**The Happy Hooker** — A dry trick, with Lynn Redgrave, in variable hairdos, eyebrows, and lipsticks, as Xaviera Hollander, directed by Nicholas Sparto. 1975. (Star).

**Heavy Traffic** — The creators of the FRITZ THE CAT cartoon, writer-director Ralph Bakshi and producer Steve Krantz, climb up the biological ladder from R. Grom's animals to some rather rubbery, cute, caricatured humans in the *Pokeye* and *Bud* mold. There is still the contented wallowing in *Bigelow* blues, and the con-

sorting with down-and-outers, hookers, bums, hoodlums. However, the animation is minimal and lewdly is the imagination, and the filmmakers dutifully incorporate wacky cultural data — live-action footage of pinball machines, a film clip of Dean Cain's dance hall in RED DUST, a reproduction of Edward Hopper's NIGHTHAWKS, etc. — to add ballast to their lightweight cartoon. 1975. (New Valley Drive, from 12/14).

**Luna** — Bernardo Bertolucci's slightly psychological study of a teenage boy's subconscious quest for the father he has never known. Jill Clayburgh, a rather screwy opera singer, is the mother he knows a little too well. A field day for Freudians and other symbolists, an ordeal for most everyone else. The claims on the viewer's attention — the sudden throat-grabber, the violent mood-change, the thousand little inflections and materialities — give the movie the personality of a spook-house. 1979. (Fashion Valley).

**The Mad Adventures of Rabbi Jacob** — Louis De Funès' brand of comedy, a specialized taste if ever there was, seems to be aimed at critics and high chairs and baby buggies. With him, making funny faces is a nervous reaction to any one consecutive seconds of calm. His various squints and head-tits perhaps put

Phil Silvers, Terry Thomas. 1963. (Strand, 12/14 and 15).

**The Jerk** — Steve Martin as the title character has his topless scene role, with Bernadette Peters, directed by Carl Reiner. (Cinemax Cinema 4, Campus Drive In, Plaza Twin 1, Sports Arena 6, UA Cinema 1, University Towne Centre, from 12/14).

**The Legacy** — Thriller with Sam Elliott, Katherine Ross, and Roger Daltrey, directed by Richard Marquand. (Cinema Plaza 5, Sports Arena 6, Village).



Fiddler on the Roof

**Life of Brian** — The emotional blackmail implicit in this tedious Biblical spoof, from the Monty Python group, is that by not finding it funny, you are liable to be taken for a dunce. It could be argued, though, that the followers of Cecil B. DeMille actually have more reason to be offended than those of Jesus Christ. With Graham Chapman, Michael Palin, John Cleese, Eric Idle, and Terry Jones, directed by Jones. 1979. (Cinema 3 Cinema 3).

him in the megalomaniacal clan of Fields, Frelson, Rickles, Dangerfield, et al., but he shifts gears so often — to emulate a machine gun or a motor boat or to recap the past twenty minutes of plot — that there is no stable idea of character. The continuity is scarcely helped by the direction of Gerard Oury, who cannot fit two shots to gether smoothly, comfortably, sensibly. And consequently the personnel on hand for this slapstick tangle, including Arab revolutionaries, a bride-to-be awaiting her father at the altar, a rabbi and an impostor rabbi, are left dangling. 1973.

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installment in the (007 series). The self-denigrating moviemakers seem to have no sense of either mission or decorum. They instead are messily and fatally attracted to such sophomoricisms as naming the heroine Holly Goodhead (it's true that Fleming himself went in for this sort of thing — e.g., Pussy Galore — but he never hit a note so sour or so low), the doctored that chases the musical motif from CLOSE ENCOUNTERS, and the romantic interest between "Jaws" and the freedom supervisor from THE SPY WHO LOVED ME, and a beautiful blonde in glasses and goggles (when their eyes first meet, Tchaikovsky's

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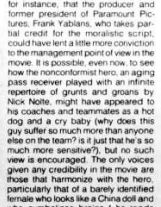
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**Orchestra Rehearsal** — Federico Fellini's short (seventy minutes) about an orchestra rehearsal, by the late Nino Rota. (Fine Arts).

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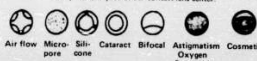
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with the crude, telegraphed scene of the scene. With Ellen Burstyn and Tara Shear, and Albert Assante. 1979. \*\*\* (South Bay Drive In).

**Quadruphenia** — The cultural war between the Mods and the Rockers in 1960s Britain. A tale of a backbeat, most of the way, to the more traditional warfare between the younger generation and their disapproving elders, which leads to the movie's identity with any number of Angry Young Man and Swinging London movies made in the Sixties. The Mod-Rocker phenomenon finally comes to flower in a brilliantly staged riot in the streets of Brighton, but prior to that, it could have used a clearer definition for the sake of the American audience, if not necessarily the British, and also for the sake of aesthetic wholeness. The movie was produced by the rock group The Who, whose self-aggrandizement in the form of a wall poster here, a proped-up record sleeve there, and an appearance on the telly another place, is not too bothersome. But the commentaries on the sound track, recycled from a 1972 record album, inject a dissonant musical note which becomes more and more grating, more and more suffocating, more and more like their rock opera TOMMY, as the movie draws closer to its combal conclusion. Directed by Franc Roddam. 1979. \*\*\* (Grossmont).

**The Runner Stumbles** — Hard to figure why anyone, even one as square as Stanley Kramer, would be interested in making this movie in any year later than 1951. On that for the murder of a vivacious young nun (Kathleen Quinlan), a self-delivered priest (Dick Van Dyke) reveals in a series of flashbacks the spiritual strife, the intellectual imitation, and the carnal anguish of working in the same parish alongside so outgoing, so outspoken, so common-sensible a woman. The surprise of the ending is not that he didn't kill her after all, it's that he didn't bed her either. Kramer seems to believe that our innate gossip is interest in did-he-or-didn't-he is so strong that it wasn't necessary to phrase the action, as is his custom, into a Big Issue — for instance, should priests be allowed to marry? Maureen Stapleton, Beau Bridges. 1979. \*\*\* (College Fanny Valley, Flower Hill Cinema 1).

