

Fair Play for Tijuana

Agua is the only minor league track in the world with a stock exchange office on the grounds. The Mexicans know how to treat riff-raff with money.



drawing by Rick Geary

— Robert M. Cook, Jr. —

Next to the donkey show, Agua Caliente Race Track is probably Tijuana's most world famous attraction. Purists contend Agua is to Del Mar what marijuana is to hashish, but the play is the same. Call to the Post signals charge to racegoers everywhere. And when you're addicted you just want to get high. In Saigon during Tet, 1968 gamblers ran a gamut of mortars, artillery, and heavy machine gun fire to reach the betting windows. Saigonese have never forgiven the warring parties for the liberation (i.e. destruction) of Saigon Downs.

The perversity of Vietnam made a racecourse into a battlefield. My father always told me a race track was the kindest, most decent place in the world, and that racegoers were too busy visualizing a better way to be anything but compassionate and fair. He also told me nuns wore those long dresses because their bodies were covered all over with sores.

Agua Caliente Race Track is the safest zone in the martial law Baja California state. As a post-Operation Intercept veteran of opco-air Mexican jails where long-haired Americans are subjected to extortion or held for ransom, I automatically hesitate at the border, and clean out my car as it rattle. Mexico, Sunday morning, the border

guard nods me into his country with the sardonic manner of a Spanish grandee, he who understands the needs of the Sunday racegoer. I knew I wouldn't be hassled by *la policia*. Immediately across the border road signs point right for Downtown and Ensenada. Directly opposite, in the left lane, a series of Agua Caliente signs direct the eager gambler into the world's longest driveway, ably staffed by traffic police and indigenous Hare Krishna. It's no coincidence that the U.S. Consulate is right next door to Agua Caliente; business follows the flag, and vice versa. Agua is the only minor league track in the world with a Stock Exchange office on the grounds. The Mexicans know how to treat riff-raff with money.

After parking, free, in a very convenient lot (point one for Agua over Del Mar), I headed for the grandstand. My father, himself an aficionado of cheap race tracks, always advised me to sit in the grandstand. It's cheaper, the show is better, the races are all that count anyway, and you don't have to wear a tie.

To get into the grandstand at Agua a person is expected to buy a free pass from touts who also vend a so-called betting guide. I watched several free-pass-up sheet packages sell for fifty cents, then walked up to a nasty

specimen, laid a dollar on him (I had no coins), and spent the next two minutes trying to get my change. His greed was finally broken by a vicious "give me my dollar back!" I stalked off. My parting shot, "ripoff pukes, I'm going to the clubhouse," was delivered with classic ugly American style.

The next tout, twenty yards down, sold me a pass to the clubhouse and a pass to the grandstand for fifty cents. Clubhouse admission is \$2.00. I felt vindicated, superior, and ready to win money as I walked up the steps to the clubhouse. A sign at the entrance noted that the last 1000 complimentary margaritas had been given away at 12:15 p.m. I had missed the first race but at Agua the daily double is contested in the second and third. In case you get held up at the border.

Money plus a race track can equal intoxication to the compulsive gambler. For those who cannot wait until race time, beer costs eighty cents and cocktails go for \$1.25.

The Racing Form is printed in English. The clubhouse, crowded in middle-class Mexican, Black, and White, lumped together in the shaded stands. Racial integration works at the track. Greed is an excellent leveler. Two minutes before post time there was plenty of room at the finish line. The heat was excessive. No one

wore a tie. I unbuttoned my shirt and walked past an usher without being challenged (point two for Agua over Del Mar). Agua is a comfortable track; both the horses and the clubhouse crowd are slower and less beautiful than at Del Mar.

The races feel reasonably honest: short prices indicate a high percentage of winning favorites. Class pays. Horses regularly cross the border from Del Mar to become odds-on winners at Agua. The betting audience is minor league sophisticated. In an early race an odds-on favorite paid more to place than to win. This did not happen again.

Between the Agua clubhouse and grandstand is the internationally renowned Agua Caliente Foreign Book, where a patron may bet the Kentucky Derby in January. The winter book odds are a leading Mexican export to this country. So are addictive drugs and jumping beams. Next door to the foreign book is the Agua Caliente grandstand wearing the unfinished look peculiar to Mexican state-supported architecture. The physical plant is newly built yet somehow reminiscent of pictures of the old Juarez Race Track. The Juarez track was founded by Pancho Villa, famous "cucaracha" of the Mexican Revolution.

Pancho used to cross the

border to rob gringo banks, and run circles around Pershing's 11th Cavalry. His cavalry irregulars used to sing a song that went something like this:

*La cucaracha, la cucaracha,
ya no puede caminar,
porque no tiene, porque le falta,
marijuana que fumar.*

Viva Pancho Villa, Viva Mexico.

Agua is a one mile track. Totalisator, starting gate, and photo finish apparatus are all standard U.S. models. Racing is Saturdays and Sundays, apparently year round. Post time 1:00 p.m. PDT more or less. I called city transit to see if a bus route to Agua is available. Their phone has been busy for over a week. Agua has 5-10 betting on the fifth to tenth race inclusive; quinella on the first and eleventh races, and exacta betting in the sixth, eighth, and tenth. The track offers combinations to ignite the passions and stir the juices of the most jaded gambler.

My Sunday in TJ ended early. Betrayed and haunted by the tip sheet I had purchased with my free pass package, I hustled after the seventh race. Beat the traffic crossing the border. Wearing the dazed, short-circuited look of the beaten gambler, racing form and program in my lap, I was quickly passed through the checkpoint by a Border Patrol professional.

Reader's Guide to

Local Events

October 23 - October 29

Theatre

OUR TOWN by Thornton Wilder, about a small New England town. Old Globe Theatre, Balboa Park. 8 p.m. daily except Mondays and 2 p.m. Sundays, now through November 9. 239-2255.

THE ADVOCATE, drama by Robert Noah probing issues of the Sacco-Vanzetti trial in the 1920's. Carter Center Stage, Balboa Park. 8 p.m. daily except Monday and 2 p.m. Sundays through October 26. 239-2255.

ALL THE KING'S MEN, political drama by Robert Penn Warren based on the career of Huey Long. Main Stage, Dramatic Arts Building, S.D.S.U. Friday and Saturday, October 24-25, 8 p.m. 286-6884.



THE GOOD DOCTOR by Neil Simon. A series of sketches derived from Chekhov's short stories. San Diego Little Theatre in Del Mar Fairgrounds. Fridays and Saturdays, 8:30 p.m. Saturday, October 18 through Saturday, November 8. Matinee Sunday, October 26, 2:30 p.m. 755-7358.

