

City Lights

Bonds Away

When Gerald Trimble took over the reins of San Diego's sputtering downtown redevelopment program two years ago, he was touted by Richard Silberman, then in charge of the Centre City Development Corporation, as the man who would "shake city hall to its very foundations." It appears that Trimble may now have to do just that as he attempts to pay for an ambitious inner-city redevelopment effort, the estimated cost of which is rapidly approaching half a billion dollars. In fact, small tremors are already being felt at city hall as Trimble reads his latest spending proposal for submission to the San Diego City Council—a proposal that includes a unique and, some say, risky plan to sell more than \$200 million in municipal bonds.

About \$177 million of that money is needed for a future convention center, which the council approved in concept on a five-to-three vote early last month. (Approval of the convention center budget will complete the three-part plan for redrawing downtown San Diego; the other two parts—the Marina housing project and the Horton Plaza shopping center—had previously been okayed by the council.) The convention center, including a Hyatt hotel and a Holiday Inn, would sprawl across nine blocks near the Santa Fe depot and require the demolition of, among other structures, the Armed Services YMCA on Broadway, and Old Columbia Square, a million-dollar private redevelopment project owned by architect Paul Thorky. Although both the Y and Thorky wanted to stay put, redevelopment czar Trimble told the council it was impossible to keep them in place. Instead, he offered to buy them out and move them to a new location suitable to both. Approximately \$32 million of the expense of the convention center is wrapped up in the high prices that landowners in the project area are expected to get for their property, which, unlike most redevelopment areas, is regarded as prime land.

To raise the necessary funds, Trimble has proposed to sell a series of "lease-revenue" bonds, which require a favorable vote of only five city council members and do not have to be placed on the ballot for public approval. The bonds would be guaranteed by the city, with taxes on hotel and motel room occupants pledged as the primary source of money to repay the debt.

Trimble and other city officials contend that the bonds are perfectly safe and reasonable ways of "pump-priming" to convince developers that the city is serious about proceeding with its redevelopment plans. But there is uncertainty among some financial analysts about the city's ability to repay the enormous debt from hotel and motel taxes alone. One city bond consultant, not connected with the redevelopment efforts, has privately voiced serious doubts about the city's projections of future revenue from the room tax. "The city contends that room tax revenue is going to grow from \$2 million to \$33 million in just ten years," he said. "That's one hell of a jump. In fact, it's just unbelievable."

Adding to the concern is the fact that the redevelopment bond issues, tentatively scheduled for sale this fall, would more than double the city's present bond debt of about \$150 million. That figure includes every financial obligation incurred by all city projects to date, among them, water and sewer construction projects and the debt for San Diego Stadium. "It really isn't very prudent for San Diego to jump its debt all the way up to \$327 million—more than double what we've got now—without even having a vote of the people," warns the analyst, who requested anonymity. He admits that if the bonds were ever to face difficulty, the city would be "wealthy enough" to weather the storm, but one high-ranking official in the city manager's office acknowledged that services would be bound to suffer. "The city wouldn't go belly-up like New York," the official said, "but we would have to go without fixing streets for a while."

Advocates of the convention center maintain that the project's debt is justified because it would help shore up downtown's sagging fortunes. "I'm tired of seeing my district support downtown," said Councilman Larry Stirling during a debate over the complex. "The convention center will enable downtown to pay for itself and generate additional taxes for the rest of the city." But an examination of the lengthy redevelopment agency budget and conversations with city financial officials appear to contradict Stirling's assertion that downtown redevelopment will "make a profit" for the city. "We've put a lot of tax money into downtown in order to make it a nice place for developers," one official said, "but it isn't going to pay for itself by a long shot. It's a net loss situation until at least the turn of the century."



Tom Di Noto

Law Of The Jungle

Tunes created by Tuesday Productions, the Rose Canyon jingle company, never assault one's eardrums; bland but energetic, they flow into one's consciousness like magic carpets conscientiously bearing their products' identities. Yet for about a year, something far less harmonious has been issuing forth from the jingle factory: a battle cry directed against one of the most powerful unions in the broadcast industry. Tuesday says it already has won a skirmish with that union, AFTRA (American Federation of Television and Radio Artists), and the company claims that a major victory would shake up the commercial-making business in America.

Tom Di Noto, thirty-one years old, who started the local firm, says he never planned his entry into the business. It occurred ten years ago when he was studying at Cal Western University and performing with a local pop-folk group. Unexpectedly, a now defunct car dealer, K.C. Pontiac, asked the group to write a jingle, and though the dealer never bought the musical sales pitch he had commissioned, the prospect of

easy profits tantalized Di Noto. He soon sold jingles to Mission Valley and Fashion Valley shopping centers and the Plaza Camino Real. Encouraged by the success, Di Noto quit his job as a teacher at John F. Kennedy elementary school and resolved to hack out a fortune in the jingle jungle.

The first years weren't easy. Di Noto recalls that he pulled in less than \$800 in his first twelve months of business, and he recorded the earliest jingles in a friend's bathroom. For several seasons, the business barely limped along, but finally Di Noto and his associates began acquiring steady accounts, and today their one-and-a-half-year-old office building on Morena bears the sleek, glossy look of prosperity. The words and music for the jingles are created, arranged, and sold here, though Tuesday still rents time at Studio West in Kearny Mesa for actual production. These days Di Noto can press a button in his private office and flood the room with

samples such as the jingles for XETV ("Where your favorites are...") and Channel 10's news team ("The news people, in touch with people..."). He says his company currently is producing about thirty "custom" jingles (individual jingles tailor-made for individual customers) a month, in addition to numerous "syndicated" jingles (only lyrically redone), like the "news people" piece, which currently is being used by thirty-nine television stations nationwide. Di Noto also can proudly show off work for such national customers as Budweiser and Dollar Rent A Car; the combined business thrives here currently. Tuesday, the country's biggest nonunion jingle company, he figures.

When Di Noto turns on the tapes in his office, he challenges listeners to compare them with union-produced work. If the differences in quality are difficult to detect, one major difference is the price tag. Di Noto points out that AFTRA regulations require jingle singers who are members of AFTRA to be paid in

Phantom Of The Multiplex

Consider Kenneth G's favorite method for taking in a triple feature in this age of \$3.50 single-bills. Kenneth (not his real name) shows up regularly at one of San Diego's "multiplexes" in time for the opening matinee, and he happily buys a ticket (usually bargain priced) for the shortest of the movies he wants to see which are playing at the complex. At the film's conclusion he ambles into the lobby and hangs around until the crowd enters the theater for the second of the movies in which he's interested. He then joins the pack and takes a seat. Later, he repeats the procedure a third time. "I'm seeing three films for one seventy-five to two dollars," he says, "when people are paying four dollars to four-fifths each to see them in 1-A."

Kenneth, whose record is three films, claims he's been movie-hopping in the multiplexes for years, and he says in that time he's never once been caught. "I've never been challenged. I've never been asked for a ticket stub or anything." As the years have rolled by, his choices among theaters have certainly increased. The county now boasts more than a dozen movie complexes that have more than one screen. From the two-screen facilities like the Clairemont up to the Mann sixplexes at University Towne

accordance with an extremely complex and expensive set of procedures. AFTRA singers, for example, are paid every time a network television spot airs, and many factors can multiply that pay. It multiplies, for example, when the piece airs on both radio and television; it multiplies again when a singer must sing several parts on a recording. Di Noto says the result is that a handful of national jingle singers end up with annual salaries that approach a half a million dollars and more. (He mentions, for example, that the vocalist who sings "Like a good neighbor..." for State Farm Insurance reportedly makes \$50,000 a year on that commercial alone.) In contrast, nonunion companies pay an hourly wage only. The result, says Di Noto, is that a union commercial can end up costing hundreds of thousands of dollars in the course of its life; in contrast, Tuesday Productions charges a flat fee of about \$4000 to \$4500 per national commercial.

Perhaps because of the tremendous discrepancy in prices between union and nonunion work, AFTRA has always tried hard to insure that major advertisers hire union talent or pay nonunion artists comparable wages; the union has done so by getting most of the nation's major advertising agencies and advertisers to sign agreements promising to work only with AFTRA members. AFTRA members, in turn, can only work with companies who have signed the agreements with the union. Consequently, companies like Tuesday Productions, which haven't signed such AFTRA agreements, either have to dump up their business from smaller advertisers who also haven't signed such agreements, or violate the agreements and do business with the advertisers who have signed them. Furthermore, they either have to work only with nonunion talent, or lure AFTRA talent "illegally."

Such restrictions were the source of Tuesday's recent

bottles. Di Noto says they started last year when AFTRA contacted several of Tuesday's clients, including Gimbel's in New York and KNX-FM radio in Los Angeles, and talked to them about their dealings with Tuesday (which violated the agreements the companies had signed with AFTRA). Di Noto says that when Gimbel's removed the vocal portion of its commercial, after talking to AFTRA, he decided to fight back. In September the San Diego jingle company filed charges with the National Labor Relations Board (NLRB) saying that AFTRA was guilty of violating provisions of the labor law, specifically, those clauses prohibiting secondary boycotts. The NLRB's Los Angeles office referred the case to its national office in Washington, D.C. The national office agreed that the government should issue a complaint against the union and referred the charges back to Los Angeles for the office there to do so. Since then, the L.A.

office of the NLRB has been negotiating with AFTRA, trying to get the union to make changes which could forestall a court trial. Yet while those negotiations have dragged on, the San Diego jingle creators have already seen one reaction which they describe as an AFTRA concession, involving the use of AFTRA singers. At the same time the union contacted the jingle company's bigger customers, it also sent out a letter to AFTRA singers warning that Tuesday Productions was on AFTRA's "unfair" list and that consequently no AFTRA singer could work for the company. However, Di Noto says that after he contacted the NLRB, the union sent out a second letter to the singers, stating that Tuesday Productions had been removed from the list and that AFTRA singers thus were permitted to work for the firm. Di Noto claims that the letter has broader ramifications than those just affecting his firm; he expects the word to spread that



Sports Arena Sixplex

Centre and near the San Diego Sports Arena. As the multi-screen facilities have proliferated, the theater managers say they've been aware of the growing potential for abuse, but they claim that most moviegoers are honest and see one film only.

"People are always trying it," says Jennifer Deering, manager of the Sports Arena complex. "But I think we catch it three times out of four... I think a lot of people don't tend to think of it as what it is, which is stealing." "It's not that much of a problem today," asserts Lloyd Muhr, manager of the College Theater. "It's probably no more of a problem than when you have a single theater and you have people sneaking in the back door." Multiplex managers like Muhr point to a

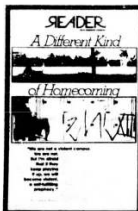
number of preventive measures which they say tend to discourage movie-hoppers, such as posting signs which warn patrons to keep their ticket stubs, clearing the theaters out between shows, and stationing guards in the halls to keep an eye open for would-be sneaks. Yet testimony from chronic multiplex movie-hoppers like Kenneth indicates that such security measures are spotty. Kenneth, in fact, claims that the biggest deterrent is a careful floor plan. "For example, it's the hardest at the College because there's not one long hallway between the theaters, like there is at University Towne Centre and the Sports Arena Six," he explains. "The

coldest theater for me is the Sports Arena Six simply because it's so chaotic and there's so many young people there, so I don't stand out that much. At the UTC the crowd tends more to middle-aged women who are out shopping."

Although chronic movie-hoppers like Kenneth may be a rarity, managers at a number of the theaters claim that deception isn't necessary. "We have people every once in a while who just don't like a movie for whatever reason, or maybe it turns out that they've seen it before, and if they tell us, we'll

simply refund the ticket and issue them a new ticket so they can switch legitimately," claims the manager of the University Towne Centre complex. Veteran movie-hopper Kenneth says that the type of fellow violator he notices the most frequently, however, involves an obvious moviegoing motive—youthsters under seventeen who can't legitimately be admitted to see R-rated movies unless accompanied by a parent or guardian. "At Dawn of the Dead, the ticket sellers seemed to be really strict," he recalls. "Yet there were an awful lot of kids in the audience who looked like they were no more than eleven."

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Depends On Where You're Sitting

As a member of the "real"
ticket-buying public, I was glad to
see that someone has finally looked
into the local rock concert ticket
market. ("Front Row, Center,"
May 31).

I have always tried to keep on top
of the local ticket market; however,
as San Diego's concert scene
continues to expand, I find it nearly
impossible to keep track of ticket
sale dates, seat availability, etcetera.
I've spent many hours in ticket
lines, each time with the thought of
getting that "good seat." More

often than not, I end up with fair to
mediocre seats. A case in point was
the recent New Barbarians show.
Tickets were to go on sale Tuesday,
May 8 at 9 a.m. To avoid the
crunch at the Sports Arena, I
decided to purchase my tickets at
the SDSU box office. Apparently,
the tickets did not arrive on the
proper flight, so ticket sales were
delayed. People waiting in line at
the arena were given ticket-claim
vouchers entitling them to seats
wherever the tickets arrived. These
vouchers had no indication of seat
number or section; they would be
pulled in order of sale and then
mailed to the ticket-buyer.
Meanwhile, back at the SDSU box
office, we were kept waiting
because they were unable to issue
vouchers. To make a long story

shorter, I waited nearly six hours
before I was able to buy tickets in
the corner area near the back of the
arena. Needless to say, I sold those
seats and paid forty dollars for two
seats in the twelfth row. The young
teenager I purchased the tickets
from operated out of his parents'
house and he had a stack of tickets
with no serial nos., so that the fifteenth
row. I seriously doubt whether he
obtained these tickets through the
arena's voucher system.
Which brings me to Marc
Berman's claim that he can't stop
providing tickets to radio stations
and music business types, which
claim may be true. (Marc Berman
did not promote the New
Barbarians show, but
circumstances are similar.) If
Berman must supply the industry
types with tickets, why should they

Letters

receive the choicest seats in the
house, save for a few token seats
put on sale to feed the public? Sure,
the industry people grant favors to
Berman, but what about the favors
granted by the "real" public, the
ones who fill Berman's concerts
year in and year out?