**Running** — Michael Douglas as an Olympic marathoner, with Susan

Ansapach and Jim McKay written and directed by Steven Hillard Stern. (JLA Cinema 2, University Towne Centre).

**Same Time, Next Year** — Bernard Sade's two-character play about an



Time After Time

adulterous motel romance carried on one weekend a year for twenty-five years. Robert Mulligan orchestrates it in basic two-acts, smooth, evocative. Part of the reason it doesn't long down is that the characters undergo such drastic changes during the five-year skips in the action that you sometimes have the feeling you are watching separate, one-acters. PLAZA SUITE-style, with the same actors taking on different roles. (The biggest switcheroo comes when the woman metamorphoses from a slobbish Berkeley activist into an aggressively groomed high-class caterer, and the man goes from a three-piece-suited Republican businessman to a mellowed-out cocktail-party pianist.) These drastic changes also save the author from having to do any subtle and truthful delineation of character growth. The memory-lane mood of the thing is effortlessly caught by the historical montages which bridge the time jumps (Mulligan finds a spot in there for a still from his own TO KILL A MOCKINGBIRD) and

STREET'S topic: the hell-raising of Italian Catholic buddies in the New York boroughs. You can also see traces of ROCKY in the awkward, fusticate boy-girl romance, and in the Sylvester Stallone poster that hangs on the hero's wall alongside the best-selling posters of Bruce Lee, Al Pacino, and Farrah Fawcett (John Avildsen, the director of ROCKY, was freed from this project early in production). The last role — a paint store clerk who, Cordeiro-like, blossoms into a disco king every weekend — fits it's hard to imagine this actor ever bettering himself hereafter. Despite the weak-willed commercial concessions (the broad domestic comedy, the incongruous gang light, and the hero's profound self-revelation at the end), the movie shows some small braveries. One is that the central boy-girl relationship is defined without their once going to bed together. Another is that the moviegoer is asked to acknowledge the humanity of people who speak in Brooklyn dialect.

by having Johnny Mathis croon the theme song. With Ellen Burstyn and Alan Arkin. 1978. \*\*\* (College).

**Sunday Night Fever** — A softened, popularized version of the MEAN

The really big success of the movie, though, is the dancing, which is quite exciting enough to have done without the camera acrobatics that accompany it. With Karen Lynn Gorney, directed by John Badham. 1977. \*\*\* (Cinema Cinema 4, Parkway 1, Poway Playhouse, South Bay Drive In, Sports Arena 6, University Towne Centre, Visual).

**The Seduction of Joe Tynan** — Written by and starring Alan Arkin, this

profile of a liberal U.S. Senator (D-N.Y.) seems to have evolved out of a genuinely sympathetic urge to understand and explain the political animal. Its general tenor is much in line with the sort of conciliatory alibi any workaholic or any philanthropist, both of which descriptions Tynan here, is obliged to concoct from time to time when confronted with the inevitable accusations at home. As with all such alibis, even the most sincere

of them, this one seems a little old, defensive, and unconvincing, but as with only the most sincere, it seems also soul-searching, gut-spilling, and self-accepting. Very sensitively acted by Alan Arkin, Mary Sheep, Barbara Harris, and Blanche (daughter of Carroll O'Connor), directed by Jerry Schatzberg. 1979. \*\*\* (Javi, College).

**Sleeping Beauty** — A splendid villain

ess named Maleficent, with yellow eyes and black horns, and a splendid final fifteen minutes when the Three Good Fairies attempt to rescue Prince Philip from Maleficent's spellbound on the Forbidden Mountain. A tiny bit of dragginess to that point. Produced in 70mm by the Disney animation team. 1959. \*\*\* (Cinema Plaza 5).

**Something Short of Paradise** — Due to the pessimistic, inward, honesty and sensitivity, the graceless direction, the uneven photography, the

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## CURRENT MOVIES

puthness of the players, and the doubt of the dialogue (I don't like parties. As you do it at around and have small talk. I'd like to go to a party where you sit around and have dog tag), what might have been a simply inspired romantic comedy is instead made nearly nauseating. The only interest is in examining the movie posters that decorate the office and apartment of David Sternberg, who, however, makes no effort to let into his role as the manager of a Manhattan art theater, nor, for that matter, does Susan Sarandon make any effort to let into hers as a magazine journalist and would-be lover. Directed by David Heigman Jr. 1979.

• (College)  
**Sorcerer**—William Friedkin's remake takes half an hour to get to the starting point of H.G. Wells' *THE WAGES OF FEAR* and he leaves advantage of that half-hour to accumulate a dozen corpses. (This early action looks good in the coming Attractions trailer. Friedkin, it seems, will use any lengths to lure you into a movie. His title, for example, is actually nothing more sinister than the name of a pickup truck.) The prolonged prologue is a tip-off to the rest of this excellent but Friedkin movie. From one point to the next at the pace of a conga line, and the director is time by time by the "realism" (meaning squallor). All of the dialogue in this brutal physical movie could just

about be squeezed onto a single postcard. Some good points: the consistently well-chosen faces, the dragon-like, smoke-breathing trucks, the eerie music by the Tangerine Dream. With Roy Scheider, Francisco Rabal, Bruno Cremer, Amidou. 1977 (Village).

**The Sound of Music**—The return of it you have missed seeing it all this time, there is no compelling reason to knock it under the rug, although you will be surprised how well Robert Wise's restrained and graceful direction compensates for all the kids and the Oscar Hammerstein optimism. Julie Andrews, Christopher Plummer. 1965.

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Kenwood KR-3090 AM/FM stereo receiver. 26 watts min. RMS per channel at 8 ohms, 20-20,000 Hz. 0.1% total harmonic distortion. BSR 3028 record changer with ADC QLM30 cartridge. TransAudio 1010B 2-way speaker with 10-inch woofers. FREE headphones.