WARP, an original multi-media science fiction play. Genesis Theatre, 4600 Palm Ave. (La Mesa). 8 p.m. Thursday, October 30 and 8 and 11:30 p.m. Friday, October 31. 481-8253 or 464-0573.

MARK TWAIN ON STAGE with John Chappell Montgomery Junior High School, 2470 Ulric St. Thursday, October 23, 8 p.m. Free. (The scheduled appearance of Will Rogers Jr. is cancelled, 279-2300).

CELEBRATION, a Tom Jones/Harvey Schmidt musical bedtime story for grown-ups. Patio Playhouse, East Valley Parkway, Escondido. Thursday through Saturday, 8 p.m. Friday, October 24 to Saturday, November 22. 746-6669.

A CRY OF PLAYERS, drama by William Gibson. Room P-33, Palomar College, San Marcos. Thursdays through Saturdays, October 23-November 1, 7:30 p.m. 755-1150, ext. 371.

STEPHANIE RICH AS SARAH BERNHARDT, a one-woman show by the actress and mime. Saturday, October 25, 4 p.m. Camino Theatre, U.S.D. This is part of the "Women in France" exhibit which continues now through October 31. 291-6480, ext. 237 or 286.

DRACULA, Fridays and Saturdays, 8 p.m., October 17 through November 1. North County Community Theatre, Vista. 786-9802 evenings.

NORTH COUNTY FAIR, Friday through Sunday, October 24-26, from 10 a.m. to 10 p.m. Music, a beauty pageant, hypnotist Shawn Masters, Dolly the Clown, comedy plays, fashion shows, karate demonstrations and many displays of arts and crafts. 753-5891.

TIJUANA is celebrating the 50th anniversary of its Municipal Government throughout October. Avenida Revolution is closed to vehicle traffic to make room for dancers, arts and crafts booths and displays. Call (603) 385-8692 for information.

HALLOWEEN WINDOW PAINTING CONTEST, local high school students decorate store windows. Prizes awarded Saturday, October 25, from 9 a.m. on Garnet Avenue in Pacific Beach and in La Jolla shopping district. 488-1049 (Pacific Beach) or 454-1444 (La Jolla).

Special Events

WOMEN'S WEEK PROGRAM by Grossmont College Women's Center. Many daytime and evening events, films, talks, music, art, etc. October 27-31. Free to students and non-students of both sexes. Call 465-1700, ext. 401 for details.

ANTIQUE SHOW AND SALE, October 24-26. Noon-10 p.m. Friday and Saturday, noon-6 p.m. Sunday. Scottish Rite Masonic Temple, 1895 Camino del Rio South, Mission Valley.

BURRO CREEK FIELD TRIP, rock dig for agate, opalite and natural pottery clay, sponsored by Natural History Museum, led by Richard Bettell. Friday through Sunday, October 24-26. 724-1274.

POPULAR CHINESE EXPOSITION, trade and product fair with displays from Red China. 9 a.m.-7 p.m. daily, October 15 through November 30. Auditorio Municipal, Tijuana. Free. (903) 385-1088.

ANZA BORRGO DESERT FESTIVAL: parade, air show, fireworks, all-day entertainment, dancing, etc. Friday-Sunday, October 24-26. 787-5555.

CALIFORNIA FIBERS SHOW, featuring weaving, quilting, collage basketry, needlepoint, batik, etc. October 17 through November 16. Central University Library, U.C.S.D. 463-0676.

Music

SAN DIEGO SYMPHONY with piano soloist Van Cliburn playing works by Strauss, Chopin and Brahms. Thursday and Friday, October 23-24, 8 p.m. Civic Theatre. 236-6510.

MINI-CONCERT, an hour of music by Dowland, Bach, Couperin and Vivaldi played by Carol Herman, viola da gamba, Morris Mizrahi, lute and Louise Spizizen, harpsichord. Monday, October 27. Athenaeum Music and Arts Library, 1008 Wall Street, La Jolla. Free. 454-1594.

TUBA RECITAL by Barton Cummings. Works by Garrett, Hindemith, Marcello, Hiller and Kosa. Saturday, October 25, 8 p.m. Recital Hall, S.D.S.U. Free. 286-5204.

GOPEL CHOIR directed by Cecyl Lytle, Friday, October 24, 8 p.m. Mandeville Recital Hall, U.C.S.D. Free. 452-3229.

RECITAL by mezzo-soprano Deborah Kavash with instrumental ensemble. Music by Schumann, Ravel and Berio. Thursday, October 23, 8 p.m. Mandeville Recital Hall, U.C.S.D. 452-3229.

DANIEL HARDING BURTON, organist, will perform music by Johann Sebastian Bach. Sunday, October 26, 7 p.m. First United Methodist Church, 2111 Camino del Rio, Mission Valley. 291-4366.

HARPSICHORD MUSIC played by Louise Spizizen. Tuesday, October 28, 7:30 p.m. Third Floor Lecture Room, San Diego Public Library, downtown. Free.

Film

JOHN MUIR'S HIGH SIERRA, film by Dewitt Jones, narrated by him in person. Saturday, October 25, 8 p.m. Mission Bay High School Auditorium.

THE LAND OF PLENTY, bicentennial film/lecture by Prof. Henry Scheiber. Friday, October 24, 7:30 p.m. Room 2100, Basic Science Building, Matthews Campus, U.C.S.D. 452-3400.

FREEDOM RAILWAY, film about the Tan-Zam railway which the Chinese helped build in Africa. Three showings: Saturday, October 25, 8 p.m., Humanities Library, Revelle Campus, U.C.S.D. Sunday, October 26, 2 p.m., Neighborhood House, 841 South 41st Street. Tuesday, October 28, 7:30 p.m., Dewey School, 3251 Rosecrans. All free.

THE HARMONY OF NATURE, film narrated in person by naturalist Burdette White. Friday, October 24, 8 p.m. Fine Arts Recital Hall 220, Grossmont College. Free. 465-1700, ext. 321.

KIWI LAND, travelogue. Thursday, October 23, 8 p.m. Copper Room, Community Concourse.

Sports

HOCKEY: Mariners v. Minnesota. Thursday, October 23 and Saturday, October 25, 7:30 p.m. Mariners v. Houston. Thursday, October 30, 7:30 p.m. Sports Arena. 224-4176.

BASKETBALL: Bulls v. Denver. Friday, October 24, 7:15 p.m. Sports Arena. 224-4176.

SOCCER: Aztecs v. Nevada (Las Vegas). Friday, October 24, 8 p.m. Aztec Bowl, S.D.S.U. Free. 286-5204.