Of course, why should Berman
take care of the public? There are
only a limited number of seats for
each event; the best ones are pulled
and sold on a preferential basis to
radio stations, record companies,
personal friends who may also
happen to be in the ticket scalping
business, etcetera. Let the public
have the bad seats; let the public
pay double and triple face value for
scalped tickets. Who cares? They'll
be back at the next show! Let's face
it, rock music is one of the biggest
businesses in the world, so why
shouldn't it be (as corrupt as the
oil business)?
Tim Mory
Mission Beach

Gimme Five

Some of us are smart but not
lucky. If five prizes are all you can
give out for answers to the Reader
Puzzle, okay; but don't you think
you ought to list the names of all
who answer correctly?
Ben Hardick
Del Mar

Cosmo Topper

I'm so sick of hearing people
berate Duncan Shepherd in your
letters column that I just had to
write in myself and defend him.
Most recently, Mrs. J. Fanelli
complained that he is pompous and
amateurish and said she'd prefer to
have him "just tell us if he likes or
dislikes the movie and why, we
don't care about the rest."

Well, he may be pompous, but
he's definitely not an amateur; it's
perfectly obvious that the guy has
viewed more films, read more
criticism, and generally stayed
more on top of the film world than
most nationally acclaimed critics.
His writing is funny, insightful,
original, and audacious; his
reviews are thorough, intensive,
and well substantiated.

Frankly I practically never agree
with his point of view, but who
cares about agreeing? What is
important is that his well-educated
perspective lays bare aspects of the
film the viewer might not have
considered.

If Fanelli wants to be spoon-fed
inane consensus summaries or lukewarm
opinions about what to go see,
she should stick with
Compostdium.

Karen V. Hancock
Del Mar

Not In The Stars

This letter is being written with
but one request in mind—that
Duncan Shepherd step down from
his position as critic with the San
Diego Reader.

For too long, Shepherd has
demonstrated a gross and
mind-wrenching insensitivity to the
subjects of his reviews. He is an
absolute lack of objectivity, layered
throughout by a self-righteous
attitude of pious, impertinent
pseudointellectualism vast enough
to blot out the sun. Shepherd
consistently approaches his
subjects with all the discretion and
open-mindedness of a petulant
child. If everyone else likes
something, he hates it before he
gets within one hundred yards of
the theater; and if no one likes it, he
lauds it heavily. This
capriciousness is inexcusable. In
the potentially noble pursuit of
separation from the mediocre and
mindless standards of the Great
Unwashed, Shepherd has taken on
the airs of a spoiled,
indiscriminately disdainful
member of the social intelligentsia.

(continued on page 19)

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THE FASTEST MUSIC IN TOWN

Straight from the Hip

Matthew Alice

Dear Matthew Alice:

I heard of a movement to ban all billboards in California. Is this true? What can one do to help?

Brian Powers

Kearny Mesa

Legal tradition would say, I think, that the state is never going to ban all billboards, because the question of whether somebody can put one up on his private property is left to local jurisdictions — the counties and cities. The City of San Diego has passed a law banning all billboards. The ordinance was upheld by the state supreme court in March, but was quickly recalled for another decision, yet to be announced. Two billboard companies — Pacific Outdoor and Foster & Kleiser — informed the court that a recent amendment to the federal Highway Beautification Act tells cities and counties to pay for the billboards that they ban. Apparently the court hadn't known of this amendment. It's pertinent to San Diego because this city's ordinance provides no compensation to the companies that would be required to dismantle their means of doing business. This isn't to say that the companies would lose their entire investments: the costs of erecting billboards would be regained in the form of tax deductions. But it's a future income that worries the billboard companies. The industry is backing a state senate bill that would require local governments to pay for billboards as they ban them. The bill would make the supreme court's decision moot, and in the end would make billboards look prettier than a hole in the government's budget. If you oppose billboards, tell the governor and your assemblyman and senator to reject SB 462,

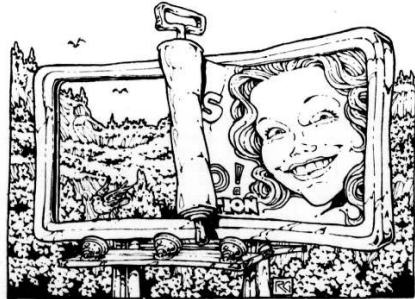


Illustration by Bob Gower

which is sponsored by Senator Ralph Dills of Los Angeles. The Planning & Conservation League in Sacramento leads the opposition; its local representative is Dr. John Hobbs in the political science department at San Diego State. (Telephone 286-6598.)

(At present, billboards in San Diego are governed by an interim law that's allowed some new ones along the city's most commercial streets: Midway, Convoy, El Cajon Boulevard, and others.)

Dear Matthew Alice:

I love cheese, but it's getting to be out of my budget these days. I would like to learn how to make it myself. Can you give me

any insight into this project, or do you know of any good "how-to" books?

Kitty Rickert

Kearny Mesa

Cheese is said to be easy to make on your own, but I wonder if you'll save much by it. Ten pounds of cheese call for fifty quarts of milk; and unlike the dairyman, you won't have the equipment to do anything with the whey (the unused part of the milk in cheesemaking) but watch it go down the drain. The commercial producers save whey for the manufacture of lactic acid, glycerin, alcohol, and process cheese. (The protein part of milk, casein, was formerly the basis of many synthetic products — buttons, for example, and bil-

liard balls — before the world discovered the surprising value of petrochemicals.) There are three kinds of cheese — soft, hard, and blue — and of these, more than 2000 distinctive flavors and types have been made. But despite this variety the process is basically the same. Milk is allowed to sour, and then is impregnated with rennet, a curdling enzyme extracted from the stomach of a cow or other ruminant. The curds are cut and pressed to separate them from the whey, leaving a smooth, tangy block that is either consumed as cream cheese or is impregnated once more, this time with bacteria whose growth within the curds imparts a distinctive texture and flavor. Soft cheeses are meant to be eaten right away, but the hard cheeses (parmesan, cheddar) improve as they ripen. Process cheese, a distinctly American product, is not ripened but sterilized.

The pamphlets available from the county on cheesemaking are: "How to Make an American-Type Cheese," "How to Make Neufchâtel," "Making Cottage Cheese," and "Making Yogurt." (Yogurt is not a true cheese but its manufacture is similar.) The pamphlets are free from home economist Dorothy Wheeler at the University of California Cooperative Extension, Building 4, 5555 Overland Avenue, San Diego 92123.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 80803, San Diego, California 92138.

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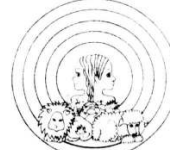
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Homecoming



(continued from page 1)
and shattered the windshield of his truck. Another carload arrived, and the angry Chicanos proceeded down toward the gym and weight room, pursuing Anglos and assaulting whomever they could catch. A tenth grade girl suffered broken ribs when she was hit with a bar. *Encinitas Coast Dispatch* sports editor Phil Urbina was kicked and beaten as the group returned from the raid. Urbina and two others later said they had momentarily feared for their lives.

It is difficult to accurately determine what sparked the Thursday-afternoon attack. Most agree it was linked to individual fights between Anglos and Latinos earlier in the week. One account suggested that the violent spree actually grew out of a fight between two Mexican-Americans. Weeks following the incident, a few Latinos said the surprise attack had been carried out because the Anglos had too often scheduled a fight and then failed to show, setting up the Mexican-Americans for confrontations with school officials and sheriff's officers, and resulting in bad publicity.

Revenge was rumored the day following the melee, and a large crowd of Anglos, according to some students, gathered in the parking lot in the afternoon, waiting for the battle. But there were no incidents. The campus was swarming with school administrators and sheriff's deputies, and for a time a sheriff's helicopter hovered overhead. Violence did erupt briefly that Friday, when an Anglo sophomore injured in the Wednesday attack, in the company of a few friends with baseball bats, ferreted some Chicano students near the cafeteria. His companions were intercepted by officials on the alternative-education school.

A trouble began, and he and a Mexican-American were subdued and arrested shortly thereafter, following a brief fight. At least five juveniles and two adults were arrested in connection with that week's violence.

In the aftermath, for at least its next four issues, the *Encinitas Coast-Dispatch* ran follow-up front-page stories, news-

papers from throughout the county sent reporters to the school, and the media in general began watching the school closely. Some fearful parents kept their children at home for a few days following the February 15 incident. Many of the students, Anglos and Latinos, who remained in school that week felt uneasy, insecure. Six weeks after the fight, one white female student commented that the problem of racial tension had "mellowed out quite a bit. But I'm still scared of them for some weird reason."

During my junior high and high school years, I became acquainted with only one Mexican-American community in the San Diego area — that of Eden Gardens, a densely populated but relatively small Latino neighborhood resting next to Interstate 5 in Solana Beach. Most Anglos know the community only by the few Mexican restaurants there that draw outsiders. High school students from Eden Gardens at one time attended San Diego High, but are now sent to the San Diego area in Del Mar, Torrey Pines High. The only significantly large Latino community now served by San Diego High is an area known as Tortilla Flats, a settlement of about 1600 people in Leucadia, located east of Interstate 5 between Leucadia Boulevard and Puchla Street. Established decades ago, when San Diego was little more than a rural area with some construction along the beach, the enclave is a community highly populated by Mexican immigrants. Children are abundant, estimated at about four to a family, and many of the men work in the flower greenhouses that rim the community. It is a community of close friendships and family ties, one with a highly effective communication grapevine, according to Heidee Arco, a

representative of the North County Center in San Marcos, a social service agency. Outside of Tortilla Flats, pockets of Mexican-American residents are found in Cardiff or along Highway 101 in Leucadia, and other Latino families are scattered throughout the coastal communities. But the percentage of Mexican-Americans in the San Diego area population, traditionally about fifteen percent, is falling. The rising cost of renting or owning property has forced many Latino families to seek homes elsewhere. The percentage of Mexican-Americans at San Diego High reportedly dropped from 13.9 to 11.3 percent during the last year.

Arco said the Mexican-American neighborhoods in North County tend to have a strong sense of community: much of the unity stems from a need for security and from an inability or unwillingness to blend with the surrounding white society. The family structure found in such neighborhoods is often deeply rooted in Latin custom. Many of the parents in Tortilla Flats, Arco said, speak only Spanish and expect their children to adhere strictly to Latin family tradition. Latino youths from such areas, according to Arco, "really have hard conflicts within themselves," realizing they must mix with the Anglo society while trying to retain pride in family and ethnic heritage. She said the end result is often disillusionment and a severe crisis of identity.

As a response to the February 15 fight, school district officials established the Task Force on Campus Violence, a group headed by district superintendent William Berrier and composed of parents, a sheriff's department representative, school staff members and teachers, and a few students. Dr. John Browne, a county department of education specialist, was brought in to monitor open discussions. The task force meetings attracted angry Anglo parents who saw racial trouble at San Diego as an uncontrollable threat to their children. An extreme example of this viewpoint was the testimony of Connie Frankowiak, a Leucadia resident with a son in a local junior high, who vented her wrath on the task force for being too

"nice" in dealing with the situation. "This task force thinks it's going to reason with them [Latino youth]," she told a reporter after stalking out of a meeting of the group. "They need to feel some of that old-fashioned fear, and angry citizens can be very frightening, you know."

Mexican-American parents, on the other hand, have played little part in the task force meetings. According to Arco, because they are unsure of their rights, they have remained largely silent. "In Mexico, they have no rights," she said. There has been miserably little participation in the task force process by those in question. Anglo and Latino students. Many of the students I spoke with seemed preoccupied and generally uninterested in attending task force gatherings.

The task force has provided an outlet for anger and a channel for communication between parents and school staff, and has helped to stimulate a series of staff training sessions on the techniques of teaching minority students. But despite its positive points, the group has retained its official and administrative air, and remains at a distance from the more personal needs of many individuals at San Diego.

In the form of a Student Relations Committee, the students have had their own means of dealing with race-related troubles. The two-year-old group has hung posters and distributed memos to classes which urged the elimination of racial animosity. Recently, the committee sponsored a "bury prejudice" assembly, which included a symbolic casket-and-flower ceremony. The Student Relations Committee also created a subgroup, the Emergency Committee, a handful of Latino and Anglo students who attempt to defuse tense racial situations before they become violent. I was told the Emergency Committee has dealt effectively with some potentially explosive situations and that its disciplinary recommendations generally have been followed by school administrators. One official said San Diego is probably doing more to quell racial unrest than any other high school in the county.

Leonard Morris, who guided the formation of the Student Relations Committee and many of its current activities, stressed that the work of community or student groups is not necessarily an admission that a serious situation exists. (Morris, the principal while I was at San Diego, now serves as vice-principal. He voluntarily stepped down during an administrative upheaval two years ago.) There have been no significant racial incidents at the high school since mid-February, and campus administrators say there's no reason to believe the campus won't remain peaceful. Morris claims that nothing has changed at San Diego, that it's as easygoing as it ever was.

He is angry over the appearance of news stories about San Diego for weeks after the February 15 incident. The extensive coverage, he feels, has given the school an unwarranted violent image. He calls it yellow journalism. "We are not a violent campus," he said. "I've been to the school, and I know what it's like. But I'm afraid that if they keep playing it up, we will become violent, a self-fulfilling prophecy." Morris's feelings in that respect were echoed by nearly everyone I spoke to on campus, from a female student who told me to "get lost" if I was a reporter, to athletic director Craig Bell, who quipped, "This thing would be like an elementary school compared to a San Diego city school." But others, such as history teacher Linda Kelly, see things from a different perspective. Yes, the violence has subsided, she said, but the roots of that violence — prejudice — have not been fully dealt with. Instead of students and faculty acknowledging a need for self-examination, she said the whole thing may blow over and leave everyone with



their long-held levels of "acceptable prejudice." "There are a number of people who are very comfortable with their prejudices... I hear the most incredible things..." As a symbol of the danger of prejudice, Kelly hung in a glass display case grisly pictures from World War II Nazi extermination camps. She recalled the comment of a passing student: "Gee, do you think we can do that to the Mexicans?"