Total cash price (including 6% sales tax) \$316.94; down payment \$16.94; 24 monthly payments of \$15.00 each; total deferred payment price \$376.94; ANNUAL PERCENTAGE RATE 18.25%.

Free headphones with every home system! Choose any home music system before Christmas and we'll give you a pair of stereo headphones...FREE!

Longer Service Agreement. Buy a home music system and it's covered by our 5-year free parts, 3-year free labor written Service Agreement. For a small charge, you can get that same Agreement with individual components too. Buy now, and we won't start counting off those years 'til Jan. 2, 1980!

## For Sale

READER CLASSIFIED USERS: The Reader will take its annual two-week issue. There will be no issue December 27 or January 3. All mailed classified ads received after December 13 will be published Thursday, January 10. Late classifieds for the issue of December 20 will be accepted at the Reader Office until 3 p.m. Monday, December 17.

ANTIQUE solid wood dining table over 70 years old. 44" x 60". Moving must sell \$150 or best offer. 235-1421. 8 to 3 weekdays only.

GE REFRIGERATOR. Approximately 15 cu. ft. Red \$185. Four Toyota Celica wheels and good tires. \$100. 436-0235. 455-1662.

ELECTRIC BROOM \$15. Space heater \$10. 5 foot Palm \$5. 5 foot Ficus \$10. Wicker box \$5. Italian decorator plates \$2 each. Cash only. 272-7363.

SOFA. 6 cushions. Excellent condition \$45. 2 matching lampshades, white. 15" \$4 pair. Pole lamp \$4. 453-3841.

CHARGERS/DENVER GAME. 6 tickets. 50 yard line field level. \$150 each or will take offers until day of game. Mike 270-1519.

DIAMOND 1/3 carat, fine white, slightly imperfect, set in man's ring, will sell soon. approx \$1000. ring complete \$550. diamond only. \$400. Leave message 489-2780.

TOW BAR, new. "Daw Tight". \$50; men's size 38 leather jacket, navy blue, almost new. cost \$255. price \$50. made in France. 455-1559.

WASHING MACHINE. Sears, \$50. 363-0914. 540. 342-2316 weekdays.

SLIDING GLASS DOOR, 6' x 8' with frame. \$40. 342-2316 weekdays.

UNITED NATIONS Association Gift Shop in Balboa Park has inexpensive imports from all over the world. Open weekdays 10-3, weekends 12-5.

20 TRAILER. fully self-contained, with awning, air conditioning, 6010 greenhouse, 10x12 storage shed, low space roof, nice park. 264-2767.

TABLES, all hardwood with solid oak, contemporary style, all new. \$160 value, must sacrifice. 99¢, chow tables, only \$50. will sell to appropriate value. Lydia 449-7181.

HEALTHY FOOD. Norway lobster, reconstructed, press and trussing separates. \$335. Ron 465-1508.

CARPET SHAMPOOER. Blue Lustre with 3% alkaline soap. Cost \$175. sell \$80 never used. 425-0047 after 3pm.

SMOKE GLASS TABLE round 48" diameter with 4 swivel upholstered chairs, all with chrome base. like new. cost \$800. sell \$450. 466-7395.

HANDYMAN'S SPECIAL: unfinished bar, excellent quality wood, stained by pro. Come see, make offer. Couch, other furniture available. Game 224-0990 nights or 574-7267 days.

19' ZENITH COLOR television set, with stand. \$150. 274-0924.

SOFA FOR SALE. excellent condition, only \$35. It has an end table attached at 1 end for plants or lamp, also small kitchen table. \$15. 443-9105.

GRANDFATHER CLOCK. \$645. New, solid oak, triple chimes. Westminster. Whittington St. Michael's moon dial, glass panel doors. Bob or Chris 560-4008.

TYPEWRITER, electric, used few times. \$125. Kirby and attachments, nearly new. \$125. juce extractor. Acme \$110. 343-2285.

IBM SELECTRIC typewriter, not self-correcting, used very little, like new condition. \$200. 733-8172.

WATCH. Texas Instruments Alarm Chronograph, model W8011 with alarm, stopwatch, backlight features, stainless steel with Spanish band, case, instruction manual. new. \$65. 455-1358.

SEARS CORRECTING typewriter with case for sale, excellent condition, 1 year old. \$275. 270-8711.

2 OYSTER WHITE full length dresses and rods, 7 each. \$200; 5 drawer dresser, solid wood. \$25. 284-6871.

KINGZIE BOX SPRING and mattress, frame and headboard, excellent condition. \$50. Pool table, 3 1/2 x 7. \$95. very good. 276-6687 or 565-4528.

ANTIQUE CAR TRUNK, of 1926 Jaguar. Solid leather, 3 locks. A-1 shape, teddy bear. 222-7668.

NEW KINGZIE yellow Mariposa computer, originally \$20. \$25; kingzies set sheets Mariposa with yellow Mariposa. \$15. Cash only. 272-7353.

HUGHES hair care coupons \$40 each. 363-4318.

CARPET SHAMPOOER. Blue Lustre with 3% alkaline soap. Cost \$175. sell \$80 never used. 425-0047 after 3pm.

COUCH AND LOVE SEAT. only 1 month old, soft, comfortable, rust, orange tone overall with grey and light brown throughout. 3/75. 466-7395.

MEN'S LINED leather coat, size 34. \$65. Panasonic AM/FM stereo car radio. \$50; cassette player, auto-reverse with under-dash alarm. Game 224-0990 nights or 574-7267 days.

LOUNGE CHAIR, green and white. \$35. modern recliner, black vinyl. \$60. both good condition. 488-5351.

NICE COUCH. \$20. 222-6033 or 284-2005.

TV, BLACK AND WHITE. Packard Bell 18" portable, works fine. \$15. 274-7861.

LEAD SOLDIERS. Britain's Proprietors, 10-piece set. \$25; never used 4 quart electric cream freezer. \$25. 3M Casual Computer. Copier. \$25. Randall 272-7737.