WATER POLO: Aztecs v. Cal Poly Pomona. Friday, October 24, 2 p.m. William Terry Pool, S.D.S.U. Free. 286-5204.

WOMEN'S FIELD HOCKEY: Aztecs v. Grossmont College. Thursday, October 23, 3:30 p.m. Aztecs v. Palomar College. Thursday, October 30, 3:30 p.m. Hockey Field east of Tennis Courts, S.D.S.U. Free. 286-5204.

JOGGING: Country Bumpkin Pumpkin Run. Saturday, October 25, 8:30 a.m. Granite Hills High School, El Cajon. Free. 232-7451.

TENNIS: Junior Round Robin Tennis Tournament. Saturday and Sunday, October 25-26, 8 a.m. Pacific Beach Tennis Club. 236-5717.

Lectures

FREERING THE NATURAL CHILD (T.A. and body movement), by Ann Sturges. Center for Personal Growth, 1355 Stratford Court, Del Mar. Wednesday, October 29, 8 p.m. 453-6543. Free.

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Friday, October 24 7:30 & 10 p.m. at the Backdoor, Aztec Center, SDSU. Tickets available at Aztec Center Ticket Office \$2 for SDSU students, \$2.50 other colleges, \$3 general public.

ANYTHING YOU CAN DO I CAN DO BETTER, a series of four seminars dealing with methods women can use to improve their effectiveness in inter-personal relationships, begins on Saturday, October 25 at 8 a.m. with "Personal Politeness and Assertiveness." Atlantis Restaurant, 2595 Ingraham St. 274-7440.

YVONNE BRATHWAITE BURKE, first black woman ever elected to the House from California, speaks on "Women in Politics." Friday, October 24, 8 p.m. Mayan Hall, Southwestern College, Chula Vista. 420-1331.

VICTOR MARCHETTI, author of "The C.I.A. and the Cult of Intelligence," will speak on Thursday, October 30, 8 p.m. Camino Theatre, U.S.D. 291-6480, ext. 354.

THE ART AND POETRY OF KAHIL GHIBRAN by Dr. Joseph Ghogossian of U.S.D., author of "Kahlil Ghibran: Wings of Thought." Thursday, October 23, noon. San Diego City College Theatre. Free. 291-6480, ext. 354.

Galleries

WORKS FROM GEMINI, original graphics and multiples by thirteen American contemporary artists. Escondido Regional Arts Gallery, The Vineyard, East Valley Parkway, Escondido, now through November 8. Wednesdays through Sundays, 1-5 p.m. 747-5211 or 454-5358.

GEORGE ZUCCONI's photographs are featured at FOGA Gallery, Fifth Avenue, now through October 31. 235-4237.

HAND COLORED PRINTS, works by 26 young established artists. The Fine Arts Gallery, Balboa Park. Saturday, October 18 through November 30. 232-7931.

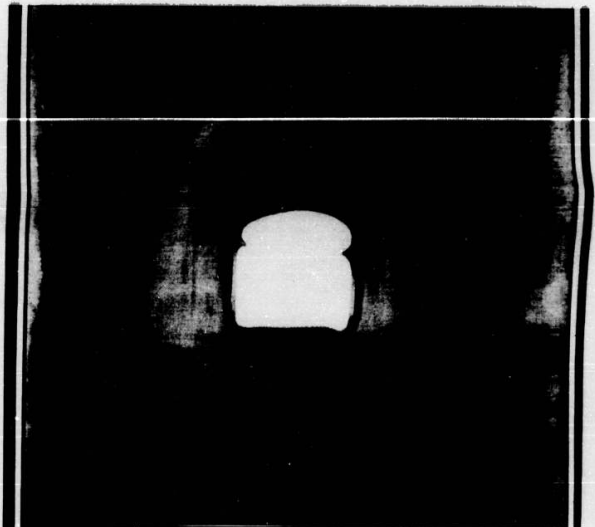
NAVAJO BLANKETS of the 19th century, from the Anthony Beniant collection. La Jolla Museum of Contemporary Art. Through November 2. 454-0183.

LOIS ADLER NELSON, pen and ink drawings and etchings. Artists' Co-operative Gallery, 3731 India Street. Tuesday through Saturday, 11 a.m.-5 p.m. through October. 296-0200.

INTAGLIO PRINTS by students of Cheryl Wolfson at the Alley Gallery, 5th between University and Robinson. Through November 12, daily except Sundays and Thursdays. 10 a.m. to 5 p.m. 295-8386.

JOHN BALDESSARI, concept and video artist. Southwestern College Art Gallery, Olaf Lakes Road, Chula Vista. October 10 through 31. Mondays through Fridays 10 a.m.-2 p.m. and Mondays through Thursdays 6-9 p.m.

DESIGNS BY EIKO, Indonesian tie-dye and batik. October 1-30 at The Corner, The Boardwalk, Solana Beach.



ANDRE BLANCHE, oils, through October 26; mixed media by Carl Proctor through October 28. San Diego Art Institute Gallery, Balboa Park. 234-5845.

AMERICAN PRIMITIVE WOOD SCULPTURE, U.S.D. Founders Gallery, 10 a.m.-4 p.m. weekdays through November 6. Free. 291-6480, ext. 354.

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Bronson and The Tangibles

— James Goldberg —

A man in Wellington boots surveys the landscape not by his gaze, since he is one with it in the landscape, but with his stance, which simultaneously defines the presence of both his body and the landscape. The landscape converted in a wardrobe, the body converted to a model clothes horse.

The elegance of their encounter:

Charles Bronson walks through a film as a reflection through a Hampton Court of mirrors. Not a Narcissus seeing himself reflected in water, jumping in after his own image and drowning. Bronson is reflected in glass, each substance hard, bright, safety impenetrable, without initiative. Static and flat as an Art Nouveau poster, but set in relief by the incessant

movement of the camera, the image takes on a sheen, a polished surface, a gleam of light. Below this cover of sumptuous majesty there is the commercial betrayal: a tangled plot enacted in a brusque, shabby manner by mediocre sturmiest actors. Yet the insignificance and inefficiency and even nonchalance of each of its elements, keeps the movie in time with Bronson's movement, and Bronson insidiously keeps the movie intact like the guarantee of a standard brand.