The familiar faces and scenes I encountered while walking around San Diego aroused some particularly nostalgic sensations. The same custodian I often greeted after leaving Spanish class was still emptying the same trash can. Center court, the social gathering spot, had never looked better — new yellow-and-white blossoms laced the flowerbeds surrounding the grass lawn, and some beautiful student-painted murals on the walls still remain. I passed by a windowless outside wall of the cafeteria which had had its clean yellow surface marred by large letters formed with black spray paint, a good example of the infamous "Cholo" writing, used by Latino youths as an ostensible expression of group pride or territorial warning. A custodian had begun the process of repainting the wall. Craig Bell, the school's athletic director and head football coach, waded by with a few white athletes and said to the custodian, "Why bother? It'll be up there again at ten o'clock tonight." Cholo writing in bathrooms and on open walls is one of the greatest sources of racial agitation to white students. The block-style writing often merely represents signatures and is used primarily as a sign to other Latino groups, but it is ugly nevertheless and Anglos respond on the walls with inscriptions like "Beaters suck." Which often leads to more Cholo writing, school custodians wage a never-ending paint battle against graffiti. Completing the job, the custodian passed to mention that, sadly, conflicts remain between Anglo and Latino students which are difficult to de-

fine and assemble into bands that reinforce such sentiments. They are physically characterized by their clothing — khaki pants, T-shirts, colorful head bandanas. At San Diego they represent what is often viewed as a violent and antisocial Mexican-American group, and I soon realized that the high school's racial issue largely revolves around them.

One teacher referred to the Cholos as the "most alienated" group on campus. Members of the white student subgroups — surfers, jocks and "socals" — all stay clear of them. Even many other Chicanos have nothing to do with the Cholos, calling them simply "Mexicans." The Cholos, on the other hand, seem to take pride in such a label. The division between their group and other Mexican-Americans seems to be based upon the break between students who cling to the Latin culture of their parents and those who tend to blend with the predominant white culture. Some of the Cholos have only recently moved to the area from Mexico where are exceptions.

Some have lived in the Encinitas area all their lives, and a few from their group speak only Spanish. At San Diego, few Cholos are enrolled in the regular school session, most of them there are probably less than thirty in all, either as a result of choice or due to an administrative referral, end up in the alternative education school which meets in the afternoons. The February 15 raid at San Diego was carried out, at least partially, by members of this Cholo group.

In the tenth grade I spent a good deal of time at the basketball diamond which overlooks the cafeteria, trying out for junior varsity basketball. It is there, in the bleachers beside the backstop, that the Cholos often gather to listen to a radio or talk. I was told by other Mexican-American students that an Anglo walking up by that backstop might get "moved up." The reception I received when I slowly approached the bleachers, where about eight members of the group

were sitting, was altogether different. Wary of me initially, they began to speak freely after a few moments. The conversation gradually warmed up and those who spoke only Spanish responded through their bilingual friends. For close to an hour we talked, and I left with a sample of each of their signatures in Cholo writing.

It was some weeks later that I found the chance to speak with Arcoleta Lara, one whose face I remembered from the small Cholo group at the backstop. He sat on the fringes then, listening, with little to say. It took some time before we were able to converse easily in our second meeting. In his khaki pants and loose sweat-shirt, he sat casually in the grass outside a classroom. Arcoleta is soft-spoken, or so it seemed to me as he slowly released his words, his voice tinged with a Latin accent. He was not shy or reserved. Rather, he seemed somewhat cool, self-contained, unharried. Arcoleta labels himself a loner. He identifies with San Diego's Cholos, but avoids fully attaching himself to any Chicano group on campus. He is content to spend a good deal of time alone. Arcoleta is the only son in the family of a flower worker from Guanajuato, Mexico, who came to the United States a number of years ago to find work in the greenhouses of Salinas and Encinitas. Paul Ecke, one of North County's top flower producers, reportedly helped the elder Lara seven years ago with the arrangements necessary for immigrating his family from Tijuana, where they had received support for a few years from the tool of the father. The family now lives in Cardiff, and, after sixteen years with the business, the elder Lara is still a dedicated Ecke worker. "There are some greenhouses," he takes up of them. "Arcoleta said simply, 'It makes the plants grow, stuff like that.'"

Being at San Diego this year has been an adjustment of sorts for Arcoleta. After attending school in the Encinitas area for five years, he was "soured by his mother prior to his eighth grade year to be trained to Guanajuato, Mexico, to live with family friends and attend school there." Because of all the problems everybody is having right now [with racial tension and gang activity] my

mother didn't want me to end up like that." Arcoleta schooled for two years in Guadalajara and would probably have returned longer had there not been difficulties in the transfer of academic credits. "Here you can make a better living, but there aren't as many problems," he recalls. "I used to be too beat and nobody picked on me. You know, there's no prejudice down there. I never fight here, but sometimes I do have problems with the Anglos."

Arcoleta respects the view of his parents, who have taught him to hold no grudges and to respond positively to the Anglo majority. He made it clear, however, that if need be, he would turn to fighting. "When I fight, I fight because of a reason, not just because of pride. I have pride, but of course they have to get me real mad."

You remember that big fight right there?" he asked in apparent reference to that of February 15. "I was right in the middle and I didn't get hurt. I didn't fight because I didn't know who they were fighting."

Not because "every Cholo has pride in his barrio," fighting has traditionally been more prevalent between rival Latino groups than between white and brown youths. "We are prejudiced against ourselves," Arcoleta said. "Chula Vista, Escondido, Oceanside, Cardiff — everybody's mad at Encinitas. I guess Encinitas is number one or something. Encinitas always goes out and fights out everybody."

It is a sad fact that Latino groups continue to clash with each other. Arcoleta said, but he sees no simple resolution to such territorial disputes. Fights between opposing Latino gangs have been a persistent problem in the North County area. I recall an intense rivalry between Eden Gardens and Tortilla Flats, which I hear has since dissolved, but it has never been a concern of much of the white community. Rarely would a middle-class family see or hear of

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Homecoming



Janice Griffin

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It is when violence erupts between Latino and white youths that fighting acquires new value; it suddenly becomes visible, threatening.

"I try to talk to my friends and tell them to get along with the Anglos, and sometimes we try. But they don't, then we don't. . . and I don't think that will ever go away, prejudice." Aristeo claims that to him a person's skin color is unimportant, but there are serious risks inherent in any attempt to bridge the gap between races. "Me being a Mexican, and going up to an Anglo, it's kind of hard," he said quietly. "I'm not ashamed, you know, but I feel weird when I'm talking to them and I don't pronounce words right. Sometimes they laugh at me, and I don't like anybody laughing at me, because when they're in Spanish class and they pronounce words bad, I don't laugh at them."

Aristeo's daily dress, usually khaki pants and a T-shirt, is intended more for comfort than an expression of Cholo pride, he says. But occasionally, while walking across campus, his attire will draw jeers of "beaner" from a distant cluster of Anglo students. His voice quickens when he recalls a meeting with members of the Student Relations Committee in which an attempt was made to resolve a racial conflict before it led to a brawl. The meeting was going fine, Aristeo recalls, until someone said "beaner." Aristeo and friends angrily left the meeting. "Sometimes when an American calls us beaner, that goes for every Mexican. So when our hatred comes out, it goes for every American." Aristeo has acquired about eight Anglo friends now, casual acquaintances, and has sought to put aside many of the bitter feelings he once had toward Anglos. "I don't like to say this, but I used to hate Americans, everybody, because Mexico lost the war.

You know, in the 1800s, when we lost all this land. I liked Mexican history a lot." He now records As in U.S. history. "Tall and with shoulder-length blond hair, another tenth-grade student leaned over the front of his desk toward me. It was midmorning and he was the last left from a bilingual English class which had been released with the rest of the school to attend an assembly. "My dad, he's all for the Mexicans," said Chris Gish. "He says they're great people, couldn't be a nicer bunch of guys, because, you know, they're all employed by him . . . they're hard workers. They do work that I wouldn't do, nine hours a day, six days a week. They work a lot and they know that

they're making money, good money." Chris is the son of an Encinitas flower grower who owns about forty acres, ships out cuttings to various parts of the country, and employs twenty or more workers much like the father of Aristeo Lara. The five-member Gish family resides just up the street from San Diego; they moved to Encinitas some years ago from La Jolla. Although Chris is attempting to perform at an academic level acceptable to parental standards, his true interest lies in surfing. Sliding down the face of a powerful wave has for him become an addiction.

Aside from a loose friendship with a truck driver named Alfredo, who "drives the [flower] boxes down to the bus place—he gives me a ride to the beach and stuff," Chris doesn't mix much with his dad's Hispanic workers. "I don't get real chummy with them," he said. He hasn't been taught to look down upon Latinos, but with the more affluent upbringing he's known, keeping the Mexicans at a distance has seemed natural. Chris says he sees the Mexican workers as "pretty much lower class," but then pauses to add: "At this point in my life, they're probably superior to me. In education they're probably not, but they're hard workers. They're dedicated people."

Chris believes the racial mix at San Diego resembles what one would find distributed throughout the community. It's just that when thousands of students converge on the same few acres, the differences are easy to see. San Diego merely serves as a showcase. "You look and there are all the blond hairs, the surfers. You look over here and there are all the dark clothes, the Mexicans. You look down there at all the guys with the San Diego Mustang shirts, the football players. You can see the definite groups. If everyone was just talking out on the street, you couldn't see it."

The violence has passed, but a significant residue of racial animosity remains. "You kind of feel distant, like you're competing for something, and I don't know what it is. I've tried to think, you know, why, but I'm never able to. It's kind of a deep question." Chris muses that prejudice might simply be an aspect of human nature. Never has he ventured to call a Latino student within earshot a "beaner." "I don't want to get my ass kicked. I'm not a very good fighter, and I wouldn't say that to someone anyway." In fact, Chris has come to believe that friendship with a Mexican-American might be possible. But then, conversely, there could be a social stigma. "If I start hanging around with the Mexicans, then my friends are going. 'What's he doing?' and I know that would affect me. Even though it shouldn't, my peer group does affect me."

I asked Chris to describe San Diego High. If its racial situation were to reach what would be in his mind the ideal. "My

classes would be out in the water, every body would be surfers," he answered with little hesitation. "I wouldn't have to bother with drinking the Mexicans or the blacks. All surfers and no minority. I'd say, 'I don't like that guy, and I wouldn't have to worry about what skin he has. Yeah, you know, like Hitler—the Aryan race—everybody with blond hair and blue eyes. That's not the way to do it, but I mean, if you want to get along perfectly, it seems it would be a lot easier that way.'"

Changing perspectives again, Chris said that he is actually interested in a more conciliatory approach to Mexican-Americans. But the internal transformation necessary was likened by Chris to tearing out roots. "It takes a long time, like with a big tree. You've got to let the water soak, and then you've got to pull it out with a truck. It takes a long time."

Janice Griffin is a twenty-nine-year-old bilingual education teacher at San Diego. She graduated from San Diego in 1967 and has since spent time living in Oregon, Italy, and in Australia, where she spent four years at a Catholic girls' school teaching immigrant students from a variety of countries. Her experience with a multicultural education program there has led to the ambitious ideas she has now for San Diego's bilingual program. (With four courses, the program fills a need but remains in an embryonic state.)

A systematic segregation of brown and white students is in operation at San Diego, as it is in most high schools, according to Griffin. She labels it "streaming" and explains that it is found in classes such as "English fundamentals" or "mentally gifted minors." Dividing students up into basic, standard, and advanced classifications and putting them in separate classrooms, she contends, seriously inhibits the exposure of Anglo and Latino students to one another. Many of the Mexican-American students, due to weaker academic training in prior years, linguistic difficulties, or other factors, congregate in the lower academic classifications. She says many of the white students who excel academically have few Latino students sitting next to them in class. "By the same token, kids in my lower-streamed classes suffer from a lack of perception, too."

She believes the practice of streaming could be dropped without inhibiting the learning rate of the more advanced students. A white student commented similarly. "You should have a class where they're all mixed together, but they've got their own individual ways that they can work. . . . If one guy is smarter, he can work faster."

Griffin says "improving the efficiency of this school" is the only benefit of streaming. To create a thoroughly integrated academic setting, she admits, would require a reorganization of the educational system and additional funding for bilingual aides and teachers. A prospect that at present seems unlikely. For the time being, Griffin is satisfied that San Diego's bilingual program is a good start. District Supervisor Berrier, on the other hand, says the concept of streaming is new to him and that there is no institutional practice of segregating white and brown students at San Diego. Chicano students involved with the bilingual program are placed in largely segregated classes, he said, but added that those Mexican-American students with no language difficulty are well represented in all academic classifications.

Whereas Latinos make up about eleven percent of the student body at San Diego, only five percent of the teachers employed at the campus are Mexican-American, and a few teachers and students feel strongly that Latino students need teacher role models within their own ethnic group. They would like to see the Mexican-American community place pressure on the school district to revise its hiring policies. The alternative education school principal, Richard McCracken, sees things differently. He says Latino students need teachers who display concern and sensitivity, not necessarily the same skin color. The alternative school, he argues, employs no Mexican-American teachers and yet remains popular among Latino students. "It's an issue of one human to another," he says. The San Diego official noted that qualified Latino teachers are extremely difficult to find; in the past, openings were publicized but the district received barely enough applications from Mexican-Americans to warrant interviews.