CEDAR SHIP LAP siding, 1350 feet. 1x6, beautiful, 30 cents foot. 264-1842.

ROYAL TYPEWRITER. Quiet Writer, case included. \$50. TV or stereo stand, brass and walnut top. \$20. Classic guitar, full size, with nylon strings. \$50. 468-5151.

PHONE ANSWERING MACHINE. Record-A-Call. 804 with remote control to get messages anywhere. Honda 340 messages, line quality, almost new. very reasonable. 483-0264.

JVC 3" TV with AM/FM radio and cassette recorder. AC-DC or battery operated. Great for car. excellent condition. \$200. 279-0384.

MOVING. MUST SELL. Twin mattress and box springs. \$25 or best offer, you pack up. Call before 2:30pm 222-0184.

CHINA. service for 8 plus serving dishes \$50. 287-9341.

POORBOY'S WATERBEDS is moving! Rubber sell it than move it. Complete, unfinished system with standard pedestal. 13 poly mattress, 4-year heater liner attachment \$4. \$119. Regularly \$129. Complete bookcase system. \$150. 6-drawer pedestal. \$80. Poorboy's manufactures locally to assure consumer top quality. 263-7882.

WATERBEDS guaranteed cheapest. \$115. 4-poster. \$185. 6-drawer. \$85. Bookcase. \$185. 565-2880.

JVC 3" TV with AM/FM radio and cassette recorder. AC-DC or battery operated. Great for car. excellent condition. \$200. 279-0384.

INDOOR REDWOOD FURNITURE, coffee tables, and tables, clocks, and mirrors. Custom-made from northern California Redwood burls. Glass with any style base. Case 270-4232.

OLD DESK CLOCK, electric. Hammond synchronous, very old and runs perfect. \$15. Trailer hitch for a VW bug at the parts but needs some work. \$10. 262-0354.

MEN'S KIDSKIN BOOTS, cordovan color, hand stitching, size 9 1/2 with shoe trees and socks, cost \$80 asking \$10. 262-0354.

PERFUME, basic essence, car duette. Hugel bought me too much in. Car duette bottle, sacrifice at \$18. Great gift. Have a heavenly paper. 286-2022 evenings.

CARPET, champagne-colored lovely short shag. 3x12 super thick plush. \$100 (worth twice price). Chan, Chan, lovely super thick padding. Unusual, finished edges. 281-9652 evenings.

GARAGE SALE in a real garage! A unique Knave shipping experience. Location, always behind 4348 Oregon. Saturday, December 15. Blouse, bookcase, clothing, records, and more. 432-2550 evenings.

WEIGHT BENCH. Sears Best with leg lift. 110 lb. barbell, dumbbell set, and slant board. \$75. at 280-6755 before noon or after 6.

KINGZIE BED, frame and linens, Ansonium brand. Featherbed model. Gimmie. \$400. 284-0760.

CIRCULAR, SOLID wood, dinette table, 2 leavers, and 4 chairs. \$80. Only 469-7723.

SEARS KENMORE chest freezer and dishwasher. Gallery 4 Satter, great hot chest with stand and accessories. Swiss poster watch, French style phone, antique dish set for 8. 273-9366.

SERVICE STATION equipment for sale, new scope, battery tester, wheel balancer, inflator machine, 2 copiers machines, 1 candy machine, 2 copiers. Brand new, at \$3000. 224-6882 or 225-1031.

WASHING MACHINE and gas dryer. Sears Kenmore, avocado, excellent condition. \$185. will sell separately. 440-7181. La Mesa area.

AN ANTIQUE CRUET set. Hummel pieces. 1972-74. camera, Kodak Instamatic X15 color. Nordic pine tree. 262-7038.

VELVET SOFA, autumn colors, like new. \$150. 475-4285 after 7pm.

UNITED AIRLINES 1/2 fare coupon. \$35. Phyllis Hill 292-3549; after 5. 565-0317.

MANUAL TYPEWRITER, \$50; aquarium (1 show tank) and large fish. 270-8031 evenings, weekends.

USED DOUBLE BED mattress and box springs for sale. \$40. 270-5395 after 5pm; brand new. \$5. 444-1100.

TRAVELING! I have a roof rack perfect for your car. adjustable aluminum, will smaller cars. cost \$29. 967-979 evenings.

SINGER TOUCH AND SEW, model 625, new, beautiful, all attachments. Suburban and instruction booklet included. \$75. 281-8623.

COMIC BOOKS. Marvels, DC, Disney, Fanzines. From Marvel Comics Index, RBCC, others. Science fiction magazines. Amazing, Astounding, Future, Starlog, others. 432-2550 evenings.

POORBOY'S WATERBEDS. We dare any San Diego waterbed company to match our price and quality. 263-7882.

20' SPEED FAN 51. Westland 4 quart 90 cooker \$15. nice set \$20. 692-0058.

LARGE PLANTS, indoor, outdoor, jale, del. Indochina, creeping chrysanthemums, also vera. Science fiction magazines. Amazing, Astounding, Future, Starlog, others. 432-2550 evenings.

ANTIQUE OAK H-BODY dresser, \$325, oak, \$180. kitchen table, \$140. oak, library table, all excellent condition. 224-9974.

PLANTS! All sizes, big selection, low prices. Garage sale, suitable racks, much more. 4215 Santa Vista, Mission Hills, Saturday, December 8, 9-2.

LADY'S FAMILIAR, dove-colored. Hi. There, shoes \$1.45. never worn, originally \$44. sell for \$20. 292-1751.

SONY TV. 17" color, portable, like new. \$400. also Kodak Superflood 76. excellent condition. \$80. 488-1170 evenings and weekends.

1 AMERICAN AIRLINES 1/2 fare coupon. \$30. Pointed white gold ring with 5 diamonds. \$100. plain white gold band. \$10. 1-washer. \$35. 295-2084.