Bronson's nature is not to dominate his surroundings as a superstar, but rather to assume a serene complexity with dumb cinematic plasticity, letting it snowfall into a gesture of its own dimensions. The ideology of his films involves nearly rollicking postures of resistance, belligerence, treachery, and revenge: simple themes which assert themselves without argument, as inevitable, inescapable. His appearance signals plainness, but this plainness is simply part of the gesture, a sentimental melody recognizable through whatever permutations it is given to differentiate the product line. Attention is buoyed not by emotion or interest, but by this slippery passage through, of easy access and exit and pleasure in between. Each passage folded over as each sentence may be folded over, balanced tautly at a mechanical fulcrum.

Born Charles Buchinsky, November 3, 1920, son of a coal miner, brought up one of 15 children in a coal town owned by Pennsylvania Coal and Coke. From the coal mines through the army to bruiser B roles, then at last adrift as the nouveau cosmopolitan in European locations between Paris and Rome, Bronson-Buchinsky rose to millionaire star by continual work, compromised insistently to the side of commercial priorities. Movies were a soft way to make money, a lot of it. Without the intense inner vision of Eisenstein, he let himself be molded and peddled by clever, stylish directors who specialized in these commercial quacks at low budgets which allowed quick, sure profit. Within the slick cuisine of Italian film production, he could relax and develop his purely physical manner, uncumbered by critical slurs to his acting deficiencies and personal doubts on his mental expeditions. All that was necessary was for him to place himself in the scene and move through it in accord with the director's shouted instructions. His dialogue usually

dubbed later at the editing stage with the rest of the sound. The separation and regimentation of functions, was psychologically assimilated into his character. He became the confident, relatively for all the good it would do craft. With such an accomplished projection, he emerged to the front of the movie, to figurehead persona of a Chinese box. Bronson's grin throughout *Death Wish* is directed as much to the audience as to the story, in recognition that one participates in the other. This grin flashes the supremacy of success and class over the burden of real world concerns. The manner recalls dialogue from Hemingway's "A Clean, Well Lighted Place."

—Last week he tried to commit suicide.
—Why?
—He was in despair.
—What about?
—Nothing.
—How do you know it was nothing?
—He has plenty of money.

While Hemingway or Faulkner or Pinter would be asserting belief in the intangibles, the nothingness beyond the simple statements, Bronson's character has found resolution in the style itself, in the tangible material properties of this comic of paint already deepened personal. They adjusted themselves to the requirements of a steady progression, each demand finely modulated to the motion of the whole mass. The movement properly developed and extended, built to quiet crescendo in the film's through the real-time mirror after the fact, separate from the fact.

Like the coal town, like his acting apprenticeship, even like his retired wife Jill Ireland, a wobbly actress plugged off from the center of several of his films, lending them a certain surrealism, Bronson's presence suggests and is sustained by a calm acceptance of trite, nonsense, and endless exploitation. His craft remains a diamond in a rough. For a realized, pure expression of what is artistic in his drift, we must look to the films of Eastern Europe. Now, this is rather difficult, since they are rarely seen in

the States. No Eastern European director has achieved the popularity of a Fellini, or Truffaut, or Bergman. Since these films are not seen, we may as well speak of Eisenstein's theory of relativity for all the good it would do craft. With such an accomplished projection, he emerged to the front of the movie, to figurehead persona of a Chinese box. Bronson's grin throughout *Death Wish* is directed as much to the audience as to the story, in recognition that one participates in the other. This grin flashes the supremacy of success and class over the burden of real world concerns. The manner recalls dialogue from Hemingway's "A Clean, Well Lighted Place."

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The Rising Sun In East San Diego

My Russian grandmother used to say you couldn't eat the plates, only what was on them.

— Eleanor Widmer —

The Restaurant: Osaka
Type of Food: Japanese
Price Range: Inexpensive. Diners expect to pay \$7.00-\$10.00.
Location: 3645 University Ave.
Closed Sunday

It's always a pleasure to be able to report the existence of an inexpensive restaurant that serves good food. Such a place is Osaka, a Japanese restaurant that came to my attention via one of my friends who had spent a year in Japan and whose opinion I value. I had been forewarned that the wait might prove lengthy, because the dishes are prepared individually by the chef-waitress-owner. However, luck was with us when we arrived, for we were the only customers.

Osaka, located on 36th and University, will not satisfy your needs for elegance in either location or decor. But everything within is immaculate and has the atmosphere of a "Mom" kitchen, peculiarly American with its plastic tablecloths and banks of plastic flowers. However, it is presided over by a Japanese woman who will fuss over you as if you were the guests of an exalted lord. Osaka has been divided into two areas, the front, which serves as a dining room, and the back which makes a half-hearted attempt at selling curries, chow mein, American and Japanese groceries, even books in Japanese. Fortunately the windows are curtained, which prevents the noise of University Avenue from zooming into your soup, and Japanese umbrellas have been inverted on the ceiling to provide a touch of glamour.

A huge poster of Seoul, Korea decorates one wall, but this reference to Korea does not make its way into the kitchen. The menu proves extensive, but in fact one should ignore the American dishes. Why would one go to Osaka for pork chops and french fries? In any case, your best bet is the tempura, vegetables and fish stir-fried in butter. The tempura dinner costs \$2.45 and includes miso soup, a huge serving of tempura, rice, and "pickles," a chard that has been shredded and marinated. Diners are served family style. No matter how many dishes you order, they arrive on one large platter. With my tempura I also ordered lumpia. I was well on my way to ordering still a third dish when the owner restrained me by saying I had already ordered too much. Lumpia is the egg roll of Japan and

the Philippines, and the recipe, as individual as the chef's. The lumpia at Osaka consists of meat rolled tightly into pastry, and served with a mild sweet and sour sauce. The tempura, likewise comes with its dish of sauce which you may use or ignore. When the lumpia (\$1.65) and tempura arrived at the table, it looked like a giant flower arranged on a Japanese dish. The tempura consisted of shrimp, fish, carrots, zucchini, eggplant, onions, stringbeans. Everything was fresh, plentiful, tasty. My companion ordered Kirin beer and I had green tea. The miso soup, made with bean cakes was also good, and the portions so large that I had to forego the rice.

By coincidence, the very friends who had recommended Osaka walked in just as we were leaving, and we joined them as they ate, thus allowing me to taste the teriyaki, shishkebab, three skewers of marinated broiled meat for \$1.85. I don't think the teriyaki would be sufficient for dinner, though it does come with rice, soup and salad. However, at that price you keep your head buried in your dish, you are aware of the traffic. Of course, the absence of a real clientele creates a sense of desolation. Osaka overcomes this because it feels like someone's kitchen. But Tan's has all the left-overs from another commercial restaurant that someone didn't make it.