About two years ago, a number of parents, concerned with what they perceived to be a decline in discipline on campus, including poor class attendance and an apparent lack of commitment to a winning football program, pressured the school district into making changes on the San

Diego campus. The result has been a new concentration within the school's administration: a core of twenty-two teachers, recent and which some link directly to the campus tensions that have produced racial violence. Among the more visible changes were a new administration (Bill Hershey took the place of Morris as principal), monitors hired to watch for vandalism and to question those students not in class, and football victory (San Diego finished the season with an 8-1 record this past fall). Not so obvious was the teachers' loss of influence in shaping academic policy. During the Morris administration, teachers say they were considered the "experts." Now, however, they simply accept orders from the top. Superintendent Berrier acknowledged that the administrative policies have become more restrictive, but added that with the maintenance of an "open" campus (students can leave campus during school hours) and the continued absence of a severe dress code, not all the changes brought by the Sixties have been reversed. Some members of the faculty, though, maintain that the school's new restrictions have only created new trouble. "There's sort of an assumption that students aren't going to behave. In the past there was more of a stress on individual responsibility," said Kelly, the history teacher. She added, "I don't know if the faculty lights are sort of a reaction to the tightening up, but I would suspect that they are."

Vice principal Roy Risner, thirty-four years old, a big-shouldered man with curly hair and a graying mustache, is representative of the school administration's more conservative approach. As an elementary school principal in Livermore, California (thirty miles from Oakland), Risner was approached by San Diego principal Hershey and asked to come to Encinitas to fill a vice principal's opening. Risner said it was his "style" that attracted Hershey. "They felt that the school needed to be tightened up," he said. "It was too laid back when you came. By 1970, at a given time you had three or four hundred kids lying out in the yard smoking, that are hanging around. They wanted people to come in that would be a little tougher." What makes Risner a primary character in this San Diego story is the dual nature of his relationship with many Latino students. One teacher I spoke with termed "bullshit" assertions that the vice-

principal treats the Latinos more harshly than he does white students. But that of the fifteen or so Mexican-American students I spoke with all were adamant in their belief that Risner holds a grudge against Latinos. They see him as one who is continually stopping and questioning Latinos in the halls, one who is more apt to crack down than attempt to reason with a student. The most serious charge made by Mexican-Americans concerning Risner is that through his recommendations as vice principal he has sought to channel Latino students away from the regular San Diego school session and into the alternative education school. It is within the vice principal's authority to recommend that a student be sent to the alternative school, for disciplinary or academic reasons. Risner says he has never misused that authority, and apparently none of the Latino students referred to Sunset school have appealed the decision to the principal or school board. Risner says he understands the Mexican-American point of view, that he once attended a southern Texas school in which seventy-five percent of the student population was Chicano. He claims he has a good relationship with most of the Latino students he comes in contact with, but "there are some that are very militant and that think that every action you take against them is because they're Mexican."

Members of the Cholo group I spoke with want to see Risner transferred to some other school. Risner, in turn, says that among the Cholos there are "incorrigibles" that "we'll never touch, and that they don't want to be touched, and they're going to continue to create our problems. These kids are so full of hate, for everything they hate me, they hate you, they hate white, they hate black, they hate each other. You know, you're not going to help them." "I didn't sense hate when I talked with the Cholo group, and I can't accept the label of 'incorrigible.' Risner says it's because I'm young."

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Chris and Aphrodite Shondell

KATHY DINABURG

In late February the trees were veiled in white, thick and pure as communion lace. Bees flitted with the blossoms and they fell, delicate, redolent confetti against the dark earth. Then the hesitant green leaves took heart and feathered out along the branches.

Weeks passed. Where each blossom had been, a small nub appeared, greenish-white as watermelon rind. Swelled by rains and irrigation, they slowly warmed to yellow, then to pearly pink. New vermilion, burgundy, scarlet — brazen as lipstick they hung, waiting to be plucked.

They do not yield immediately. Coyly they blush from behind their green petticoats and must be sought out, firmly but tenderly. These are fruits men dream of — sweet, tantalizing, warm as flesh, bursting with juice and tongue-tingling flavor: cherries.

Beaumont, or "Boonemont" as some of the weekenders call it, is a four-gas station, one-all-night-cafe dot on the map between Riverside and Palm Springs. Though both of these are semidesert lowlands, Beaumont, and its sister community, Cherry Valley, are on a 3,000-foot plateau. The brownish-yellow mark that in

summer creeps westward from Los Angeles usually cannot climb that far; it bumps up against the foothills of the San Jacinto range and stops just past Riverside.

In contrast to most of Southern California, which rates close to suboptimal on agricultural maps, Beaumont and the other plateau communities experience the four seasons, which deciduous fruit trees require. In the Twenties this area was called Apple Valley, and still is on official subdivision maps. "But it wasn't really cold enough for apples," explains Emil Wohlgemuth, owner of one of the oldest working orchards in the valley. "So there were too many insects and other problems. Then one orchard owner decided to embellish his crop by planting cherry trees around the perimeter of his orchard." He traces the edge of the table with his pencil.

"He soon discovered that this one row of cherry trees brought in more than all his sweet, tantalizing, warm as flesh, bursting with juice and tongue-tingling flavor: cherries.

pounds of cherries (about one day's work for an inexperienced picker if the trees are fully) a carload of pickers would receive a ration coupon worth a tankful of gas. Of course, they had to keep the cherries, as well.

Emil and Gret Wohlgemuth came in 1943 "because we'd picked cherries here before," chuckles Gret. "He got out of the Army that year. The train stopped here and the trees were in full bloom. It was so pretty, so we stayed." The Wohlgemuths still have about them an air of the Europe they left behind many years ago. Gret would look at home in a *dirndl* — a gently plump, apple-checked *hausfrau*. "When we bought this orchard we planted new trees as small as a pencil." Those trees are now as tall as a house.

The Wohlgemuths came when there were about 2500 people in the area. "It's up to about 6000 now, which doesn't sound like much, but it's a lot for here," Emil says. There is a Reynolds Aluminum plant and a factory that makes conductors and other small electrical parts. But industry is still not a major force here. Beaumont is largely a retirement community, attractive both for its cleaner air and lower real estate prices than the surrounding areas, though this is slowly changing. Cherry Valley is three miles further from the freeway — hence, perhaps, a little more sheltered from unwanted effects of progress. "They are trying to prevent

overdevelopment there," says Emil. "Right now there's a recall election going on for the members of the water board, which is like supervisors. They are contractors, real estate men, and restaurant people. They have no interest in keeping it rural and agricultural."

From a high of more than 2000 acres, the land planted in bearing trees has shrunk to one-tenth that amount, up slightly from an all-time low of 150 acres a few years ago. The small increase is mostly the result of backyard orchards; ten, twenty, even fifty trees in someone's yard or on an adjacent lot. The few larger orchards which have recently begun are on "old land," owned by the same families for years and now planted — or replanted — in cherries.

"It's impossible to make a living from cherries if you have to start by buying the land," says Emil. "You need about ten acres of condensed planting to make a living, if it's handled right. Then by the time you plant all the trees, and cultivate and water, and wait six, seven years before they're fully producing."

Beaumont itself is flat, but steep mountains rise on both sides of the horizon. The landscape is a seasonal wonder: you can tell the month of the year by the size of its snowcap or the color of the undergrowth. In daytime, the middle of an orchard of lushly ripe fruit is Paradise before the Fall. As the sun filters

through the branches the air carries the sun-baked neck and shoulders like a lover's breath. The gentle drone of insects drowns out the oppressive noises of civilization. Branches heavy with fruit curve in sunset. As day ebbs, the clear, thin smelt of sunlight gives way to the mid-darkness of night: a smelt of mushrooms, or of the forest floor. The churning crickets pause briefly as you walk past and are answered by frogs in counterpart. Across town, the resident teen ages, oblivious of the crystalline brilliance of the smog-free sky, congregate near the supermarket or the only other establishment open at night, a convenience store. They sit on the curbs or walk down the street in small knots, calling to their friends on the other side. There is nothing to do — no movie theater, no bowling alley, certainly no disco palace. Those lucky enough to own or borrow wheels drive down into Riverside for real entertainment. By midnight the streets of Beaumont are deserted. In the orchard, the trees whisper to the stars.

Almost all the orchards still work some variant of the "you pick" system, though a few have small quantities of ready-picked cherries available for the feeble or the faint of heart. In most cases each picker has to pay for a minimum number of pounds — five to twenty-five, depending on the orchard — in order to enter. In practice, five pounds is about as much as a large-sized juice can hold, and takes from fifteen to thirty minutes to pick, depending on how good the crop is and how much time out the picker takes for eating on the job.

For those afraid of heights, or dismayed by the three-legged cherry-picking ladders (which are actually more stable than the accustomed four-legged variety), plenty of cherries grow within arm's reach. Those who begin, timidly, a rung or two above ground level soon discover the lure of the unreachable cherry. Because the leaves drop protectively around the clusters of fruit, as you climb each rung of the ladder, formerly invisible fruit now glows just out of reach. An experienced picker will sit the ladder up well inside the branches, being careful not to break the limbs, then climb into the heart of the tree and sit on a rung for as many minutes as it takes to fill a pail.

The picking pails are cans with smooth rope handles attached, like a horse's nose-bag. You can wear it like a shoulder bag or sling over your neck and hanging in front. Either way, the idea is to leave both hands free, one to gently bend the branches, and the other to glean the cherries which grow in clusters of two to twenty on a nubby brown fruit spur. Because it is easy for the overenthusiastic picker to strip off the spur with the cluster attached (robbing the tree of future production), most orchards insist that the cherries be picked without stems.

As it turns out, it is less time consuming to pick cherries this way, since the cherries can merely be "milked" into the pail.

The six to eight week cherry season started Memorial Day weekend this year, a week or so earlier than last. The Tartanians are the first to ripen. A soft-bodied, small-to-medium sized cherry, it is edible when it turns magenta red. But given about two weeks more, it turns burgundy black, and then it is sweeter than a kiss. About the time the Tartanians are thinning out, the Bing begins. Larger and crispier than Tartanians, they bruise less easily in shipping. Hence, they are the variety most often found in markets. Royal Ann's are the pale yellow cherries usually encountered, unseasonably, in cloyingly sweet syrup.

Hardy Giants are Bing's size of pulsed eggs — almost more than you can eat in one bite. Lamberts are the last cherries of the year, also from fresh but smaller than Bings. Any of these can be used interchangeably for eating fresh, freezing, or preserving.

A Cherry Festival, held every year for the last sixty, is supposed to coincide with the height of the Tartanians and the beginning of the Bings. Nature being what it is, the year the announcements went out and the crowds arrived, but there were no cherries to be had. From humble beginnings, the festival has grown to include a parade of about 200 floats, last year, complete with clowns and marching bands. There is also a titanic raffle — rides, games of chance and skill, and the usual amusement-park food concessions. The inevitable cherry queen and her court, chosen some days in advance, preside over the festival, to be held this year June 14th through 17th. It is a grand spectacle — half small-town pride, half publicity hype. There are cherry inspecting contests, cherry preserves, cherry strudel, and cherry wine. Ten thousand people came last year, all the orchards did land-office business. "I had people waiting down the block to go in," one orchard owner remembers. "I ran out of buckets and people had to wait until someone came out to give them a pail."

Perhaps because he was a customer of such long standing before he bought his orchard the first time to pick cherries when his older son, now a post-graduate student in physics at UCSD, was five years old, Aron Elinger's expansive "we" seems to reach back far beyond the three years he has owned "Shondell's 1000-Tree Cherry Orchard." "We get generations out here," he says enthusiastically. "Parents bring their children, and before you know it, they're bringing their grandchildren, too." Elinger is a short, energetic man in his mid-fifties who moves and

talks with the exuberance of the East Coast. He once was. The shadows of Europe have not entirely left him, either. My grandparents had an orchard in Poland, and, until the war, we went there every year to pick cherries for the Passover wine. He offers in a playful, almost recent vintage. It is surprisingly dry, lighter than a liqueur, it does not burn the throat but glides smoothly across the tongue, a mildly alcoholic reminder of summer's riches. Elinger counsels interested visitors in the wine-making art and this year is offering the necessary equipment as well. "People kept asking me where to get the bottles, where to get the yeast. This way they can get everything at once."

In contrast to some of the other orchards, Elinger allows children to pick, and often waives the minimum requirement. "Kids get such a kick out of picking and eating, so we never use poisons. The cherries in the supermarket," he makes a wry face, "I don't know how anyone can eat them, they leave such a bad taste in the mouth. I know this orchard has been organic ever since the Shondells' owned it, and probably longer — that was before chemicals got so popular. In fact, we supply some of the organic food stores in Los Angeles and San Diego."

Elinger sells real estate in Los Angeles but has turned down offers from developers interested in his orchard. "It's not that it's such a great business proposition. In a good year I just about make the payments, in a bad year I get a much bigger tax deduction than I need." Looking toward the mountains, which, even now, shimmering in the valley's warmth, wear a faint white shawl, he says the wine is a link to a past and family that is long gone. "I intend to keep it for myself and my sons, if they want it. I wouldn't sell it to someone who would destroy it."

Until three years ago, when they sold out to the Elinger family, the Shondell brothers owned one of the largest orchards in the valley. Now eighty, Chris Shondell still visits his old orchard every day, slowly walking the third of a mile from the adjoining houses he and his brother built. He and his wife are Bulgarian and Greek, he sounds like Anthony Quinn as Zorba, but age has stilled some of the fire. His mind is quick but his words are slow by the need to search for the right expression in English. "This is forgotten country," he says of Beaumont. "I never knew before of this place, though I lived in Palm Springs and passed a thousand times, this area. One day Paolo from Santa Monica says to me, 'Do you like cherries?' I say, 'Sure, this is the best fruit for me, but there's no cherry around here.' He says, 'Never mind. I take you where there is the cherry.' So he brings me here." Shondell's wife, Aphrodite, interjects. "It was one doctor, too. He said, 'If you want to live longer, you go in Beaumont. Clean

air, and you live a very long time." Aphrodite Shondell is seventy-four. She has weathered, rather than aged. Her almost unlined skin is the healthy color of olive wood. Her face has warmth and dignity, the shining cattiness of the Mediterranean.