KR-75 MULTILAND BOGES. excellent condition. used 1 week, pair. \$30. Bill 753-2047.

**We're ready for Christmas**  
with great gifts and the perfect stocking stuffers.

**14K Gold**  
Charms, charm holders and chains

Contemporary holiday fashions at inexpensive prices:

Locations:  
don't miss your lotions with your Favorite Fragrance

BAGGIES  
Perfume bags \$12  
Jelly Jacks \$6.99  
Indian Earth \$12.50

5186 College Ave. 582-1419 Next to Kinkos

**Christmas Special**

**\$29.00 Tune-up**

parts & labor  
Datsun & Toyota (4 cyl.)  
Hondas & Lux Trucks add \$10.00

Includes:  
Adjust valves, service battery, check compression, check cooling system, new points, new spark plugs, adjust carburetor.

Z's slightly higher. No 310's by appointment only.

**Sun Performance**  
3231 University 281-3779  
Offer expires Jan. 30, 1980 with this ad.

**Neto's Warehouse Deli**

**IT'S NO SECRET**

FREE CATERING

The week's specials:  
Natural Fancy Swiss \$1.99 lb.  
Mild Cheddar \$1.65 lb.  
Dry Salami \$2.45 lb.  
Tavern Ham (whole or half) \$2.45 lb.  
Turkey Breast (whole) \$1.95 lb.

Take 5¢ off all deli items  
Open to the public every Saturday 10 A.M. - 5 P.M.  
**WE WILL BE OPEN ALL WEEK DEC. 17-22**  
2775 Korte St. 288-6603  
(behind Pic 'n' Save, off Rosemead - near access from I-5 & I-8)

Nothing But the Best Sounds  
in My Studio... SO I WANT TO  
**DON'S No. 1**

Service is our business  
**Don's No. 1 Stereo Center**  
367 N. HWY. 101 SO LANA BEACH  
481-7407

**Quality Offset Printing**

Free Parking  
Open Evenings  
Photocopies @ 5¢

In-House Typesetting & Graphics  
Open Seven Days a Week  
1 1/2 to 11 x 17  
Colored Ink

**Axis Printing**  
1441 "C" Street  
San Diego, CA  
231-8847  
Fin front of City College

**Natural Born Psychic**

answers questions on love, marriage, business. She has helped many with her advice & guidance. So, if you need peace of mind, sense of direction—call for an appointment

**293-3083**

All readings are private & confidential

**2317 Hotel Circle So.**











DECEMBER 15, 1970 • 9










**LIVE AT THE BEACH?** Roommate needed to share a 4-bedroom Mission Beach house; house features upstairs/downstairs, completely furnished; \$150 per month. Available January 1. 272-9565

**ROOMMATE NEEDED** for January 1 rental of room in Del Mar house. Must be neat, responsible and tolerable of loud music. \$170. 481-0621 evenings.

The Guild has been providing instruction through short term and year long courses with Associate in Arts Degree for fifteen years. Its curriculum is approved by the State Board of Education.

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For further information contact:  
Interior Designers Guild, San Diego  
10951 Scripps Valley Road, Suite 10  
Telephone: 455-0626

**DISCOUNT  
BATTERY** 

**EXTRA POWER  
AUTO BATTERIES**

**\$17<sup>95</sup>** ANY CAR  
EX. ANY SIZE

2 YEAR GUARANTEE  
FREE INSTALLATION  
NEW MOTORCYCLE  
BATTERIES

3203 FAIRMOUNT  
(Use Home Ave. Off 805  
& 94 Freeways)  
280 2572

[illegible]

**Factory  
Sale**

Sorry, NO charges

**25%—60% off**  
**suggested retail price**

**Dec. 8th & 9th; 15th & 16th**  
**10—4 p.m. only!**

**LEATHER BELTS**

small accessories

Gemini Craftsman

CUSTOM LEATHER  
5695 MAGNATRON BLVD.  
STE. 1A DUBLINO  
630-6336



**WANTED:** Female nurse as third for three bedrooms. No bathhouse. Excellent location. 1230 West 10th St. Call 779-4220.

**HOMESITE:** Wanted male or female. Ocean beach, small house. 1000 sq. ft. in 1980s. Great location. Call 779-4220.

**FEMALE:** Wanted to share 2 bedroom apartment furnished with female senior citizen. North Park area. Call to everything. State, \$110 per month. \$50 deposit. Roommate. 280-7795.

**BEAUTIFUL, LONELY:** E Cape house seeks warm, individualistic, companion to share its comforts. Long term responsible people needed. Furniture, pets welcome. \$135/month. Anthony 440-4198.

**RESPONSIBLE:** Long-term female sought to per cooperative. Santa Beach Household. Owns swimming pool, fireplace, vegetable garden. No tobacco smokers. \$130/month plus utilities. 481-8037.

**NOW-SMOKERS:** To share house in Altos. Oceanview. Call \$160/month. No pets. \$175 plus utilities. 757-5431.

**MISSION BEACH:** Bedroom complete with views of the beach (1/2 bay view) and bay (2 1/2 bay view). New \$175 plus utilities. 270-3034 or 270-8588.

**ROOMMATE:** Wanted for new house in Altos. Oceanview. Call \$160/month. No pets. \$175 plus utilities. 757-5431.

**ROOMMATE:** Wanted to share 3 bedroom house in Point Loma. \$175 plus one third utilities. Move in December 15. Richard 220-0916.

**DEL MAR:** Share elegant 3 bedroom home. 2 bath, fireplace, pool, garage, ocean view. Walk to beach. \$260 plus one third utilities. 481-0217 evenings.

**PERSON:** Over 30 wanted to share mature waterfront. Pool, tennis, Jacuzzi, etc. \$150 plus one third utilities. Alan 585-0553.

**NATIVE NEW YORKER:** Wanted to share 3 bedroom house in Claremont with same furnished, including Jacuzzi, dishwasher, stereo, no smoker. \$215 plus utilities. 585-0554.

