

COPS AND ROBBERS



—E. J. Rackow—

Pick a night, any night, and before the sun has set into the faded San Diego sky, the television tube comes alive with treachery, murder, vengeance, petty greed, grand larceny, struggles for power, struggles for survival — all of which comes under the label of crime in the street. To the accompaniment of dazzling intro — S.W.A.T. has a montage that begins with one super-cop tearing around a corner, another catapulting over a fence, a third jumping through a window, a fourth dancing down the side of a building with a aid of a rope, and the last, like Superman, hurtling himself into space — the chase is on. Cops and Robbers. A kid's game. But for millions of television viewers, these programs, which are often campy, frequently banal, sometimes surrealistic, provide both distraction and satisfaction.

Most of our daily lives become filled with minor frustrations and attrition. Why do we then, seek and find alleviation from personal pain in the staccato blinking of the red eye of the police car, or the howling of the siren that signals the pursuit of prey? Is it, as Aristotle once suggested, that these programs of the hunter and hunted act as extras that purge us of pity and terror? Or do they represent the last American frontier, in which the bad guy always gets his due and the American values of justice and punishment are reaffirmed?

Whether the mass media conditioned the public to cops and robbers, or whether it catered to the needs of an audience, remains a moot point. More than likely, the two conjoined. Cops and robbers remains a basic American fantasy, a spin-off from the Western in which at high noon, under a searing desert sun, the good sheriff and the bad gunman would shoot it out. This simple minded formula of justice and morality has now been transposed to the urban night sky, where, with the aid of sophisticated technological gimmickry and native mother wit, the cops always prevail.

To illustrate the pervasiveness of cops and robbers programs, consider the offerings, on Monday night, an off-night. That is, the major networks offer situation comedies (Maude and Rhoda, channels 2 and 8) or the Monday night movie (10 and 4) at prime time, 9 p.m. Nevertheless, if you'd like to watch either a vicious psychopath or an ordinary anti-social miscreant getting his or her lumps, here is your bill of fare:

9 p.m. *Ironside* (7) Justice in a wheelchair. Raymond Burr using his wit and a female secretary (facsimile, plus one black and one white assistant) to do the leg work.

6:30 p.m. *Dragnet* (17) Jack Webb in brush hair-do, looking and sounding like Haldeman James Watson.

7 p.m. *Mod Squad* (6) A trio of post adolescents making like public defenders, complete with late 1960's hippie disguises.

7 p.m. *F.A.L.I.* (13) Elton Zimbalist Jr. shedding patina on the grand-daddy of legitimized open season hunting.

8 p.m. *Rookies* (39 and 7) Same format as *Adam-12* (Tuesdays, 10 and 4). Short-haired cops chasing medium to long haired villains — but none are chained to their cars.

9 p.m. *S.W.A.T.* (39 and 7) This one wins the ugliest award without contest. Gratuitous violence based on the assumption that the more you hit people, the more you hit at crime. S.W.A.T. is the unit called by the police when they are in trouble. Trouble? With those crypto-fascists around, you're not kidding!

10 p.m. *Carlie* (39 and 7) Since Stacy Keach scored as the good cop in *The Courtship*, they whisked him off to the Caribbean where he could stake out beneath the sheltering palms.

10 p.m. *Get Smart* (13) Don Adams as the ubiquitous, not-too-bright agent.

11:30 *Perry Mason* (6) Raymond Burr when he was still walking. Hot court room scenes.

11:30 *Madigan* (8 and 2); *Wide World of Mystery* (7).

And so to bed.

If a viewer takes a half hour off at 11 to watch the news, he or she can watch cops and robbers continuously from dinner at 6 to bedtime at 12:30. Or, if the British may be allowed their line contribution to the genre, *The Defenders*, with the slinky Diana Rigg and the suave Patrick Macnee (9) starts at 5 p.m., Monday through Friday, and provides 7 uninterrupted hours of Cops and Robbers.

Nor is Monday atypical. Friday night, which once boasted *Love, American Style*, as its biggest, now has two police-men competing for prime time: *Police Woman* (10 and 4) and *Get Christie Love* (39 and 7), not to mention *Rockford Files* which shows up an hour earlier at 9 Sunday, of course, has *Kojak* in one corner at 8:30 p.m., and either *Columbo*, *MacMillan and Wife*, or *McCloud* at the same time, in the other. Now that the voice of the reyn is heard in the land, should you bother with any of these? The following guide may possibly prove helpful.