At eighty, Chris Shondell recalls that most of the trees in his former orchard. "This place reminds me of the place I come from. This is what makes me so settled in this area." He bought the orchard and "retired" here twenty-seven years ago. "I was baker — not healthy job. I came to Beaumont to beat sickness. I had pneumonia three times, and beat it. In an orchard, there are a thousand trees. And those thousand trees have millions and millions of leaves. And all those leaves make oxygen. That is what makes me have resistance to beat pneumonia. Cherry is a fuzzy, particular tree. Don't grow every place. Cherry like to be in a certain altitude, like to have fresh air, and water not with chlorine, in order to live. If you plant cherry tree somewhere else, it protest and die. And where cherry lives, there people are healthier also. This is so healthy here in Beaumont we don't even have cemetery. You ever hear of a place without cemetery?" He laughs at his own joke.

"We have neglected our orchard here, too. The family of these orchards they go to school and they don't care any more to be farmers. They like to be doctors, they like to be engineers, they like to have a job in the city. Who care for this kind of a life?" He looks out the window at the fruit trees planted in his yard. "Not far from here there are ten houses going up now on what used to be orchard. The owner, he die, and the children, they sell it. They decide to pull out all the tree and subdivide and sell they build the house. The land is too expensive to grow the cherry, but not too expensive to build the house. Ten years ago you could find land in Cherry Valley — good land — for \$2000 an acre. Now it's ten times that much. Now if you want to grow cherry and make a living, it's impossible at such a price of land."

Aphrodite serves us fruit comote made from their own trees, dried from last year's crop. In their yard they have six fruit trees and a flourishing vegetable garden. Chris Shondell sits under his tree retaining cherry trees in the soil of the approaching dark. "My brother has a son, I don't have children. My brother's son graduates to be doctor. He like to be farmer, we never would sell. But I don't have no children, and I am at an age where I call myself a hippopotamus. My brother's son, he don't care about such a job to grow cherry. This is what makes us sell. Otherwise, we never would sell. We never would sell."

(continued on page 1)

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The world premiere of Greg Carlo Menotti's *Silb'as* at the San Diego Opera has been characterized in the press as a "miracle." It was felt to be miraculous that the company managed to get the opera staged at all, since the symphony, featuring the orchestra, was the only element failing to complete the score at the time of the final dress rehearsal. Credit is certainly due those long-suffering musicians who were victimized by Mr. Menotti's irresponsibility. But miracles, even in this age of miracles, are rare. The San Diego Opera's *Silb'as* is not. In fact, the only miracle here was one of publicity. A world premiere in San Diego, an opera commissioned by the San Diego Opera especially for Beverly Sills, one of Miss Sills's last public appearances, and a new opera by a composer with bated breath as the final sheets of music are rushed into the pit, sold-out houses, ultimately a terrific staff, and no doubt unusually advantageous to the finances of the San Diego Opera and the San Diego Opera Association. And yet, the *Silb'as* is not a miracle. It is a tragedy.

do with art, much less with day-to-day interventions in the order of nature. The truth of the matter is that *La Traviata* is an opera utterly without merit, and that its first production in 1853 was a disaster.

Menotti has never been a composer of world-shaking genius, but he is a skillful, pragmatic technician who has nevertheless, in the course of his career, written a few inspired musical talents. His best works, *The Medium*, *The Street*, *The Saint of Meeker Creek*, have been praised for their originality and (usually effective) combination of a conservative, Romantic musical idiom with harshly realistic, often disturbing, subject matter.

Contemporary life. An heir to the Italian tradition of melody writing, the earlier Menotti succeeded in transforming world-famous operatic tunes into songs that meant politics, oppression, and immigrant religious hysteria into a series of expressive tunes that invested these modern experiences with the passion, instead of the brutal fragmentation and negations of lyricism often found in modern composers who had recourse to more expressive means. He was never quite true, never

Repetitiveness beyond all limits of decorum was also the hallmark of *La Inca's* dramatic structure. The libretto, by Menotti himself (as always), is full of felicities of language, crazy mixtures of the stilted and the colloquial, and locutions that do not belong to the idiom of English, but these defects could have been overlooked if the dramatic events had been linked in a powerful and compelling plot. Yet just the opposite is the case. In Act I, the young Inca, the beautiful princess, marries Philip of Flanders; he manipulates and exploits her and deceives her with other women; she weeps and screams; he imprisons her in her chambers, and at the end of Scene Two, she is crumpled at the door, beating it vainly with her fists, and cawing: "The bastard, he knows how much I want him!"¹² In Act Two, after Philip's death, Inca is back in Spain, with

Not only does the story become tedious, so too does the character of the woman, same woman, same reason, same emotion, same reaction, same evocation of the same set of emotions, is so wearing on the nerves that by the end it leaves practically all its effect. I am a fan of the *Madama Butterfly* opera, and I am weeping at the end of *La Butine* or *Madama Butterfly* or *Le Coriol*, for example, but I am not weeping at the final ascanti on a central female character figures in a large number of literary and cinematic works. I have not responded to such works with the fear and compassion the tradition asks at evoking. But this must be done with fastidiousness and with a certain *la Butine* or *Madama Butterfly* or *Le Coriol* or *Renata Stumpert* for example. Furthermore, if he were to talk the role for *Madama Butterfly*, he would be a terrible expense, he would be so relentlessly in that

As for Mr. Broecker, he is far less of a musician than Miles Davis ever was, and the quality of loquaciousness seems to define his lack in his personality. He is a stiff and awkward performer, often making the audience feel that he is a little bit out of his element. But he is a good dancer, and his dancing directions, about movement and posture, are good. What is not his, acting but his singing that made Mr. Broecker's performance so poignant. His voice is strong and of pleasing quality, but its most distinctive feature is a virtually total lack of pitch. It is a mixture of line and shape, a dynamic sound that is not a note, but a line, and it does not live in its own world, one needs to feel anything that has gone before or anything that comes after, there is no direction to the music, no movement forward, no direction

[illegible]

Of course, even when the supermarket cherries drop in price, the taste isn't comparable, but if you've never had a dead-ripe, sun warmed cherry right off the tree, you won't know the difference. There *must* be more gas next year, but it's not likely to be any cheaper. Then, too, you can never be sure about the cherries. Two years ago hard February rains tumbled the just-opening blossoms before the bees could do their work. There were few cherries, and many customers went away with little to show for a day's driving and poking. The year they dangle like beads on a gypsy

From a practical point of view, for considerably less than the price of a seat to Disneyland, you can take a small crew and a bunch home from today's trip to the orchards. You probably get only a couple of apples, burned, mildly hot, and rather sticky. When you're thirsty—that is, fresh, going on cherries—you can drink fresh mountain water (no relation to San Diego's finest) and splash it on your face and neck. By the end of the day you will have traveled a distance of 100 miles, rather than the ever-deadened possible in pursuit of improbable bunches of cherries, each more perfect than the last.

As if there weren't enough for farmers to worry about with the vagaries of the weather, this year there's the gas crunch. It isn't as bad as the rationing during the war—yet—and most of the orchard owners are discounting its effects. Says one, "The old timers who come here every year, the ones not going to bother them. They're

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Forester will have his recent drawings, constructions (mixed media) and acrylic and gouache paintings on exhibit through July 15. Gallery 100, Green College, La Jolla.

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Unike will be on display through
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"Covers and Containers," are concentrating on the functional objects shown, taken from the Asian Decorative Arts Collection, including robes from the Imperial Court, glass cosmetic tins from 19th-century China, Persian and Persian, Turkish prayer carpets, Chinese vases, and a Balinese

bag, will continue through Sep
Galleries 4 and 5 San Diego
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READERS GUIDE TO LOCAL EVENTS

(continued from preceding page)

Dance

"Ballet USIU" will be the concluding program in "Festival of Dance '79," presented by the USIU School of Performing and Visual Arts, Friday, June 15 through Sunday, June 17, 8 p.m., with an added Saturday matinee at 2:30 p.m., SDC Theatre, 130 and 131 streets, 298-9761 or 271-4300 x431.

Modern Dance Program will be presented by Julia Morgan and her students, Sunday, June 17, 8 p.m., Fusion Dance Center, 230 Birmingham Drive, Cardiff-by-the-Sea.

Music

Guest Soloist Meri Minor, principal horn for the Los Angeles Philharmonic, will join the Jewish Community Center Chamber Orchestra on Saturday, June 16, 8 p.m., Herne Mann Junior High School auditorium, 54th and Tustin streets, 583-1300.

Bach's Mass in B Minor will be presented by the San Diego Master Chorale, who will be joined by the La Jolla Chamber Orchestra, conducted by Charles Kertcham, and guest vocalists Paula Tweed (soprano), Christopher Lindblom (bass), Mami Clark (mezzo-soprano), and Leonard Johnson (tenor), Friday, June 15, 7:30 p.m.; and Sunday, June 17, 2:30 p.m., Immaculata, USO, Alcala Park, 295-7593, 232-3821.

Baroque Music Concert will be presented by the Novella Ensemble, featuring harpsichord, flute, violin, and cello, Sunday, June 17, 2 p.m., San Diego Art Institute, 215 Second Avenue, downtown, 234-5946.

Finnish Folk Music and Dances will be performed by Karoliina, Sunday, June 17, 12:30, 1:30, and 3 p.m., courtyard of the Bazar del Mondo, Old Town State Park.

"The San Diego Jazz Singer Series" will begin with the excellent vocalist Kevin Lettau, who will be accompanied by guitarist Peter Sprague and bassist John Lettewich, Monday, June 18, 8 p.m., Second Avenue Theatre, 863 Second Avenue, downtown, 233-0141 or 236-4535.

Special Events

Artreach, a series of performances and workshops sponsored by Community Arts, will feature a bilingual, multi-media production by Nicolas de Amorim on San Diego, who will perform "Silencio Inmaculadocamated Silencio" on Friday, June 15, 8 p.m., Mayan Hall, Southwestern College, and conduct a workshop on Saturday, June 16, 10 a.m. to 5 p.m., Room 751, fine arts department, Southwestern College, 900 Van Lakes Road, Chula Vista, 233-0141.

Annual Flower Show will be presented by the San Diego Fuchsia and Shade Plant Society, Saturday, June 16, noon to 5 p.m., and Sunday, June 17, 10 a.m. to 5 p.m., Room 101, Casa del Prado, Balboa Park.

All-Day Plant Walk will be conducted by the Natural History Museum in Coronado State Park on Sunday, June 17. Call 232-3821 x46 for reservations.

"The Minerals of San Diego County," a permanent exhibit which includes gems and minerals from the four basic mining areas within the county, can be seen at the San Diego Natural History Museum, Balboa Park, 232-3821.

Film

"1985," a film on catastrophic pollution and natural emergency in the U.S., will be screened Saturday and Sunday, June 16 and 17, 1:30 and 3 p.m., Natural History Museum auditorium, Balboa Park, 232-3821.

"American Shoehine," a documentary on the vanishing generation of black Americans who took one of the few positions available to them and turned it into an art form, will be shown with "Yonder Come Day," a film on Beale Street, Wednesday, June 20, 1 p.m., Conference Room, National City Public Library, 200 East 12th Street, National City, 474-8211.

"Space Ship Earth," a planetarium show on satellite observations, will be presented Wednesday, June 20, planetarium, Palomar College, San Marcos, 744-1150 x254.

Films for Children, including, "Seven Ravens," "The Sneetches," "The Zax," "Green Eggs and Ham," and "Martin and Geronimo," will be screened Thursday, June 21, 3:30 p.m., Conference Room, National City Public Library, 200 East 12th Street, National City, 474-8211.

"Genesis," an animated film which demonstrates that the earth's crust is constantly shifting, will be shown with "Phantom Universe," daily through September 30, Reelview II, Fleet Space Theater, Balboa Park, 238-1168.

Radio/TV

"The Rockford Files," James Garner stars as a private investigator, with this repeat episode concerning a fashion model's death which has been written off as suicide by the police, Friday, June 15, 9 p.m., Channel 39.

"Houston Grand Opera 1979," "Ivanhoe" by Leo Janacek will be the second program (in English) of this six opera series, Saturday, June 16, 11 a.m., KPBS-FM (94.1).

"U.S. Open Golf," one of the more prestigious golf tournaments, will have taped highlights broadcast on Thursday and Friday, June 14 and 15, 11:30 p.m., and live coverage of the third round on Saturday, June 16, 11:30 a.m. to 3:30 p.m., Channel 10.

"Baseball Game of the Week," with Tony Kubek and Joe Garagiola calling the play-by-play, is scheduled to feature the Kansas City Royals and the Milwaukee Brewers, Saturday, June 16, 11:30 a.m., Channel 39.

"Almeta Speaks with . . . Earl 'Fatha' Hines," who will discuss his early beginnings in jazz and perform some tunes, Sunday, June 16, 4 p.m., Channel 15.

"KPBS Open Sesame Auction Show," this month's auction, a benefit for KPBS-TV and KPBS-FM (89.5), will be broadcast live on Sunday, June 10 through Saturday, June 16, 6 p.m. to midnight, Channel 15.

"Focus," a program of interviews and profiles of major newswriters, hosted by Gary Beck, will continue with Pico, Sunday, June 17, 9 p.m., KSOT-FM (Cable 95.7).

"Harry and Tonio," with Art Carney and Ellen Barkin, will be shown Sunday, June 17, 9 p.m., Channel 10.

"Monday Night Baseball," always a "surprise" as far as what game will be televised, will have the action called by Keith Jackson, Don Pridmore, and Howard Cosell, Monday, June 18, 8:30 p.m., Channel 10.

"The Duck Carrot Show" will feature a three part panel discussion on baseball, with guests Mickey Mantle, Hank Aaron, Leo Baez, and Tom Seaver, with Tim Lenn Tuesday, June 19, 9 p.m., Mission Cable Channel 24 and Southwestern Cable Channel 16.

"Donnie Climbs the Pinnacles," a documentary on a blind man who climbs the face of a steep rock at Pinnacles National Monument, will be shown Tuesday, June 19, 9 p.m.; repeating Thursday, June 21, 9 p.m., Mission Cable Channel 24 and Southwestern Cable Channel 16.