**Jobs**

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**EARN \$40,000 in 3 weeks:** Single! Send self-addressed, stamped envelope to: L. J. Davis, 1230 West 10th St., 2, Level 2, San Diego, CA 92104.

**GURU:** CLEAN, positive minded, working strong, middle-aged woman, desires exchange housework for own room and bath. Please, Peter Resources in La Jolla area. No drugs. P.O. #26403, San Diego, CA 92037.

**NEED:** Someone to drive and deliver pay. One to two days per week. Pay is \$5 per hour after learning road. No gas money. 682-1888.

**WANTED:** Full part-time and full-time positions available as attendants and elderly and disabled as personal care helpers and housekeepers. Contact 293-3500.

**WANTED:** Good delivery position available. Must be 18 or older with good driving record. Have own car and insurance. We pay gas. After 5pm 488-0603.

**HANDYMAN:** WANTED 278-7481.

**WANTED:** Female college student interested in public health, personal growth, enthusiastic, tall, outgoing, attractive, not under money pressure to assist. 224-8581.

**LOOKING FOR:** open minded, positive, well-paying job. 700 to 1200 weekly. Fee \$50. paid if accepted. 800 Jones 578-7840.

**COLLEGE GRAD?** For stockbroker. \$2000 per month. Management position. On the job training. For appointment call John Zumbly 299-5043. Monday-Friday 11am-5pm.

**ELECTRONIC ENGINEER:** or technician wanted for electronic research and development. You must have a B.S. in engineering or digital background. I represent a group of investors and people with marketing backgrounds who are willing to speculate with their capital if you are willing to speculate with your time. 881-0781.

**ON THE JOB:** training available for hard working people. 18-21. Get paid while you learn. San Diego Community College District's SHOP Program. 232-7386.

**TURN YOUR SPARE TIME:** into money and best income. Become an independent Army distributor. No financial risk. We help. For interview call 488-9865.

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**MEXICO:** free to male, female, gardeners. cottage/house on five acre estate 1/2 mile from beach for light garden assistance. 2 gardeners employed. Inquire in person weekends. Motel-Restaurant. La Fonda. Mexico 56 Emeralds old road, off ramp at Acolote. Eve Stocker.

**WANTED PARTNER:** in auto related business. man in general well respected. necessary. Also to travel on some weekend or night. High wage. Mable. 780-7800.

**WOULD YOU LIKE:** to earn an extra \$10,000 a year without interfering with your present position? 435-9135.

**EXTRA MONEY:** at home operating a typing service. Is possible! Information, send stamped, self-addressed envelope. Damon Services, 4025 Mission St., Dept. O, San Diego, CA 92116.

**UNUSUAL PEOPLE:** Need money? Need? Ambition? Outstanding opportunity! Immediate future. Flexible time. We train you. Mind Dynamics Development, Los 353-4000.

**MAKE \$45,000 in three weeks:** legally! immediate profit and details, sent for self-addressed, stamped envelope. The Information Center, Box 20586, El Cajon, CA 92021.

**I NEED:** a hungry, hard fighting lawyer for a contingency case. 800-239-9573. 270-0851.

**TWO STRONG GUYS:** needed to move furniture on December 19. We pay \$400/hr. 270-0851.

**IF YOU ARE:** interested in free, on-the-job training in the occupation of your choice, call Occupational Training Agency at 504-0411. 240-3pm.

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**BUSINESS OPPORTUNITY:** Army offers ambitious and serious people an opportunity to be in business for themselves on a professional basis. Part time. Call to appointment. 483-3965.

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**ASIAN-AMERICAN:** Actors, actresses, models. Auditions open. Auditions for film, television, print. Pacific Asian Actors Ensemble. Original script for San Diego's newest theater. 298-8112.

**EXPERIENCED TYPESETTER:** wanted. Must have experience on A.M. Comp-Set. Senior Photographer. If not experienced on Comp-Set, other typewriter experience considered also. Mr. Hopkins 234-4141.

**REGISTERING:** Now in-home baby-sitters needed. Your area, hours 279-5556. A public service program, we need all ages.

**INCREASE YOUR INCOME:** while reducing your tax burden. Move from middle income to top income without increasing your taxes. Invest time, not money. 270-4203.

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**FEMALE:** Wanted to share 2 bedroom apartment furnished with female senior citizen. North Park area. Call to everything. State, \$110 per month. \$50 deposit. Roommate. 280-7795.

**BEAUTIFUL, LONELY:** E Cape house seeks warm, individualistic, companion to share its comforts. Long term responsible people needed. Furniture, pets welcome. \$135/month. Anthony 440-4198.

**RESPONSIBLE:** Long-term female sought to per cooperative. Santa Beach Household. Owns swimming pool, fireplace, vegetable garden. No tobacco smokers. \$130/month plus utilities. 481-8037.

**NOW-SMOKERS:** To share house in Altos. Oceanview. Call \$160/month. No pets. \$175 plus utilities. 757-5431.

**MISSION BEACH:** Bedroom complete with views of the beach (1/2 bay view) and bay (2 1/2 bay view). New \$175 plus utilities. 270-3034 or 270-8588.

**ROOMMATE:** Wanted for new house in Altos. Oceanview. Call \$160/month. No pets. \$175 plus utilities. 757-5431.

**ROOMMATE:** Wanted to share 3 bedroom house in Point Loma. \$175 plus one third utilities. Move in December 15. Richard 220-0916.

**DEL MAR:** Share elegant 3 bedroom home. 2 bath, fireplace, pool, garage, ocean view. Walk to beach. \$260 plus one third utilities. 481-0217 evenings.

**PERSON:** Over 30 wanted to share mature waterfront. Pool, tennis, Jacuzzi, etc. \$150 plus one third utilities. Alan 585-0553.

**NATIVE NEW YORKER:** Wanted to share 3 bedroom house in Claremont with same furnished, including Jacuzzi, dishwasher, stereo, no smoker. \$215 plus utilities. 585-0554.