Tan's has the possibility of a good student hang out. Hamburgers and steak sandwiches are also served. But everything plastic would have to be eliminated. In another location, with different decor, the present owners would succeed. But although the tempura is plentiful and fine, it lacks the graciousness of esthetic service, and I don't know how to explain this to the present owners. If abundance doesn't affect you, either the tempura at \$3.15 or the Sukiyaki at \$3.50 won't disappoint you. Teriyaki Serves is listed on the menu as \$2.25. I assume this means salmon.

If you are looking for inexpensive wholesome Japanese food in plain surroundings, you may try either Tan's or Osaka, but Osaka has the fault, they speak better English than I would Japanese if I lived there less than a year.

Tan's came recommended by an enthusiastic student from the university area who called me. This, too, proved to be an odd coincidence, because my husband and I visited Tan's one Saturday night when we were the only patrons. About an hour later, another young couple accompanied by a child arrived and were greeted as old friends.

Unfortunately, I do not interview patterns in the restaurant, but the place was so deserted for a Saturday night that I felt impelled to ask how these people had heard of Tan's. As it developed, this proved the same party who had called me.

As for the food, it's hearty, the portions are large, the tempura is fresh with chicken as well as shrimp served with the vegetables. Since the diners were so inexpensive, we ordered all three of them: tempura, Sukiyaki, Gyozu. The last, a pork dish served in the form of soft fried dumplings I do not recommend. But the tempura and Sukiyaki (beef or chicken) are fresh and tasty, and again, the portions are huge.

I have ambivalent feelings about Tan's. On the one hand the people who run it are warm, receptive, hard working, and the food is freshly prepared. On the other hand, the atmosphere is not pleasing. The seats in the booths are lumpy, the tea cups and saucers are plastic, the windows face El Cajon Blvd., and although you keep your head buried in your dish, you are aware of the traffic. Of course, the absence of a real clientele creates a sense of desolation. Osaka overcomes this because it feels like someone's kitchen. But Tan's has all the left-overs from another commercial restaurant that someone didn't make it.

Tan's has the possibility of a good student hang out. Hamburgers and steak sandwiches are also served. But everything plastic would have to be eliminated. In another location, with different decor, the present owners would succeed. But although the tempura is plentiful and fine, it lacks the graciousness of esthetic service, and I don't know how to explain this to the present owners. If abundance doesn't affect you, either the tempura at \$3.15 or the Sukiyaki at \$3.50 won't disappoint you. Teriyaki Serves is listed on the menu as \$2.25. I assume this means salmon.

If you are looking for inexpensive wholesome Japanese food in plain surroundings, you may try either Tan's or Osaka, but Osaka has the fault, they speak better English than I would Japanese if I lived there less than a year. Tan's came recommended by an enthusiastic student from the university area who called me. This, too, proved to be an odd coincidence, because my husband and I visited Tan's one Saturday night when we were the only patrons. About an hour later, another young couple accompanied by a child arrived and were greeted as old friends.

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In San Diego...

Concerts

Corky Carroll and the Funk Dog Surf Band with the **Corkettes**, Friday, October 24, 7:30 and 10 p.m. The Back Door, Aztec Center, S.D.S.U. 286-6662.

Lightnin', Friday, October 24, Grossmont College Student Union, 465-1700, ext. 269.

S.D.S.U. Jazz Ensemble, directed by Eddie Meadown, Thursday, October 23, 8 p.m. Recital Hall, S.D.S.U. Free for S.D.S.U. students.

Clubs

Alamo: Gene Davis and the Star Routers, country-western, Nightly except Monday, 3093 Claremont Dr. 276-2240.

The Albatross: Matrix, jazz, Tuesday through Saturday, 1309 Camino del Mar, Del Mar, 755-6744.

Ancient Mariner: Hip-hop, rock & roll and oldies, Wednesday through Sunday, 224-2434.

Athena West: Greek bouzouki music and dancing, nightly except Monday, 916 Pearl St., La Jolla, 499-3013.

Atlanta Restaurant: R.B. People Movers, pop, Tuesday through Saturday, Joy Ride, Sunday and Monday, 2905 Ingraham, Pacific Beach, 224-2434.

Big A's: Latin Fever, Latin style music, Thursday through Sunday, 6149 University Ave. 286-1646.

Boat House: Larry Page, rock, Tuesday through Saturday, 2040 Harbour Island Drive, 291-8011.

Bloom: Tranchard's Dan Murphy, folk guitar, Wednesday through Saturday, 2888 Pacific Highway, 291-8556.

Botanof's Old Place: John Hartman, acoustic guitar, Tuesday through Saturday, 7377 La Jolla Blvd., La Jolla, 499-3633.

Butterfield Express: Chris Creamer, original guitar music, Friday and Saturday, 6737 La Jolla Blvd., La Jolla, 499-3633.

Cafe Del Rey: As Children, soft rock, Wednesday through Sunday, 1549 El Prado, Balboa Park, 234-8511.

Casamara: Charles Mustelwhite, blues, Thursday through Sunday, October 23-25, Eddie Henderson, 224-2434.

Chick's Steak House: And The Bass Went Home, top 40, Wednesday through Saturday, 1250 Prospect, La Jolla, 454-5325.

Chick's Steak House: Bandit, country rock, Thursday through Saturday, 1403 East Valley Parkway, Escondido, 746-5100.

Claudio III: Color, Latin music, Thursday through Sunday, Luis Cacho, marachi, every Sunday 3-8 p.m. 1562 Palm Ave., Imperial Beach, 429-1161.

The Climax: Madhouse, rock/soul, Tuesday through Sunday, discotheque night Monday, 202 Market, 239-9336.

Conception Bay Fish Co.: Joint Effort, soft rock, Wednesday through Saturday, 2806 Shelter Island Drive, 234-3611.

Covered Wagon: Cathy Collins & Co., country & western and mood music, Wednesday, Friday and Saturday, 8647 Mission Gorge Road, Santer, 448-9845.

Crossroads: Bruce Cameron and the Souro's, jazz, Friday and Saturday, 345 Market, 233-7856.

Culpeppers: Shine On, mellow 40s, Tuesday through Saturday, 7380 Goffert Pl., San Carlos, 460-6400.

Dirty Dan's: Noony Rickett, rock, Tuesday through Saturday, Sunday and the Classics, rock, Sunday and Monday, 4000 Kearny Mesa Road, 278-2230.

Fat Fingers: Kirk Bates and the Fat Fingers House Band, plus Salsas, blues/jazz/rock, nightly, 1051 University, Hillcrest, 295-2195.

Felix Arts: San Diego Shape Note Singers, Tuesday evening, 3743 5th Avenue, 291-1788.