"1978-79 Los Angeles Philharmonic Season," under the baton of Maestro Carlos Maza Gullini, will be broadcast on Thursdays, 8:30 p.m., KPBS-FM (89.5).

U.S. House of Representatives Proceedings will be televised live when the House is in session (approximately 175-200 days a year) on weekdays, 9 a.m. to 1 or 4 p.m., Mission Cable Channel 25 and Southwestern Cable Channel 17.

Lectures

"Holistic Happiness Through Yoga" will be the subject of a lecture/demonstration by Yogini Behrman, Friday, June 15, 6 p.m., Yoga and Meditation School, 2310 El Cajon Boulevard, 294-9414.

Homosexuality will be the subject of a two-part course taught by Janet Schmidt which will examine such issues as attacks from the political right, child custody for lesbian mothers, and sex and gender roles, Friday and Saturday, June 15 and 16, SDSU, Call 236-5152 for more information.

"In Search of the Secrets of the Andes" will be the topic of a slide/lecture by mountaineer and writer Jeff Salt, Saturday, June 16, 8 p.m., Earth Song and Ocean Song Book Store, 1440 Camino del Mar, Del Mar, 755-4254.

"Schizophrenia, Update 1979," a two-day conference exploring advocacy, treatment of schizophrenic patients' rights, and current legislation, co-sponsored by Mesa College Community Service Office and Parents of Adult Schizophrenics, will be held Saturday and Sunday, June 16 and 17, U.S. Grant Hotel, downtown, 279-2300 x345.

Victorian Painting (1837-1901) will be looked at in a slide/lecture by William Dubin, sponsored by the San Diego Watercolor Society, Wednesday, June 20, 7:30 p.m., NIXSSE building, Second and Ash streets, downtown, 236-9242.

Letters

(continued from page 4)

He can also be inordinately relied upon to lambast nineteen out of every twenty productions he examines. This overbearing negativity may be Shepherd's conception of the mentality underlying the activities of a critic, but the rest of the sane world does not share his conviction. The role of the critic is to examine each production individually, define its triumphs as well as its failings, and—where possible—point the way for future improvement.

One recent example of this critical myopia was Shepherd's review of Woody Allen's "Manhattan" ("Through the black," May 31). "Rapidity in the review he

exhibits an absolute lack of understanding of comic and farcical filmmaking techniques that is patently true in its depth. His comments are unimpressive, inaccurate in the extreme, and ineptly rooted in the sterility of academia rather than the real world. He seems unable to find humor in anything short of out and out slapstick. He posits that comedy and rounded, fully fleshed characters instead of stereotypes are two mutually exclusive concepts. But it is precisely that examination of human frailty and neurotic complexity that is the hallmark of all great humor. One need only examine the works of Chaplin and Twain to find the confirmation of this hypothesis.

He also mistakes the frequent references to such "highbrow" figures as Nabokov, Flaubert,

Verne, et al., as an "off the cuff" striving for middle class culture. What he fails to recognize is that this over-the-hill reputation of the rest of pop intelligentsia is a parody, a satirical device beyond Shepherd's meager wit to apprehend, an assault on the intellectual pomposity with which so many surround themselves. (Perhaps this is why the humor has been escaped him, the attack but a little too close to home.)

But the *Manhattan* review, with its remaining adjectives, is only one example in a long and disheartening parade of insensitive, unimpressive reviews. The unfathomable vastness of his critical blindness—as manifested through his writings—could be wrapped around the planet five times and then have room left over for a knot.


It is the responsibility of any conscientious newspaper to stand beside and support its reviewers. Some do not. But this essential allegiance must come to an end when the subject of this loyalty abandons his objectivity, violates his critical responsibilities, and blatantly ignores his moral contract with the readership by supplying them with a critical information, instead of feeding his own intellectual egotism.

For these and other reasons, I ask on behalf of the readers throughout San Diego who are being deprived of objective criticism in the pages of the *Reader* that Duncan Shepherd be asked to step aside.

The lack of credibility attached to his reviews is an insidious disease that regularly calls the rest of the articles that appear in the *Reader* into question by virtue of association.

So for all of us who know what the *Reader* is capable of, and who have seen the dream corrupted and ask, "Duncan Duncan, where are you, and this also goes double for Jonathan Safran Foer!"

J. Michael Strum (card)
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Five Ladies on a Stage



Gloria Mann, Sue Strain, Wendy Chert, Lea Lashaway, Nancy Buford

CHRISTOPHER SCHNEIDER

Kevin O'Morrison's *Ladyhouse Blues* is a wonderful play, beautifully performed. I loved every second of it. Watching it last Friday night at the San Diego Repertory Theatre was a balm to the senses and a pleasure to the mind.

Ladyhouse Blues is a genre piece, which might condition your reaction to it. Genre, naturalistic comedy-drama depicting a working-class family and their vicissitudes. It all has a familiar sound. Once more we invoke the names of Erskine Caldwell (for *Tobacco Road*), Clifford Odets (for *Annie Get Your Gun*), and Tennessee Williams (for *The Glass Menagerie*). But there's no dishonesty in using well-known forms when the writer, as is the case with O'Morrison, never lapses into the routine or the predictable.

Ladyhouse Blues takes place in August 1919, shortly after World War I has officially ended but before all the troops have come home. The family we see is all female, consisting of a widowed mother and her four daughters. There's one son, but he has yet to return home from the Navy. Female homes are common at this period, since most men have either died in the Great War or are still overseas. The postman, according to one daughter, calls them "ladyhouses," whence the title of

the play. The audience looks through the proscenium's fourth wall at the kitchen/dining room of this ladyhouse for the space of approximately thirty-six hours, from Friday afternoon to Saturday night. We learn about these characters by listening to their conversations and watching them go through the paces of their everyday lives. This everyday quality is worked out in beautiful detail by director Douglas Jacobs and scenic designer Willis Mann. *Ladyhouse Blues* is the sort of production where you see bottles in the cupboards and spices in the spice rack. At one point the daughters talk about making some cornbread for supper; later in the play they bring out real cornbread to share with their mother. Those who don't like naturalism might sneer at carrying verisimilitude to this height, but if you're going to try for verisimilitude you might as well have the real thing rather than some paltry excuse for it.

The four daughters in *Ladyhouse Blues* are named Helen (Nancy Buford), Dot (Lea Lashaway), Terry (Gloria Mann), and Eylee (Wendy Chert). Eylee, the youngest, is sixteen. They're all in the process of setting the course of their separate lives, and the substance of the play is each one's search for her own answer. This is exemplified by their each taking on a different religion. Liz (Sue Strain), their mother, raised them in a rural fundamen-

talist church. Helen has become Roman Catholic, having married a German-American from a traditional, and impoverished, old-world family; for this marriage she has to suffer abuse from the neighbors, who accuse her of collaborating with the enemy. Dot has become an Anglican, having married someone from a terribly upper-upper New York family; as a result, she has to spend as much time with a tutor as her little son does in order to gain enough education to be acceptable to her in-laws. Eylee is in love with a young Greek boxer (who wants to become a tuna fisherman), so she's considering becoming Greek Orthodox. Terry has no church, but she has organized the waitresses where she works and the labor movement is religion to her. During the weekend when we watch this family, each of its members has come to a point where she has to think about the future. Eylee has the possibility of her marriage to consider. Helen has contracted the tuberculosis her father died of, and she has to prepare herself for death. Dot has come home to have her second child; the in-laws have hinted that, with a second child to her credit, the family might relent and deem her acceptable, and she has to decide whether she likes that. Terry has been elected a delegate to the World Congress of Women Workers; to take time off for this congress might cost Terry her job, and she has to examine the strength of her devotion to the cause. Mother Liz sees her family leaving her and, having spent so much of her life taking care of them, she has to make herself ready for a life without them.

Kevin O'Morrison has created in this family a collection of individuals about whom we care. He presents them to us without a concentration of artificial subplots, all neatly resolved by the evening's end, to explain each character. That isn't necessary. These women have sufficient intelligence and strength and they're presented in sufficient depth that it's enough to listen to them reason and watch them interact. Judicious detail tells us volumes about them. Particularly felicitous is O'Morrison's use of song. The family sings together, demonstrating for us the strength of their affection and, in their attempts at harmony, their unity in adversity. At one point they sing "On the Banks of the Wabash, Far Away," which speaks of their longing for that ideal place of the imagination where everything works out right and no one needs worry.

One tableau in particular, the end of the First Act, functions as a moment of character revelation. It's Friday night and they've retired to their rooms. Helen's room is just off the kitchen. Through her open door a lamp casts a silhouette on the kitchen wall of Liz combing her hair. We hear Liz's voice singing "Rock of Ages," showing us the deep and accepting faith with which she views life, and at the same time we hear Dot's voice coming from her room singing, "Jada, jada, doesn't mean a gosh-darned thing," showing us, in contrast, the amused skepticism with which Dot views the world around her.

This creation of memorable individuals by O'Morrison is commendable since that's not what you usually get in

naturalistic writing. Naturalism tends to show us groups and societal forces rather than particular persons. Characters prey to instincts, acted upon by personal and social imperatives, rather than making decisions which define their separate personalities. Any such decision or individual character trait might make them atypical of the group they represent. The most they are allowed is neurosis. That's why, for example, it was so appropriate to have Nedda and Silvio copulating in the gutter in the San Diego Opera's production of *I Pagliacci*, that naturalistic opera par excellence. It might have contradicted all dramatic probability, but one always imagines this type of character to be more basic, more visceral, and — finally — more hard than any other.

The family in *Ladyhouse Blues* represents a group of people at a specific moment in history, as well as a collection of individuals; that's what makes the terms of naturalism applicable. At the start of the play they're debating whether they should sell the old farm, which has been in the family for generations, in order to have second money to support the returning brother while he looks for a job. Liz says that without a piece of land to call their own, they "won't be nobody." Later on the roads about, heartbreakingly, the beginning of the 137th psalm: "By the rivers of Babylon, there we sat down, yea, we wept, when we remembered Zion." The group they represent are the subsistence farmers, who, having sold off their land, lost their sense of identity once caught up in the urban machine. We hear of the electricity, of the telephones and other appliances that are just coming within their reach. This technology offers so many possibilities that it's like the creation of a new world, the death of an old order and the birth of a new one. That's why there are so many references to the Apocalypse in the play. Liz frequently exclaims that it's all coming apart, and we hear the voice of a gospel shouter in a revival tent down the alley repeatedly proclaiming that the end is at hand.

All of these threads are woven into *Ladyhouse Blues*, but they never overwhelm the individuality of the characters or the particularity of the situation. Kevin O'Morrison's writing in this play is masterful (it feels odd using a masculine adjective to describe a play which so forcefully celebrates the strength and wisdom of the feminine). The ensemble of performances is so expert (the occasional detail, like whether one buys insurance or insurance, notwithstanding) that it's hard to single out one actress for praise. That one actress, however, would have to be Sue Strain, who plays the mother. She has magnificent presence and unbeatable comic timing. When she grieves, you feel it in your gut. The whole family is compelling. The desire to be able to watch a select group of people for a select period of time, to see how they looked and acted and to empathize with their joys and sorrows, is a very basic one. Theater which does this all while also can be called old-fashioned. But when it's as well done as *Ladyhouse Blues*, who cares about whether it's old-fashioned or not? □



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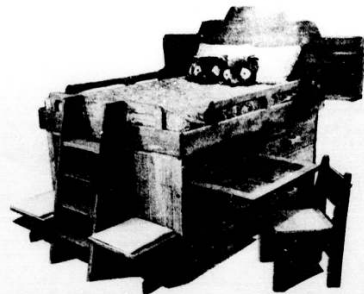
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A Look at the Menu

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My youthful gardener, who is in the tenth grade, often pauses in his watering to chat with me about the late Sixties and early Seventies. To him, this period was some mythical age in which young people united in common cause, solemnly walked through the streets with lighted candles or chanted in unison. "All we are saying is give peace a chance." The energetic spirit of those days quite engages the sensibility of my fifteen-year-old helper, and as he stands there in his spartan Adidas, cream-colored cord, and sport shirt, he longs to hear about the freer styles of his earlier period. While his own hair is meticulously cut around his ears, he often sighs and tells me he wishes he could have shoulder-length hair, and he adds, with breaking voice, a beard (he does not yet shave.)

Long hair and beards have virtually disappeared among college students who now seek sober jobs as scientists or junior executives. Early on, they acquire jackets and ties and begin the rounds of internship programs. My own son, formerly an activist and demonstrator for peace, now owns a three-piece suit and a Pierre Cardin jacket, and his hair is styled like an Italian movie star. When he gets off the plane, I invariably look behind him, expecting to see a young man with a peace emblem sewn on a T-shirt. But, as my gardener often reminds me wistfully, you don't see many young people like that anymore.

Not quite. Often as I take a stroll, I note that construction workers and house painters still sport long hair. As a group, they may have been among the last to let their hair grow, and they may be the last to give it up. My own partisanship for long hair is such that when my sons have to have their hair "styled," I always say, "Not too short, please." Delilah knew what she was doing to Sampson, and as ancient myths will testify, long hair is a symbol of power.

Less you think that this is a disquisition on hair, rather than on restaurants, let me hasten to introduce The Menu, a restaurant I visited over the weekend, which in feeling, attitude, appearance, and even prices, reminds me of times almost a decade ago. The Menu is run by a half dozen long-haired young men, and the word *run* is not used lightly. They dash up and down the narrow rooms with great energy, though not necessarily with efficiency. Some are dressed in shorts, some in blue jeans; at least one has his hair pulled back with a rubber band. The rooms are arranged with booths that are placed a step up off the floor (watch this or you'll stub your toe), and the main room terminates with a salad bar at one end. I had the misfortune to be seated opposite the salad bar, so that people were jostling or joking almost in my lap. Dinners include sourdough bread, all the salad you can eat, fresh fruits that are available at the salad bar, the entrée, and a beverage (soft drink, wine, or coffee). The most expensive dinner is \$7.95 (prime rib and king crab) and the cheapest \$3.95, so this is a great bargain for two kinds of salad, entrée, wine, There's also a bowl of fresh strawberries on each table, and much of the food is wholesome and good for you.