Baretta Tuesday, 10 p.m. (39 and 7) Robert Blake, an engaging actor-plays a mildly engaging New York cop. In the first episode his girl friend is murdered. This allows him the eccentricity of being sensual with his pet cockatoo, with whom he inhabits a dental hotel room. Baretta was based on last year's *Toma*, hence the romance, disguises and encounters with low-life characters. Scripts are weak and uneven, but Robert Blake, himself a reformed juvenile delinquent, makes the character almost work by playing himself understated.

Cannon Wednesday, 9 p.m. (8 and 2) As a private investigator with unassailable moral integrity, William Conrad's most potent weapon proves to be his stomach. Though confronted with killers who make the young Richard Widmark appear as a boy scout, Conrad outwits them by bumping them with his protruding gut. The endings invariably defy credulity. Cannon bears no weapons, but a helicopter rarely fails to materialize when he's trapped on a Los Angeles barren mesa with his ruthless quarry. Whatever happened to the slim and sexy private eye?

Columbo Every fourth Sunday, 8:30 p.m. (10 and 4). Along with millions of others, this is my undisputed favorite because of the absence of violence. Based on a format — the murderer commits his deed within the first five minutes and Columbo must deduce why and by whom — Peter Falk plays the character with stylized manners. That's the beauty of Columbo. You can count on the scripts and on Falk. The murderer inevitably comes from the upper class, lives in a mansion, and grows thwarted in his or her desire to maintain position, status, power. Columbo, essentially domestic, basically gentle, always feels sorry when, by means of deduction, he closes in. The element of ambiguity towards the murderer raises the level of this program above the others. Catch Oskar Werner in his first television performance as the man who kills his domineering mother-in-law. When Columbo says, "I'm really sorry you murdered her," you really are. The elegant sets exist in contrast to the messy, if relentless, logical, Columbo.

Get Christie Love Friday, 10 p.m. (39 and 7) Theresa Greaves as a black police woman wears gorgeous clothes, has glamorous assignments, that jet her to Europe, but she rarely convinces us that she is in danger. At the crucial moment, she and her white assistant whip out their trusty pistols and yell, "Freeze." Though Christie Love comes on sexy, she's never allowed any sex. Pity.

Harry O Thursday, 10 p.m. (39 and 7). Originally filmed in San Diego, the program showed so little life that its locale had to be switched to Los Angeles. David Janssen plays a weary private detective wearily, and the script varies from unilateral simple mindedness to complications that are not resolved. Unless your local channel demands that you see the San Diego harbor, use this program as a specific only.

Kojak Sunday, 8:30 (8 and 2). Telly Savalas with his curly prep — a lollypop — his cold eyes, and his phallic head. Allegedly shot in New York, it is produced in Los Angeles, hence all the night scenes, where the streets come across as a blur of reddish neon lights. If you can take some crudity, lots of noise, and Telly Savalas muttering a just and loyal man, try *Kojak*. As for myself, I half expect Savalas to make some obscure gesture that will give himself away.

MacMillan and Wife Alternate Sunday, 8:30 (10 and 4). The wrinkle in this one is that Dennis Weaver, in cowboy hat and ja-net lined in sheepskin, has been transported to New York to help out the regular police force. And ordinarily, they need all the help they can get. The imposition of Arizona on New York (and even Europe) provokes the tension and laughs. Many powerful men hurt themselves out of windows.

MacMillan and Wife Alternate Sunday (with McCloud and Columbo) 8:30 (10 and 4). Remember the formula for *The Thin Man*? A debonaire detective solving crimes with the help of his attractive wife? Rock Hudson is no William Powell, but he makes a reasonably personable commissioner, and while Susan St. James will never take the place of Myrna Loy, logical inference frequently arrives in bed. Madame M., while often kitchy, neither dloys nor claws.

Police Story Tuesday, 10 p.m. (10 and 4). A variety of middle aged stars turn up as the investigator or cop of the week. A recent one, starring Lloyd Bridges, "The Return of Joe Forrester," will serve as a spin-off for a separate series in the fall. Most of the cops in *Police Story* are a bit long in tooth to play romantic heroes, but there they are, hugging and kissing or dodging adoring women. Must be the power of the office. One of the better cops and robbers, showing the frailties of victims and victimizers.