G. R. B.: Baptized by Fire, folk/rock, Tuesday through Saturday, Sunday and Monday, 234-8511.

Hot Nights: Jovy, folk/rock, Thursday through Saturday, 4873 North Harbor Drive, 232-3632.

Main Gate: Larry Green and the Fugitives, rock, Wednesday through Saturday, 415 Broadway, Chula Vista, 426-8225.

Heleyon: Splash, rock, Tuesday through Saturday, 4230 West Point Loma Blvd., 225-9559.

Hungry Hunter: Dan (from Reef Cuchi), soft rock/folk, Tuesday through Saturday, 4445 Hotel Circle Pl., Mission Valley, 291-8074.

Hungry Hunter: Claudia Waters, singer/guitarist, folk and soft rock, Tuesday, Friday and Saturday, Pioneer St. & Fletcher Parkway, El Cajon, 442-0517.

Infinity: night club for 17-25 years old, Live music Wednesday through Sunday, rock/bump/funk, Call 464-8001 for band information, 8622 Lake Murray Blvd., La Mesa, 442-0517.

Iron Horse: Jena, rock, Tuesday through Saturday, 8238 Parkway Drive, La Mesa, 466-7663.

The Iron Maiden: Ed Wilson, folk/country originals, Thursday through Saturday, Balboa and Genesee, 278-2033.

Islands Myrt House: RoAnn and Stu, popular music, Monday through Saturday, 1441 Quivira, 224-3541.

Ivy Barn: Sugar Bear, country/rock, Friday and Saturday, Joel Sorenstein, pop/rock, Tuesday through Thursday, 911 Camino del Rio South, 296-8104.

John Bull: First Flight, contemporary music, Wednesday through Saturday, 2202 Highland, National City, 474-2201.

Jolly O's: Tomson and Parish, guitar/vocals, Tuesday through Saturday, 881 Camino del Rio South, Mission Valley, 422-9241.

La Baren Hotel: Waterfall, soft rock, Tuesday through Saturday, 280 Hotel Circle North, Mission Valley, 291-1777.

La Chetel: Jo Trainer, piano, Wednesday through Saturday, 5046 Newport, Ocean Beach, 222-6300.

The Last Knight: Jovy, folk/rock, Thursday through Saturday, 4873 North Harbor Drive, 232-3632.

Main Gate: Larry Green and the Fugitives, rock, Wednesday through Saturday, 415 Broadway, Chula Vista, 426-8225.

Mama's Mink: Fire Creek, western rock, Tuesday through Saturday, 533 E. Main Street, El Cajon, 442-6573.

Mendolin Wind: Elmwood Bird Band, Wednesday through Saturday, modern music, 308 University, Hillcrest, 297-3017.

Men's Saloon: Rainbow Sun, rock, through Saturday, October 26: The Stevens Brothers, rock, Tuesday through Saturday, October 28 - November 2, 943 Garnet, Pacific Beach, 488-3366.

The New Glass Stem: Goliath, Tuesday through Saturday, 8949 El Cajon Blvd., 464-9500.

Nine Owl East: Bush 'A', La Rock, Tuesday through Saturday, The Social Workers, modern, Sunday and Monday, 667 N. Mollison, El Cajon, 447-3854.

Orange's: Howard Caine, old time banjo, and Sandy Ditty, ballads, Friday and Saturday, 112 W. Washington, Hillcrest, Call 291-1786 for music information; otherwise 299-4174.

Pales 500: The Funky Dr. Pepper Band, rock, Monday through Saturday, 500 Hotel Circle North, Mission Valley, 291-7131.

Palomino Star: Bramble, country/rock/soul, Wednesday through Saturday, 3006 Main, Chula Vista, 427-5889.

Park Place Lounge: Leroy Zeke, rock, Wednesday through Saturday: Driftwood, rock, Monday and Tuesday, 1280 Fletcher Parkway, El Cajon, 448-4111.

The People: Tomcat, blues, Sunday: Keith Mathewson, piano, Monday through Wednesday, David George Douglas, Thursday through Saturday, 4870 Voltaire, Ocean Beach, 222-8773.

Rain Tree: Free Spirits, rock, Tuesday through Saturday, 10400 Friar Road, 280-1141.

Royal Palm Restaurant: Nova, jazz, Monday through Saturday, 3003 Carlsbad Blvd., Carlsbad, 729-2339.

Shakey's Pizza Parlor: George Schurr, ragtime piano, and Don Parthe, the Flying Dutchman, piano, Friday through Saturday, 7888 Othello, Kearny Mesa, 279-3300.



The Shepherd: Patricia, piano, Saturday and Wednesday, 1126 S. Hwy. 101, Encinitas, 753-9740.

Spanky's Saloon: Search, rock, Tuesday through Saturday, Thunderbolt the Wonderbolt, Monday, 2855 Midway, 273-3154.

Spirit of '76: Glory, rock, Friday and Saturday, mariachi, Sunday, 1130 Buena Vista, 276-3993.

Springfield Wagon Works: Midnight Lamp, soft rock, Tuesday through Saturday, 890 North 2nd, El Cajon, 444-6757.

Springfield Wagon Works: Homefolk, country rock, through Saturday, October 25: Chuck and Kenny, country rock, Wednesday through Saturday from October 29, 5255 Kearny Villa Road, 565-2272.

Station Oaks Resort: A Taste of Honey country rock, Friday and Saturday, Boulder Creek Road, Descanso, 445-4179.

Stardust Room: Jack Richards Trio, country, Tuesday through Saturday, 3088 Claremont Dr., Claremont, 276-2879.

Sumatra: Aero, soft rock and jazz, Tuesday through Saturday, Bacon and West Point Loma, Ocean Beach, 225-9579.

Swan Song: David Cheney, flamenco guitar, Thursday and Friday, 4287 Mission Blvd., Pacific Beach, 772-7802.

Tiffinney's: San, contemporary trio, Friday, 6880 La Jolla Blvd., La Jolla, 469-5433.

Tomcat: The Texas Pride, country, Friday and Saturday, 843 Grand Ave., San Marcos, 744-1649.

Tricon Restaurant: RPM with John Mason, Cookie La Fleute, Darrell Ray and Shane Alexander, Tuesday through Saturday, College and El Cajon Blvd., 583-3240.

Voyager: Search, rock, Tuesday through Saturday, 1901 Shelter Island Dr., 222-0421.

(continued on page 10)

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Billboard's 100 Best Albums of 1979
#98: George Strait, "Strait Out of the Box" (Capitol), 1979

In Los Angeles...