The salad bar boasts fresh spinach and a variety of fresh as well as marinated vegetables, plus watermelon and pineapple. The sourdough bread had a swath of melted cheese on it. The bread is excellent (it's purchased in ten-pound loaves), and



Illustration by Mary Jane Seltzer

the melted cheese looks good but covers only a small portion of the bread, which means you have to eat the rest dry. To circumvent an exceedingly gooey-looking blue cheese dressing, I just used the sauce from the marinated vegetables as my dressing. Then, while I waited for my entrée, I munched on the fresh strawberries. I ate the berries slowly, one at a time, chatting with my friend, who had recently come from Haiti. The wait was so long that I consumed virtually all the berries. In the meantime, our bearded young waiter disappeared through the swinging doors, and I mean he vanished.

Part of the difficulty is that each of the young men takes turns doing the cooking. The menu consists mostly of broiled items: fish, steak, chicken, hamburgers. The prime rib of beef is also charcoal-broiled on request. On Saturday night, this particular chef may have been slow. But the swinging doors were always in motion as the waiters would refill the salad bar from huge plastic buckets, or they would bring wine and water and slap down the glasses while on the run. To get the diners in a frenetic mood to match the waiters, rock music blared incessantly. Even the overhead plants from the curved wooden ceiling seemed to sway, or move accurately, to rock.

Finally our entrees arrived. On the waiter's advice, I ordered breast of chicken teriyaki, and, though I longed for a baked

potato in the interest of the review I had an artichoke (\$4.95). My friend had a small cut of prime rib of beef (ten to eleven ounces) with zucchini (\$5.95). The plates were in keeping with the thin rooms—they were understated. Everything was crowded on the plate, and no matter how neatly you cut, you were in danger of losing bits and pieces on the table.

My friend had lots of zucchini with his beef, both nicely prepared if sloppily presented. My breast of chicken was somewhat boring, though, because it was broiled and teriyaki sauce was brought in a little dish, from which you were supposed to spoon sauce over the chicken. The artichoke looked glossy, but all the inner leaves were soft enough. For dessert I had the plain ice cream "pie," which is merely a wedge-shaped serving of ice cream with hot fudge sauce (\$1.25). Both dinners came to \$12.88, which is fairly reasonable when you consider the amount of food. A half of a charcoal-broiled chicken is only \$3.95, as is a vegetarian platter. I did not have the halibut (\$6.75) because it was frozen, but the supper dinner is \$5.95.

The Menu's music almost drove me out of my mind. When I asked the waiter if he could shut it off for five minutes, he answered, "I'd like to have it shut off from 4:30 until we close, but it comes on automatically." I wanted to cry. "Pull the plug," he restrained myself. In addition, the hustle and bustle, which seems to lead to waiting rather than being served, is most disconcerting. There's lots of élan and pleasantness, but it's like going to your son's house to eat when he's brought in the groceries a few short minutes before you came to the door.

One final remark: Everything should be scrubbed down. The rug is shabby and dirty; the salt and pepper are housed in Michelob beer bottles with perforated caps that are greasy to the touch. The tables are sticky. My friend remarked that the young waiters looked as if they had been gardening. If you are fastidious, The Menu, with its two small plates, the haphazardly washed beer-bottle shakers, and the patch of dark rug will offend you. But if you can "go with the flow," the food is fresh and there's lots of it. As we left, a knot of people waited to unwind into the dining room. The music beat on unceasingly. If you are looking for bargain dining but don't care for overbearing musical accompaniment, visit The Menu and bring along earplugs.

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among observation of manners and mores, often very low laughs. Still, Robert Towne's dialogue shows a good ear for the discursive and disjunctions of polite conversation. And Jack Warner's impression of a business exec. always self-conscious, always sizing people up, is quite lively. It's the movie that Julie Christie or Goldie Hawn or Lee Grant, who best represents the hopes and illusions of culture art — a plain, low, rounded, balding lipless, but spiced up with teased red-orange hair and a wit, well-tended mustache. Directed by Hal Ashby 1975. (Strand: 620 and 21)

Singin' in the Rain — The growing pains, the lead-footedness, and the

outright gathering of early sound moviemaking and Broadway musicals in a movie that is itself a flawless display of cinematic and choreographic razzle-dazzle. One of the most thoroughly satisfying of all during the dance number where Donald O'Connor dances straight up the walls. With Gene Kelly and Debbie Reynolds, co-directed by Kelly and Stanley Donen. 1952.

**** (Strand: 617)

Superman — Out of a desire to be "definitive," this lavish Superman adventure allows itself to become familiar with Superman mythology, and often plays on that familiarity, but

it is still willing to leave the audience with elementary information about life on Krypton (where the culture is proven to be "advanced" by having the inhabitants speak in British accents) and about Superman's rural upbringing on Earth. After an hour or so, the movie finally arrives in Metropolis (an uncannily accurate New York City, the Statue of Liberty and all that), and introduces Christopher Reeve (fantastic as the Caped Wonder, but rather lame as newsman Clark Kent, speaking in a gosh-darn-golly Andy Hardy idiom). And the rest of the movie recalls the BATMAN television show in the late 1960s, with its vaudeville villainy, facetious flag-waving, and Boy Scout morality. Gene Hackman. Martin Landau. Margot

Reid. and Valerie Perrine, directed by Richard Donner. 1978. (Luna)

Sweet Revenge — Originally named DANDY: THE ALL AMERICAN GIRL. Neither its original nor its present title provides much of a clue to what this recurrent movie is about. Dandy — one of the androgynous heroines' several aliases — is an adult delinquent, a specialist in car-theory who holes up like a mouse in a ramshackle condemned house, grabs her meals on the run in supermarket aisles, and hatches a scheme to parody a stolen car and live pink slips into a sum of money large enough to allow her legally to purchase a Dino Ferrari (her idea of the ultimate status symbol).

Nothing about Dandy's unimpeachable existence is very credible, but much about it is attractive. For one thing, there's a lovely wit to her. American Funk fashions (a high-heeled bootie, a "braguard" sweater, a "Woman's fringed leather thing" and a "severance trenchcoat"). For another thing, there's her childhood chum, beguilingly played by Franklin Ajaye, a fellow thief who believes in incorporating progressive business techniques into his shady operation. For still another, there's the outlaw characters, devil-may-care combat in the world around them, an ease which derives from their total obsolescence to social customs. This movie is drenched in the romanticism of the dispossessed, but it mutely refuses to link arms with its audience. In everything from Stockard Channing's tip performance as Dandy to Vimes Zagmond's sleek, glassy, overcast image, it is remarkably unwelcoming. Jerry Schatzberg, a director with a sophisticated camera eye, a slum's taste in entertainment, and a moralist's need to dish out punishment in the end, steers the movie into a completely self-gratifying absorption with tone and tempo — cool, studied nonchalance. 1978. **** (Pacific Drive-In, from 6:15)

The Tall Blond Man with One Black Shoe — A rubber-tipped assault on the vacuum of the vacuum, the vacuum-eyed bumbler who scheme against one another within the French secret service. A good number of lukewarm laughs are had at the expense of clumsy espionage techniques. Fewer but warmer ones are had at the expense of clumsy seduction techniques. Mireille Darc steals the show by appearing in a backless black evening gown that appears to more than suit your sense of humor. With Pierre Richard. 1974. ** (Ken: 6:30 and 21)

An Unwanted Woman — More a diatribe than a dramatic account of a woman on the rebound, this movie is like a profusely illustrated version of one of those self-help consciousness-raising manuals that traipse underfoot through the non-fiction best-seller charts. It's overly balanced, systematic, and often over-the-top, but at the very least it is a widely accessible lunch-hour or cocktail-hour discussion topic. Writer-director Paul Mazursky, possibly doing penance for his culturally ingrained male chauvinist pigism, seems a little cowed. He for the most part has quelled his normal, and better, instincts toward fun-poking and has made a concerted effort to be positive and constructive. All Clayburgh Alan Bates, Michael Murphy. 1978. **** (Unicom, through 6:10)

Up in Smoke — Cheech and Chong's marijuana puff piece is simply a glorified (or pot-smoked?) a longshot. Gas masks are advised. With Stacy Keach and Tom Seaver, directed by Lou Adler. 1978. ** (Luna)

Voices — Love affair between a singer and a deaf girl, with John Cazale and Ann-Margret, directed by Robert Markowitz. (Columbia, University Towne Center)

The Warriors — Walter Hill's unimpeachable, or anti-impeachable, street-punk movie has an obvious kinship with the hostile-territory branch of action films, including both the STAG COMBAT-type western and the OBJECTIVE BURMA-type war story. It also owes a special debt to the samurai films of Akira Kurosawa for its conception of the feudal class-wariness of New York youth gangs and the strict martial-arts hierarchy that sets apart the true "soldiers" and "toppers" from the mere "wimps" and "tagalongs." A simple problem in logistics (how to get from here to there), it offers no more character or plot development—but then again, no less drama and color and precociousness—than the annual Golden Gloves tournament. The otherworldly feeling is established immediately by the magical opening shot of Coney Island. "Wonder Willows," a minimalist tracing of neon dots and dashes against a black sky, and a maintained throughout by the continuous fashion parade of pharaoh-gang gang costumes (magenta vests, New York Yankee pinstripes, Marcel Marceau four faces, etc.) which, for people-watching purposes, makes this movie as much fun as a punk-rock or glitter-rock concert. With Michael Beck, James Remar, Dorsey Wright, and Deborah Van Valkenburgh. 1979. **** (Cassio)

Off the Cuff

Do You Have an Imaginary Invention?



Robert Challen
Accountant
Claremont

The time-warp modulator. This is a little box you wear on your belt that changes the time. For instance, when you're in a boring class, it speeds it up, or if you're doing something really great, like sex, it slows time down. I was thinking you could use it if you needed rest, but I haven't perfected it yet as far as sleep is concerned. Then there's the last-things invention. I can't elaborate because I lost it. But I'd like to find some things with it, like my cash-flow forecast page. It's here somewhere.



Jim Penagion
Accounts Manager
South Bay

The cumulative brain invention, which is this: every time you walk into this machine with another person, you receive all that is in his brain; you instantly have all of his knowledge. I was thinking if my friend Robert would go to Kimmelon, New Jersey, if he'd been in my machine with me, he'd have my memory of it and he'd just automatically know where everything is. Think of the possibilities — if you wanted to try another occupation to see what it feels like, for instance.



Cheryl Henderson
Dance Instructor
Linda Vista

How about an invisible drain for your nose? All weekend I've had this cold and the bottom of my nose and the top of my lip are so sore just from being touched when I wiped my nose. And I used soft tissues, too.



Patt Seitas
Bookkeeper
La Jolla

It's the magic machine or a dream machine, something like a screen where you can focus your thoughts and dreams. I've had images like a great winged person above the city, and it's frustrating — I can't paint it or describe it, really. With my invention it should be able to be projected against the wall, maybe for others to see. These things I want to show are brief images. It doesn't have to be fancy or in three dimensions. If I also be pretty nice to have a movie made of what might have been in your life. Say, a movie of my life if I'd have had children, for instance; a movie of the path not taken.



Lindsay Treadwell
Customer Service Representative
Bird Rock

A magic carpet, because with this you wouldn't have to wait in line for tickets and you wouldn't have to wait in line for customs. When I went to England with my mom last year we had to wait, wait, wait for everything. And you wouldn't have anybody poking a gun at you and saying stick-it-up and going off to Havana, either. This is your own very private magic carpet. It's a little safer, too.

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JUNE 20-21 HEAVEN CAN WAIT A Film by JERRY L. SHAW Directed by JERRY L. SHAW	JUNE 22-23 THE WAVE MASTERS A New Film Featuring the World's Greatest Wave Riders Directed by Robert Greenwald	JUNE 24 THE BUDDY HOLLY STORY A Film by JERRY L. SHAW Directed by JERRY L. SHAW	JUNE 25-26 HARD CORE A Film by JERRY L. SHAW Directed by JERRY L. SHAW		
JUNE 27-28 STRAIGHT TIME A Film by JERRY L. SHAW Directed by JERRY L. SHAW	JUNE 29-30 THE WAVE MASTERS A New Film Featuring the World's Greatest Wave Riders Directed by Robert Greenwald	JULY 1 SHOW BOAT A Film by JERRY L. SHAW Directed by JERRY L. SHAW	JULY 2-3 PHANTASM A Film by JERRY L. SHAW Directed by JERRY L. SHAW		
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Second Section

Reader's Guide to the Music Scene

This Week's Concerts

For the past few weeks, the music scene has been dominated by the sound of the electric guitar. The guitar has been the main instrument in the music of the past few years, and it's still the main instrument in the music of the future. The guitar has been the main instrument in the music of the past few years, and it's still the main instrument in the music of the future.



Photo by [illegible]

The music of the past few years has been dominated by the sound of the electric guitar. The guitar has been the main instrument in the music of the past few years, and it's still the main instrument in the music of the future.

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Dante's: 4269 Lankersheim Boulevard, North Hollywood, (213) 769-1666. Lenny Brink, Tuesday through Thursday, Friday, and Saturday.

Golden Bear: 306 Coast Highway, Huntington Beach, (714) 536-9600. Menzies Dymally, Thursday, Leon Redbone, Friday, and Saturday.

Lighthouse: 30 First Avenue, Hermosa Beach, (213) 312-6471. Sheila Marley, Thursday, Randy Crawford, Friday, and Saturday. Mose Allison, Monday.

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McCabe's Guitar Shop: 3801 Pico Boulevard, Santa Monica, (213) 406-4947. Mike Tones, Saturday.