Police Woman Friday, 10 p.m. (10 and 4). Angie Dickinson, bearing the peppy name of Pepper, mingles with the female cops, and indeed in bearing stance, and appearance, she's hard to distinguish from the bad girls. With ratty hair, she slumps and cries, "I'm going to get . . . if it's the last thing I do." Fresh! About 15 years ago, I sat opposite Karl Holmlund in a local restaurant. I am happy to say that his looks and career have tarnished. He outclasses everyone in *Police Woman*.

Rockford Files Friday, 9 p.m. (10 and 4). James Garner lives in a trailer. He calls his Dad (Noah Jerry Jr.) "Rocky". Father chews out son for getting beat up on his job. Son makes little bread, but kisses young girls paternally. Innocuous and often with unresolved endings, but the mood on Garner's cheeks proves as realistic as the chase.

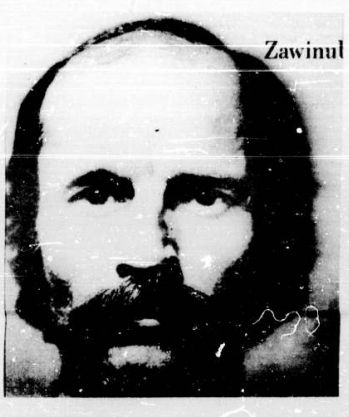
Streets of San Francisco Thursday, 9 p.m. (39 and 7). Filmed in the city for which it is named, with Karl Malden as the experienced, compassionate cop, and Michael Douglas as his young assistant. Plots often deal with frightening subjects — child bearing, rape, mental disability — but the authenticity of the script can not be faulted. Try to catch the re-run of the homicidal transvestite. Excellent! acted, even if the ending turned on a cliché.

Cops and Robbers anyone?

New Recipes

—Steve Esmedina—

Bathed in the sweat of a fervent performance, Billy Cobham completed one of many solos and relinquished the spotlight to his bassist. Then the maelstrom drummer lumbered away from his massive drum kit, grabbed a towel to wipe his face, and darted towards his backstage dressing room. As he passed in a daze of impressed on-lookers he ran into a couple of familiar faces. Wayne Shorter and Joe Zawinul of Weather Report had just arrived at the Civic Theatre and Cobham greeted them enthusiastically.



Zawinul

People are always leery of something new. Just look at the Vietnamese refugees.

"Hey Wayne, Joe. What's happening? What's it?" Shorter nodded politely while carrying his saxophone into the band's dressing room. Zawinul shook his head. "Hello Bill, how's it going?" "Ah, you know, man. It's the same thing, the same thing. Everything's cool. How about you?" "Great. Great. The band's really together. The music's going beautifully."

"That's it, man. Right now all I'm interested in is finding my piece."

Among the many "electric" jazz bands to rise to notoriety in the seventies, Weather Report is far and away the most influential. In the course of four albums the group has invented an adventurous and pervasive style of music that has been the source of inspiration for groups like Return To Forever, Soft Machine, Traffic and Pappapop.

The key to Weather Report's brilliance can be summed up with two catch words: unity and energy. Their music permits none of the impressionistic meandering that has marred

the work of other "new jazz" ensembles. There is also a tremendous latitude given to the individual players, and this freedom helps produce continuous, unbridled energy. As Joe Zawinul put it on the cover of their first album, Weather Report "never solo and always solo." It is that sense of group composition and improvisation that separates this band from their emulators.

All of this was made clear last week during the group's concert at the Civic Theatre. Keyboardist Zawinul and soprano saxist Shorter are the only original members of Weather Report, but there has been no lapse in the standards set by the initial band — quintet that included Airto, Alphonse Mouzon and Miroslav Vitous. The new musicians, bassist Alphonse Johnson, drummer Chester Thompson, and percussionist Alvin Tipton are sophisticated stylists who add a sleek, funky dimension to the band, particularly during rhythmic workouts like "Nubian Sundance" and "When Woogie Walks."