Concerts

Hot Action, Leon Stewart, Emmy Lou Harris, Leon Redbone, Friday, October 24, 8 p.m. Starlight Bowl, Burbank. (213) 948-6300.

Robbie Bland, Thursday, through Sunday, October 23-26, 9 and 11:30 p.m. The Grove, Ambassador Hotel, 3400 Wilshire Blvd. (213) 480-0000.



CHARLIE MUSSELWHITE

Willie Bobo and his Band, Friday, October 24, 8 p.m. Burnham Theatre, Covington College, Newark. (213) 360-2451.

Chambers Brothers, D. V. Rogers, Tuesday through Sunday, October 21-26, 7 p.m. The Grove, Ambassador Hotel, 3400 Wilshire Blvd. (213) 276-6168.

Dr. John, Bobby Keys, Thursday through Saturday, October 23-25, 9 p.m. The Grove, Ambassador Hotel, 3400 Wilshire Blvd. (213) 876-2222.

Elton John, John Walsh, Saturday and Sunday, October 25-26, 8 p.m. Stadium. Tickets at Ticketron.

L. A. Four, Saturday, October 25, 8 p.m. Beckman Auditorium, Caltech.

Ohio Players, Main Ingredient, Buddy Miles, Friday, October 24, 7:30 p.m. Los Angeles Forum. Tickets at Ticketron.

Brice Springsteen and the E Street Band, Saturday, November 1, 8 p.m. Pori Gym, U.C. Santa Barbara. Tickets at Ticketron.

Strawbs, Pablo Cruise, Friday, October 23, Santa Monica Civic. (213) 393-9961.

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Joe Marillo Sextet

Sun., Oct. 26, 8:30-12:30
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The Low Life

(continued from page 3)

commercial imagery, vivid and sometimes vulgar ("I'm so goddam horny, even the crack of dawn better be careful around me" before it slipped into a variation of "Diamonds on My Windshield," a well-known piece to Waiters fans. His voice is harder than it used to be, and lower than I remember it, but stronger at the same time. He moved like a man strung out on alcohol and the more traditional forms of upper, but every word was understandable and in place, although a good command of the language is a necessity to follow the narrative.

He went to the piano after that, to use a raunchy cocktail lounge sound as back-up for his mostly talking blues. He's like a case of arrested development that never got past the early nineteen fifties, all his images are directly traceable to the era. It's the sound of Jack Webb "B" pictures in black and white, or 2 a.m. in a very cheap, disc, throat aching from the smoke that ought to be in the room.

Waiters was the only cigarette smoker in the room, but he managed to give the impression of three days of chain smokers in a windowless cloud.

The carefully crafted low life appeal is odd. It might just be what it looks like, in which case, Waiters is to fade away from mainstream and alcohol poisoning. But in the meantime, if he manages not to fall off the impress of three days of chain smokers in a windowless cloud.

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October 23, October 29, 1979

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October 23, October 29, 1979

other health care for the people. And people all over the country whose tax dollars are funding these projects are rightfully outraged when they find their money being ripped off."

Blessed with spotty news coverage and the short attention span of the news reading public, officials of service agencies within the Chicano community have had time to put the matter behind them.

Mrs. Rodriguez, who hinted at an agreement made with other newspapers not to cover the investigation, would only say that she felt it necessary to continue with the case "to show the clinic's credibility." Her only comment on the latest suit filed against her by Patricia Nava was that "she's already sued me once and dropped it, so there's nothing else to say on the matter."

Walterio Fulpis, 38-year-old chairman of the Community Clinic, limited his comments to downplaying the alleged embezzlements. "It happened a number of years back, when the clinic was essentially a different, and very loosely run, organization." Working under the shadow of the district attorney's investigation and thinking that the total amount lost was "only \$100 or so," Fulpis and several other board members spent the major part of early 1973 totally restructuring the clinic's bureaucracy.

"After we filed papers of incorporation on May 23, 1973, declaring our single-minded intention to provide the Chicano community with the best medical care possible, we completely reorganized our board of directors and instituted a new bookkeeping system that assured nothing like the Nava Ojeda incident could ever occur again." The clinic, which treats an average of 1500 patients per month in its National Avenue building, is now audited yearly by an independent accounting firm.

Alfredo Velasco, chairman of the board of the Chicano Federation, a community-based information and referral service that represents 32 member agencies including the clinic, was outspoken in his support of Mrs. Rodriguez and the clinic's present directors.

After echoing contentions that publicity would hamper the clinic's fundraising ability (monies are received from federal revenue sharing, patient fees, and the yearly "Evening with the Stars" benefit), Velasco praised Mrs. Rodriguez's action as "one hell of a proper decision and a very moral stand." "It's absolutely necessary," explained Velasco, "that we show the community that we will not allow behavior like that of Patricia Nava and Reynold Ojeda to pattern itself. The case could in the end have a positive publicity value by showing our ability to confront problems like this instead of pushing them under a rug."

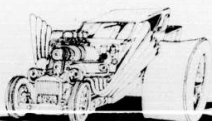
None of the agency directors contacted would make predictions about the publicity the case will receive, or their plans to counter it. The Community Clinic's board of directors met Monday to discuss the matter but, like the Chicano Federation, has made no public statement. Walterio Fulpis statement that "we'll just have to meet each day as it comes," seems to serve as a quieting light for all sides to the matter.

Paul Rodriguez

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Reader's Guide to the

James Cameron

Duncan Shepherd

Beyond the Door — An unashamed wedding of the EXORCIST and ROSEMARY'S BABY. This Italian-produced horror makes very little sense, but stirs up some undamable, unpleasant anxieties while we await the next disgusting symptom of devil-possession in a cute little boy and his pretty mother, undergirded by a very difficult pregnancy. With Juliet Mills, Richard Johnson, directed by Oliver Heismann. (Parway 2)

A Boy and His Dog — A flip piece of science-fiction misogyny. In the stereotyped wastelands of post-WWII, man's best friend is still his dog, and woman is still his Garden-of-Eden under. (The dogs are minor monologues, and telepathic dialogues sound like a canine caricature of Morris the Cat — a dry wit, indeed, but there is a Cornish-grade-2 fragility about the shooting in all-purple South-west desert locales; however, L.Q. Jones' direction is not without diligence and not without pretensions toward the "offbeat" character named Felini, a gallery of painted faces, and a volley of anti-Americanism. There is a venomous punchline, which was probably the prime incentive that kept the film-makers plowing eagerly through the shaggy-dog storyline, is pretty much what you might expect from a science-fiction award-winning novella" by Harlan Ellison. With Don Johnson, Susanne Benton, Jason Roberts. (Center 3 Cinema 3; UA Cinema 2)