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Posquerra's: 2222 Pacific Coast Highway, Malibu, (213) 426-2107. Miki and Jack, Thursday through Saturday. Bruce Campbell, Sunday.

Playboy Club: 21201 Avenue of the Stars, (213) 277-2127. Kim Kopp, nightly.

Rox: 900 Sunset Boulevard, (213) 679-2222. Live Session, Friday through Sunday. John Hall, Tuesday.

Starwood: 8951 Santa Monica Boulevard, (213) 266-2200. Foxglove and 707, Thursday through Saturday.

Whisky a Go Go: Sunset Blvd., (213) 622-4200. The Moles and Father Guido Sarducci, Thursday. Penetration and The Bells, Friday and Saturday. Genesis and The Turtles, Sunday. The Graces and The Dolphins, Wednesday.

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SAILBOAT to sail 18 Catalina along coast. 2004-084. San Diego for information

BACKPACK "Super Winner" tennis racket used only few times. 980 trade for a pair of sunglasses or \$20. 750-8881

LARGE GOLF club bag set, 10 years, 1 putter, 4 woods, right handed. 767-5487

BACKPACK day hike, \$20. Optimum 99 show. \$14. Coleman car chair, \$15 in 1 piece, \$4. Luggage, 1 piece, \$4. 753-5677

GLASTON 20 rebound outdoor, canvas, built in, 100 lbs. 2004-084. San Diego for information

SAILING 1000 to 10000 lbs. 2004-084. San Diego for information

HINING 1000 to 10000 lbs. 2004-084. San Diego for information

UNIQUE 1000 to 10000 lbs. 2004-084. San Diego for information

REGULATOR US Divers Aquarius plus ScubaPro pressure gauge. Regulator used only few times. 980 trade for a pair of sunglasses or \$20. 750-8881

SCUBA 1000 to 10000 lbs. 2004-084. San Diego for information

NEW 1000 to 10000 lbs. 2004-084. San Diego for information

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82 JUN 14 1979

FREE WOOD FENCING, approximately 50 ft. high, you dismantle 750-9918. Use Mar. evenings.

ORIGINAL KALSO Earthshakers, originally \$15, sell \$20 or trade for something good. Bath 740-2375.

MOVING SALE. Queen-size mattress and box springs, headboard, law books, books and skin diving equipment, potted plants. 748-9185.

1 AMERICAN AIRLINES 50 percent off coupon. \$50 firm. 222-9860.

SPANISH STYLE DINING room set, large table and 6 chairs. Dark wood, handcarved. \$550. Modern style dresser and tables. headboard. \$50. 435-4259 Lucinda.

REFRIGERATOR. Westinghouse 15 cubic feet, good condition, presently in use. \$99.89 or best offer. 578-6642 or 578-6714, personal.

BEAUTIFUL SILVERPLATE service for 8 or 16 guests. \$200 or best offer. Includes serving pieces and walnut case. 231-3972 or 270-7816.

OSTER FRUIT and vegetable juicer. \$45. Also Aqua water diffuser. \$75. 1978 Chevrolet in ton pickup with 36,000 actual miles, sell at very good price. 481-6669 after 7pm.

OFFICE METAL FILE cabinet, 2 drawers, brown. 15x27-29" high. 222-4312 evenings.

CARPET, approximately 12x15, 2-tone gold shag, clean, new condition. \$30. 226-0485.

WOOD THEATER CHAIRS, 4 attached, excellent condition. 2 sets of closet doors not of new condition, attached waterbed bench, fits king or king & 1/2 size. 1978 evenings.

ANTIQUE DESK, handcarved by Lindo of Santa Barbara in 1860. Walnut covered with yellow cane, exquisite and in excellent condition. \$500. 435-6526.

\$200 PORTABLE WASHER and dryer, less than 2 years old. No charge for stand. DeLuxe 286-7555 or 286-4950.

2 MATCHING LAMP SHADES, like new, lined. \$10. Small walnut square table (red). \$10. President's coin set. \$25. Handcarved small copper tray. \$4. Miscellaneous china and glass. 582-7296.

LOVESEAT, new, original cost \$470, sell for \$200. Biggs wood trim, twin beds, good but very comfortable. \$50 for the pair. 270-2070. Leave name and number.

MOVING SALE. Unexpectingly. Everything must go. couch, chairs, end tables, bookshelf, desk, bureau, refrigerator, kitchenware, plants. Lic 433-9773.

ART SUPPLIES, an compressor airbrush, binoculars, art books (Michaelangelo, Picasso, De Cade, Botticelli, Giotto, Technical and American). Lic 232-4940 after 5, better from.

ANTIQUE JEWELRY, various. Some items, vintage gold and white gold items. Best offer for all. 231-3972.

CHAMPION JUICER. Also makes nut butter, ice cream, snow cones. Brand new, never used. In factory can with 5 year warranty. \$158. 438-4320.

MUST SELL, lawncare machine. Double bed, \$40 and 7 drawer rollout desk. \$75. Jim 481-0864.

ROYAL ELECTRIC typewriter, 11" carriage. \$150. 4327-3901. 284-0088.

SERTA BOX SPRING and mattress, double, 10 or 12, best offer. 875-277-7465.

DESK, 7 drawers, \$35. Twin beds or bunk beds, Linwood. \$50. Twin mattress and spring, medium firm. \$20. Antique chair, \$15. \$15. 432-7322 or 252-2885.

MICRO-COMPUTER, Smoke Signal. Southwest Technical 8000-based with 2 floppy disk drives. 16K RAM, 16K ROM, 16K terminal and printer. Lic 435-6332 home or 565-6844 work.

LIVING ROOM FURNITURE, 3 pieces, couch, loveseat, coffee table, 2 and 1 tables, brown burnt wood, with brown cushions. \$255. 445-7756.

ZENITH TV, 19" black and white portable. \$40. Perfect picture. Rich 276-6478.

BARELY USED OSTERIZER, \$45. Also 2 unopened cans of Lipton's chicken soup. \$10. \$10. 435-6332 home or 565-6844 work.

CHILD'S PLAYHOUSE, 6x8 ft. high, 2 beds, French door, must sell \$150. New 10 piece lawn set, unfinished. \$30. 5823 Carnegie Street, San Diego.

PAINTING. BARNHOLD weathered over 75 years. 12x12 wood siding, redwood, 1800 board feet. Make beautiful wall paper. \$1.25 foot. 231-3972 or 270-7816.

NURSE UNIFORM TOPS, 2 red, 1 gold, 1 multi-colored, white slacks all sizes 44-50. \$10 each. Slacks \$5 each. 445-7756.

TYPEWRITER FOR SALE. Underwood, manual. \$35. 291-6272 evenings or weekends.

REFRIGERATOR, 14 cubic foot. Full. Huppert good working order. Moving, sell for \$150. 586-72 or best offer. 578-6714, using trying.

ADJUSTABLE WEIGHT SET, barbell, 2 dumbbells, 47 lb. weights, 4.5 lb. weights, 4 lb. weights, 2 lb. weights. New. \$30. 748-9185.

"FUN MOTORING" That's MG Midget



After 200 years of independence, we Americans can still learn something from the British when it comes to "fun motoring".

Take the MG Midget, for example. The MG starts when you fold down the top and let the sun shine in. Sunshine and wind in the hair might be new to you, but MG enthusiasts have been enjoying these sensations for over 50 years.

But this is only part of the fun—MG Midget grips the road with a race-seasoned suspension, radial ply tires, and rack and pinion steering for precise cornering.

Couple this suspension to a potent 1500cc powerplant with a short-throw 4-speed gearbox and you're ready for the back roads and the racetrack.

Find out what "fun motoring" is all about in the lowest priced true sports car—MG Midget.



SEE YOUR SAN DIEGO COUNTY MG DEALER

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British Imports El Cajon
919 El Cajon Blvd.
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1530 S. Hill Street
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SAN DIEGO
Kearny Mesa British Imports
7913 Balboa Ave.
277-4371

ESCONDIDO
Sports Car Center
851 W. Mission Blvd.
743-6601

SAN DIEGO
British Motor Sales
3710 Mulhally Dr.
224-2851

SAN DIEGO
Cowan British Imports
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280-1770

NATIONAL CITY
Wesport British Cars
1112 National Ave.
474-6745

RUG, 6x9 sculptured shag, earth tones. Capri's Monodrama design, original \$275. Now \$85 including mat. 1 year old. 278-5262.

COUCH, 8" blue and green super soft, excellent quality \$85. Toaster oven, brand new, self-cleaning! A steel at \$20. 272-7188 after 11.

HELMET, white, medium size, in good condition, \$60 or best offer. 875-277-7465.

GIBSON GUITAR, 30-35 years old, beautiful condition. \$200. Antique oak armchair, beveled mirror. \$250. Antique brass floor lamp, see states. \$60. 371-8017.

HEADBOARD, brown vinyl, double bed, size good condition, very clean. \$100. 748-9185.

METAL COIL, Army type, has foam rubber pad with ruffled, heavy cotton cover, handy for overnight guest! \$15. 748-9185.

ELECTROLUX wooden-floor brush and belt, excellent condition. A new coat \$295. 1 year old \$15. Coleman gas stove, 2 burner in good water. 452-7827.

KINGSIZE WATERBED, pedestal, headboard, liner and heater. \$75. Dimpled, 4 inch and leaf, excellent condition. \$75. Desk, 4 drawers, good condition. \$40. 272-7188.

LAWNMAOWER, power type, 1 running, 1 for parts, selling only as a pair for \$75. Tape recorder, Compact reel type with detachable speeds. \$100. 445-7756.

TWIN BED FRAME, old-fashioned metal, headboard, footboard and rails, very sturdy. \$15. 748-9185.

LAW BOOKS, Federal Income Tax (Barron's), 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 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2967, 2968, 2969, 2970, 2971, 2972, 2973, 2974, 2975, 2976, 2977, 2978, 2979, 2980, 2981, 2982, 2983, 2984, 2985, 2986, 2987, 2988, 2989, 2990, 2991, 2992, 2993, 2994, 2995, 2996, 2997, 2998, 2999, 3000.

1 BEDROOM UNFURNISHED house, 1200 sq. ft., new, beautiful, handcarved (on road) to lake on Ocean Beach. \$200 per month. 222-4466.

POINT LOMA 1 bedroom, unfurnished apartment with active refrigerator, 2 cupboards and carpet. Plans and enclosed yard. \$200 per month includes utilities. No pets. 222-7566.

GOLDEN HILLS house, 1 bedroom, enclosed patio, new yard, available July 1, \$225 per month. 433-0668.

COZY CONDO RACE RENTAL, 11 miles from Race Track, 1 bedroom, 1 bath, furnished, pool, in University City, \$1500 entire season! Jil, agent 755-0980 or 755-6704.

BRAND NEW 1 BEDROOM, 1 bath condo on 50th Street, Deluxe, with dishwasher, air conditioning, built-in patio and laundry facilities. \$225. 582-9333 or 583-5814.

\$125 MONTH, UTILITIES paid, La Mesa, small furnished studio, big yard, trees, fantastic view, single only. Kot, per OK. 460-7595.

GARAGE FOR RENT, double detached garage with auto floor, near 47th and El Cajon Blvd. \$40 per month. 583-9044.

ROOM FOR RENT, College area, furnished, new kitchen and living room, parking, non-smoker, pet OK. \$125, utilities included. 287-7039.

I NEED TO SUBLEASE my furnished studio apartment immediately through May 1980. Near to SDSU, rent is \$100 per month. Linda 582-3621.

ARTIST painter needs sun work area with carport, good and good view, separate or adjoining living area. North County, preferably Encinitas. 753-6503 or 436-3855.

2 BEDROOM new North Park, carpets, drapes, stove, refrigerator, dishwasher, garage, \$325 per month, small pet considered. 293-9371, available July 1.

ESCONDIDO Papperwood one bedroom, one bath, condo, Pool, jacuzzi, air conditioning, all appliances, large open area, 10 month lease with year lease. \$250. 287-3434 or 287-1925.

BEACH RENTAL, June, July, or August, 2 bedrooms, 2 baths, new, clean, CA furnished, near Hahn. \$600 month. 582-4308.

BONITA 3 bedrooms, 2 baths, security system, large main suite with garage, professionally decorated, large fenced, low maintenance yard. \$400. 442-1251 or 470-2133.

3 BEDROOM HOUSE, carpet throughout, great neighborhood, clean, SFRU, large yard, new refrigerator, stove, carpet, Cal OK. Available immediately. \$350. After 7pm call 460-5555.

TWO BEDROOM, two bath, dining room, pool, jacuzzi, exercise room, children, 13 negotiable, no pets. \$450. 450-1877.

1 MILE TO SDSU, 2 bedrooms, 2 baths, oak family room, fireplace, built-in, air conditioning, covered patio, view overlooking San Diego in ocean. \$225. No pets. 482-2327.

3 BEDROOM UNFURNISHED house in Ocean Beach, large yard, patio area and garage. Available July 1. \$225-20198.

UNIVERSITY CITY, \$550 per month, townhouse, 3 bedrooms and 1.5 bath, very large living room, new, plush carpet, view. 460-7595.

5 BEDROOM, 3 bath house, 3 story, 2400 square feet, huge fenced backyard, family room, fireplace, built-in, air conditioning, covered patio, view overlooking San Diego in ocean. \$225. No pets. 482-2327.

BIG BEAR LAKE cabin, 2 bedroom, 2 bath, 2 car garage, new, view, fireplace, new, water, air, fish, horseback, etc. 467-5358.

WOODLAND RANCH, La Jolla, condo, 2 bedroom, 2 bath, refrigerator, built-in, garage, dog owner, fireplace. No pets. Available now. Great location. 758-5858.

HOUSE FOR RENT in La Mesa, Near Miramar, 3 bedrooms, 2 baths, washer, dryer, and air conditioner. \$450 per month. 462-7234.

NORTH PARK, 2 bedroom, duplex, 2 beds, 2 baths, 2 car garage, pool, view, trees, jacuzzi. 2 beds. 11 bath. \$47