Speaking with Shorter and Zawinul before the concert, I discovered that although Weather Report is a musically democratic unit, the main thrust and direction is provided by these two founding members. Shorter and Zawinul have played with each other off and on during the last fifteen years — first in Maynard Ferguson's Orchestra and later with Miles Davis. In and around those stints, Zawinul played with Dinah Washington, Ben Webster, Friedrich Guida and Cannonball Adderly, while Shorter sat in with the late Lee Morgan, as well as leading his own bands. This wealth of experience undoubtedly accounts for the effective give and take of their dual leadership.

Understanding the inner workings of Weather Report can be a superficial comparison of the personalities of these two legends. Zawinul struck me as hyperactive, fervent and full of Teutonic austerity. He gives an intense, severe stare when asked a question. He is abrupt with answers, and appears to be impatient with questions which he considers naive or obvious. Although it was a relatively short conversation, he was always up, walking around the room or milling about the stage area watching Cobham's band.

Shorter, contrarily, was soft-spoken but gregarious. He revealed a penchant for anecdotal philosophizing and seemed determined to make every point clear and profound.

I asked them about the band's compositional style and their emphasis on tone color and collective improvisation.

Zawinul: "I believe true strength comes from being firm, from having an impeccable discipline. Together, roots, whatever. These are necessary for successful music, for successful interplay between people. As for writing techniques, it's a little difficult to explain compositional style in terms of images which is how we write."

Shorter: "Vitality comes from a particular sense of responsibility. This is inherent in music, same as life. You can't do anything, show any freedom, real freedom unless you first know how much to allow yourself and how much to hold back. It's like a bird, man. Why does a bird fly? Is it the wings or is it the instinct propelling those wings? Same in music. Do you play just because there are other emulators."

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Reader's Guide to the Music Scene