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**GURU:** CLEAN, positive minded, working strong, middle-aged woman, desires exchange housework for own room and bath. Please, Peter Resources in La Jolla area. No drugs. P.O. #26403, San Diego, CA 92037.

**NEED:** Someone to drive and deliver pay. One to two days per week. Pay is \$5 per hour after learning road. No gas money. 682-1888.

**WANTED:** Full part-time and full-time positions available as attendants and elderly and disabled as personal care helpers and housekeepers. Contact 293-3500.

**WANTED:** Good delivery position available. Must be 18 or older with good driving record. Have own car and insurance. We pay gas. After 5pm 488-0603.

**HANDYMAN:** WANTED 278-7481.

**WANTED:** Female college student interested in public health, personal growth, enthusiastic, tall, outgoing, attractive, not under money pressure to assist. 224-8581.

**LOOKING FOR:** open minded, positive, well-paying job. 700 to 1200 weekly. Fee \$50. paid if accepted. 800 Jones 578-7840.

**COLLEGE GRAD?** For stockbroker. \$2000 per month. Management position. On the job training. For appointment call John Zumbly 299-5043. Monday-Friday 11am-5pm.

**ELECTRONIC ENGINEER:** or technician wanted for electronic research and development. You must have a B.S. in engineering or digital background. I represent a group of investors and people with marketing backgrounds who are willing to speculate with their capital if you are willing to speculate with your time. 881-0781.

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**UNUSUAL PEOPLE:** Need money? Need? Ambition? Outstanding opportunity! Immediate future. Flexible time. We train you. Mind Dynamics Development, Los 353-4000.

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**ROOMMATE:** Wanted for new house in Altos. Oceanview. Call \$160/month. No pets. \$175 plus utilities. 75

10 FOOT, 3.3 METER CATAMARAN, never used. With sail. Must see. Original \$1200. now \$650. Great. Call present. 481-1748

MURRAY CUSTOM bikini table with accessories. \$825. Antique style, state top, mahogany trim, red felt. Never used. cost \$1100. 482-0154

HEXCE, COMP \$50. Must sacrifice. Sack at skateboard company. Great racketball racket. Tennis racquets. Must see. 273-5757

26 SLOOP, cedar on oak. Built 1926. Moved in commercial bank. Beautiful case. design. Good condition. \$6000. 284-8526

MUST sell my membership to Tennis Match, a new tennis and social club with 10 courts throughout San Diego. Make offer. 651-7575 evenings or 294-4434

SKI BOOTS Men's size 10.5, buckle, yellow, good condition. Men's size 10.5. Also, women's white. \$40.00. 482-0154

LADIES SKI BOOTS. Color, size 7. Brand new, never been used. Purchased for \$120. sell for \$75 or best offer. 482-0154

SPRING SUIT. U.S. 5. Dovers size M.S. for men. 100% wool. Excellent condition. \$50. 753-0508

SURFBORD. Custom made. 9' Honolulu. 254-7561

BOAT AND TRAILER. No motor. Given to church for sale. \$125. 485-0436 or 298-0546

SCUBA TANK. 70 cubic, never used in water. \$45. 485-0436 or 298-0546

NEED TENNIS PARTNERS, access to 5 courts, can play evenings and weekends. 486-1820

WELSON 15000 tennis racquet. 4 1/2 in. grip. Excellent condition. \$30. 272-6581

SURFBORD. Russell Newport Beach. 7' surfboard, good every season. All parts size 14. Used twice. \$175. 287-2851

WOMAN'S SKI EQUIPMENT. Racine boots (size 7). Boot new, parts size 10. 224-7074

SOL. CATAMARAN. 18' Trailer, extra rigging, trapeze prime condition. \$1900. 273-5757

TENNIS RACKET. Yamaha YFG-30. \$285. 483-8434

SABOT BY MELCART with sail and duff. 100% wool. 5' x 10'. 482-0154

RADIO CONTROLLED. East Coast 12 motor. 100% wool. 5' x 10'. 482-0154

SAUBOAT. Conrado 55, extra clean. VHF, 100% wool. 5' x 10'. 482-0154

YASQUE HIRING BOOTS. Used once. Like new. 100% wool. 5' x 10'. 482-0154

SURFBORD. 4' double wing windup. Very good condition. \$50. 222-6861

OLIN MARK 1. size 15, excellent condition with Case Olym 1. top of tie bindings. \$100. 485-8609

1973 HAWTHORNE 19' boat. Loblack shell. 100% wool. 5' x 10'. 482-0154

14 FO. OK DINKY. Olympic class cat boat with trailer. Daron sail and extra. Very good condition. \$95. 224-6733 or 303-3318

ICE SKATES. Boy's or men's Canadian CCM professional hockey ice skates. Brand new. size 8. Boy's or men's. 482-0154

WETSUIT. Extra small. Prime. Beavertail. Good condition. \$35. 222-6861

SKIS. ROYAL. blue. 100% wool. 5' x 10'. 482-0154

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17 MONTH OLD RED DOBERMAN, male, shots, good. Well trained. Good disposition. responsible. loving home only \$25. 481-9158

AQUARIUM. payless. \$15. 482-0154

2 COCKATIES with extra large wrought iron cage. \$100. 425-5433

DOGHOUSE. Great for medium/small dog. Excellent condition. \$25. 578-2586

FREE KITTENS. Several long-hairs. 270-0296. keep trying

LOW BIRD. peach-bloss. Beautiful pair of mature birds plus cage. All for \$45. 274-4897 after 5:30pm.