- Altrose:** Nov. jazz, Tuesday through Saturday, Storm, jazz, Sunday and Monday, 1309 Camino del Mar, Del Mar. 755-6746.
- Ancient Mariner:** Rubin Hutton Band (from Colorado), Thursday through Saturday, Guy and Nancy, 2776 Shelter Island Dr. 224-8242.
- Atlantic:** R.B. People Moons, Tuesday through Saturday, Love and Laughter, Sunday, Monday, 2595 Ingraham, Pacific Beach. 224-2434.
- Balboa Park:** "Rolling" Listen, and Jimmie-Watch, Saturday, May 24, 1 p.m. free admission. 270-8394.
- Boathouse:** Larry Page, folk and soft rock, Tuesday through Saturday, Dean Schulerberg, Sunday, 2040 Harbor Island Drive. 291-6011.
- Bloom Trenchard's:** Emerald City, jazz rock, Wednesday through Sunday, Guy and Nancy, Monday and Tuesday, 2888 Pacific Highway. 291-6555.
- Botzford's Old Place:** Michael and Cat, folk rock, Tuesday through Sunday, Pat, country folk, Monday, 1205 Prospect, La Jolla. 459-8262.
- Catamaran:** Roland Haynes, electric piano jazz, Wednesday through Sunday, Duke Pearson and 18-piece band, jazz, May 27 through June 1, 3999 Mission Blvd. 459-6679.
- Chuck's Steak House:** Dusty Best and John Bach, Wednesday through Sunday, 1250 Prospect, La Jolla. 454-5325.
- Civic Theatre:** The Crusaders, Friday, May 23, 8:30 p.m. 202 C Street. 236-6510.
- Climax:** Ohio Silver, soul, Tuesday through Sunday, Anita Rolakis and the Linda Carter Trio, jazz, Sunday, 4 to 8 p.m. Market, 229-9336.
- Conception Bay Fish Co.:** Clarence Bell with Total Spectrum, jazz, Sunday through Sunday, Touch, soft rock, Tuesday and Wednesday, 2806 Shelter Island Dr. 224-3611.
- Dorados:** Rhythm Express, Friday through Sunday, 345 Market. 233-7856.
- Fat Fingers:** Kirk Bates, Tuesday through Saturday, Jimmy Smith, Sunday, May 26, 10 p.m. University Avenue, Hillcrest. 295-2195.
- Green Onion:** Kenny Munds and Country Band, country rock, Tuesday through Saturday, 4000 Kearny Mesa Road. 727-2230.
- Groomest College:** Ric Masten, guitar-folk singer, Room 225, Wednesday, May 26, 11 a.m. and 8 p.m. 465-1700.
- Iron Horse:** Search (formerly Cross-bump), bump music, Wednesday through Sunday, 8238 Parkway Drive, La Mesa. 465-7663.
- Jamieson:** Paradise and Lunah, folk rock, Tuesday through Sunday, 3695 Sports Arena Boulevard. 225-1251.
- La Chet:** Joel Sonenshein, Thursday through Saturday, 5046 Newport Avenue, Ocean Beach. 222-6300.
- Ludwiger's:** Windfall, rock, Monday through Saturday, 5524 El Cajon Blvd. 583-4524.
- Mandolin Wind:** Darrell Ray, rock, Wednesday through Saturday, 308 University Avenue, Hillcrest. 297-3017.
- Mom's Saloon:** Easy, rock, Tuesday through Sunday, 943 Garnet, Pacific Beach. 468-3386.
- Orange's Vegetarian Restaurant:** Lou and Virginia Curtis, tongue-in-cheek folk songs, Johnny Walker, Yorkshire ballads, Friday and Saturday, May 23 and 24, 9:30 p.m. (formerly Folk Arts concert), 112 West Washington, Hillcrest. 299-4174.
- Park Place Lounge:** Little Sister and Dance Machine, Wednesday through Saturday, Fox, Monday and Tuesday, 1240 Fletcher Parkway, El Cajon. 448-4111.
- The People:** Claire Miller, Monday through Wednesday, Dave Garcia and Friends, folk country, Thursday through Saturday, Tomcat, blues, Sunday, 4970 Voltaire, Ocean Beach. 223-9773.
- Prairie Cattle Co.:** Mark Baker, folk, soft rock, Wednesday through Saturday, 12237 Fomerado Road, Poway. 566-2050.
- Royal Palms:** Jazz Weather, Monday, Tuesday and Wednesday, Discotheque Program, Thursday through Sunday, zither player, Friday and Saturday, Carlsbad Blvd. and Elm, Carlsbad. 729-2339.
- Sandy's Saloon:** Gabriel, Tuesday through Sunday, Thunderbolt the Wondercat, Monday, 2855 Midway. 223-3154.
- San Diego State Amphitheatre:** Stephen Gaskin and the Farm Band, Wednesday, May 26, 7:30 p.m.
- Sideline:** Expressions in jazz, percussion jazz, Wednesday, May 28, 8:30 p.m. Collier Hall, Revelle College UCSD. 482-4000.
- Sports Arena:** America and Captain, Monday, May 26, 7:30 p.m.
- Springfield Wagon Works:** Steven Scott, folk, soft rock, Thursday through Saturday, 680 North 2nd, El Cajon. 440-5757.
- Stone Steps Tavern:** Brand New Cash Valley Drifters, country, Friday and Saturday, May 23 and 24, Squatters' Rites, Sunday, May 26, Hootenight, Monday, May 26, Hunt and Peck, Tuesday, May 27, Manzanita, Wednesday, May 28, 765 N. Highway 101, Lucasville. 753-9732.
- Swan Song:** David Cheney, flamenco rock, Wednesday through Saturday, Steve O'Connor and Burth Lacey, jazz, Friday and Saturday, 4287 Mission Blvd., Pacific Beach. 272-7802.
- Tiki House:** Scott Phillips, country rock, Wednesday through Saturday, 1152 Garden, Pacific Beach. 468-9301.
- Tom Ham's Lighthouse:** Sid's, Armada, Tuesday through Sunday, 2150 Harbor Island Drive. 291-9110.
- Triton Restaurant:** Rue, James and Russell, jazz, Tuesday through Saturday, 583-3240.
- Voyager:** Nooney Ricketts, rock, Wednesday through Sunday, Wunderlicks, Monday and Tuesday, 1801 Shelter Island Drive. 222-0421.
- Wallhangers:** One Flight Up, rock, Tuesday through Sunday, Midway and Rosecrans. 223-3138.
- Yacht Club:** Juke Rhythm Band, jazz-rock, Wednesday through Saturday, Red Rabbit, Sunday and Monday, 4268 West Point, Lima Boulevard. 225-9859.

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(continued from page 11)

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