LARGE ANGLES and Silver Dollars. \$5 each. 482-0154

FOUND. Grey and white kitten in Balboa Park. Has tan collar. Please claim her before 12:00. 225-0321 mornings and evenings. Keep trying

AQUARIUM. Henshen with fish, tank stand and accessories. A great bargain. \$50. 482-0154

ANTIQUE BIRD CAGES. 1 brass. 1 copper. \$45 each. 223-6101

COCKATOES. parrots. 100% wool. 5' x 10'. 482-0154

BLUE DOBERMAN. AKC, male, 2 years old. Excellent for breeding and as a companion and guard dog. \$150. 272-3654

PARROT. young, just starting to talk, very well trained and trained. size cage. \$25. The Amazon's name is Groucho and wait's you see him well. 295-0251

SPRINGER SUIT. U.S. 5. Dovers size M.S. for men. 100% wool. Excellent condition. \$50. 753-0508

SURFBORD. Custom made. 9' Honolulu. 254-7561

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## Photo

READER CLASSIFIED USERS: The Reader will take its annual two-week vacation. There will be no issue December 27 or January 3. All mailed classified ads received after December 13 will be published Thursday, January 10. Late classifieds for the issue of December 27 will be accepted at the Reader office until 3 p.m. Monday, December 17.

17 MONTH OLD RED DOBERMAN, male, shots, good. Well trained. Good disposition. responsible. loving home only \$25. 481-9158

AQUARIUM. payless. \$15. 482-0154

2 COCKATIES with extra large wrought iron cage. \$100. 425-5433

DOGHOUSE. Great for medium/small dog. Excellent condition. \$25. 578-2586

FREE KITTENS. Several long-hairs. 270-0296. keep trying

LOW BIRD. peach-bloss. Beautiful pair of mature birds plus cage. All for \$45. 274-4897 after 5:30pm.

LARGE ANGLES and Silver Dollars. \$5 each. 482-0154

FOUND. Grey and white kitten in Balboa Park. Has tan collar. Please claim her before 12:00. 225-0321 mornings and evenings. Keep trying

AQUARIUM. Henshen with fish, tank stand and accessories. A great bargain. \$50. 482-0154

ANTIQUE BIRD CAGES. 1 brass. 1 copper. \$45 each. 223-6101

COCKATOES. parrots. 100% wool. 5' x 10'. 482-0154

BLUE DOBERMAN. AKC, male, 2 years old. Excellent for breeding and as a companion and guard dog. \$150. 272-3654

PARROT. young, just starting to talk, very well trained and trained. size cage. \$25. The Amazon's name is Groucho and wait's you see him well. 295-0251

SPRINGER SUIT. U.S. 5. Dovers size M.S. for men. 100% wool. Excellent condition. \$50. 753-0508

SURFBORD. Custom made. 9' Honolulu. 254-7561

BOAT AND TRAILER. No motor. Given to church for sale. \$125. 485-0436 or 298-0546

SCUBA TANK. 70 cubic, never used in water. \$45. 485-0436 or 298-0546

NEED TENNIS PARTNERS, access to 5 courts, can play evenings and weekends. 486-1820

WELSON 15000 tennis racquet. 4 1/2 in. grip. Excellent condition. \$30. 272-6581

SURFBORD. Russell Newport Beach. 7' surfboard, good every season. All parts size 14. Used twice. \$175. 287-2851

WOMAN'S SKI EQUIPMENT. Racine boots (size 7). Boot new, parts size 10. 224-7074

SOL. CATAMARAN. 18' Trailer, extra rigging, trapeze prime condition. \$1900. 273-5757

TENNIS RACKET. Yamaha YFG-30. \$285. 483-8434

SABOT BY MELCART with sail and duff. 100% wool. 5' x 10'. 482-0154

RADIO CONTROLLED. East Coast 12 motor. 100% wool. 5' x 10'. 482-0154

SAUBOAT. Conrado 55, extra clean. VHF, 100% wool. 5' x 10'. 482-0154

YASQUE HIRING BOOTS. Used once. Like new. 100% wool. 5' x 10'. 482-0154

SURFBORD. 4' double wing windup. Very good condition. \$50. 222-6861

OLIN MARK 1. size 15, excellent condition with Case Olym 1. top of tie bindings. \$100. 485-8609

1973 HAWTHORNE 19' boat. Loblack shell. 100% wool. 5' x 10'. 482-0154

14 FO. OK DINKY. Olympic class cat boat with trailer. Daron sail and extra. Very good condition. \$95. 224-6733 or 303-3318

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35MM MIRANDA SENSORISE. lenses 35mm. 50mm. 55mm. 58mm. 135mm. 225mm. 280mm. 350mm. 400mm. 450mm. 500mm. 550mm. 600mm. 650mm. 700mm. 750mm. 800mm. 850mm. 900mm. 950mm. 1000mm. 1050mm. 1100mm. 1150mm. 1200mm. 1250mm. 1300mm. 1350mm. 1400mm. 1450mm. 1500mm. 1550mm. 1600mm. 1650mm. 1700mm. 1750mm. 1800mm. 1850mm. 1900mm. 1950mm. 2000mm. 2050mm. 2100mm. 2150mm. 2200mm. 2250mm. 2300mm. 2350mm. 2400mm. 2450mm. 2500mm. 2550mm. 2600mm. 2650mm. 2700mm. 2750mm. 2800mm. 2850mm. 2900mm. 2950mm. 3000mm. 3050mm. 3100mm. 3150mm. 3200mm. 3250mm. 3300mm. 3350mm. 3400mm. 3450mm. 3500mm. 3550mm. 3600mm. 3650mm. 3700mm. 3750mm. 3800mm. 3850mm. 3900mm. 3950mm. 4000mm. 4050mm. 4100mm. 4150mm. 4200mm. 4250mm. 4300mm. 4350mm. 4400mm. 4450mm. 4500mm. 4550mm. 4600mm. 4650mm. 4700mm. 4750mm. 4800mm. 4850mm. 4900mm. 4950mm. 5000mm. 5050mm. 5100mm. 5150mm. 5200mm. 5250mm. 5300mm. 5350mm. 5400mm. 5450mm. 5500mm. 5550mm. 5600mm. 5650mm. 5700mm. 5750mm. 5800mm. 5850mm. 5900mm. 5950mm. 6000mm. 6050mm. 6100mm. 6150mm. 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