Breakout — To provide a big finish, the villain plots in the path of an airplane propeller and bursts apart like a firecracker. This starter

which must surely look ludicrous in slow motion, arouses a general desire for instant replay and sends the audience home buzzing. But it hardly redeems a prison escape movie that democratically sprinkles asphyxiation on everybody, from the cold-blooded Americans pulling strings across Latin American borders, to the bestial Mexicans carrying out their orders spitelessly. Only Charles Bronson's shaggy soldier of fortune preserves some integrity by offering his services at bargain rates and engineering a trail-and-error rescue mission that is exactly worth the price. North: Duval, Jill Ireland, Sheree Norb, directed by Tom Grieg. (Claremont)

Bring Me the Head of Alfredo Garcia — Sam Peckinpah ambles once more along his favorite highway, ported with such boogiemans from pop culture as rape-minded, misogynistic, businessman gangsters, and a Mexican jete in command or private cavity troops, draped in crossbreeding bullet belts. He seems headed straight for self-parody as well as bitter irony, but he follows this route in so ornery a manner that you tend to give him a wide berth. He travels around in his beloved Mexico with strong purpose and steam, although the cross lighting in indoor sets ties the movie to the cheesy productions of the Mexico City movie industry. Warren Oates is amiable as a muttering piano player who hopes to capture the bounty on a dead man's head, and there is some morbid humor in his handling of the bagged head. Least Vega initiates Peckinpah's taste

of a woman who makes a man feel real good all over; the scene, in the shade of a tree, where Oates asks her to marry him and she dissolves into touching boohos is one of the toughest to figure out. But the final scene, bullets and bodies flying, encourages you to break off speculations in fatigue. 1974. (UA Cinema 1; Strand)

Canal Knowledge — Series of set pieces, dedicated to proving the unworkability of sexual relationships. So over-rehearsed and smooth, predictable are the moves of actors and camera that the supposedly fickle passions appear to be planned and preserved for propaganda reasons only. The script is by Jules Feiffer, which is fairly obvious, and the studied direction of Mike Nichols does not animate the proceedings much more than one of Feiffer's cartoons. With Jack Nicholson, Ann-Margret, Candice Bergen, Art Garfunkel. 1971. (UA Cinema 3; Campus Drive In; Frontier Drive In; Ken 10/24 and 25)

A Clockwork Orange — Anthony Burgess's vision of the ultra-violent future (the novel's linguistic inventions are carefully preserved and provide the movie's strongest prop) becomes, in the film form, wholly a pander to the youth market. Kubrick's gimmicky, arm-waving direction seems nearly distraught, willing to try anything, so long as it's leering or lascivious and so long as it's certain not to go over anyone's head. With Malcolm McDowell. 1971. (UA Cinema 1; Strand)

Deliverance — Rather too dreamily photographed, but this little parable about four Atlanta businessmen

on their element on a canoe trip in uncivilized hillbilly country is very intensely acted, especially by Burt Reynolds and Ned Beatty in very tricky roles. Manliness is the issue at nearly every turn, and the varying responses in tense facing-ups and facing-downs pretty much cover the alternatives. Directed by John Wood from a script by James Dickey of his own best seller. 1972. (UA Cinema 1; Strand)

The Exorcist — Just because the film-makers do not trouble to work out an interesting development of character, situation, or metaphysics is no excuse for the viewer to sit back, dull. And it is to the film's credit that there are so many teasing possibilities to pursue privately in this horror story, at once lowbrow and pretentious, about a doubting priest-psychiatrist and a firm-of-faith, feeble-of-body medievalist, who confront the demon that has entered the daring daughter of a Hollywood movie star. For a while, at first, the movie maintains the attractive mystery of utter confusion about its jarring noises, everywhere, maniacal, undefined characters, fragments of banal nastiness, however, once the little girl, Regan, is possessed and the special effects take charge, with music and megalomaniacal, the movie becomes as routine as it was dispensed by the American Vending Corp. Every time somebody enters little Regan's door it is like a coin entering the slot and out comes a treat — a sock in the jaw, a cyclone of 45 rpm's, pea-soupy vomit, masturbation with a crucifix. This girl knows lots of tricks. Linda Blair owes her Oscar nomination to the make-up man and Mercedes McCambridge's dubbing — she can't act, can't sing, can't dance, but she can puke, can puke, can puke. From the William Pevay Blair novel, directed by William Friedkin. 1973. (North Park; Roky)

Five Easy Pieces — Jack Nicholson as the Drop-Out Kid, a classical pianist who opts for the blue-collar life. He makes showy fuses over a freeway traffic jam and a sourpuss waitress (in scenes that are played for the tiresome comedy of mad-artistic-conflict-with-society stories) and he finally sheds a tear over the lack of communication with his dad. He is, in short, one of those characters you're supposed to identify with. The oil fields and bowling alley settings are intriguing, but are passed over lightly and flashily, so that the film-makers, as much as the hero, seem to be slumming. The area of concentration is the acid caricatures of easy targets: can't sing, can't dance, but she can puke, can puke, can puke. From the William Pevay Blair novel, directed by William Friedkin. 1973. (North Park; Roky)

Farewell, My Lovely — An old-fashioned, meticulously plotted and paced private-eye case steers close to parody (Nicholson's droll narrative, a bluesy horn solo on the soundtrack, Charlotte Rampling's Bacall imitation). But Dick Richards' steady-handed direction holds it to a course so sure and straight that it achieves instead a fundamental rigor. This early Raymond Chandler novel, done twice before in the Forties, has been tampered with only slightly and, only helpfully, a couple of messy spots have been tidied up, and a couple of gimmicks have been added (the detective follows DiMaggio's 56 game hitting streak

in the daily papers while he follows his own grueling, hot-summer ordeal). And it's been given an eerie, compelling image: homeless men in gray suits wandering in a false, intimidating environment of lurid colored lights, fancy cluttered decks, hard knocks, and utterly confounding mysteries. (UA Cinema 3)

A Flamingo (Duck, You Bucker) — Sergio Leone's mass killings are as routinized as marching band maneuvers, and his character development has the speed of a beard. However, the landscapes, the slow-motion flashbacks, and Monty Python's daily music are quite delicious. The two leads, Steiger and Coburn, are so absorbed with their feigned accents, not to mention their stylish coats and hats, that they often appear unaware of their positions in the story. And for all their devotion to speech, Coburn's Irish sounds very inaccurate and Steiger's Mexican positively inebriated. 1972. (Casino, through 10/25)

Free Easy Pieces — Jack Nicholson as the Drop-Out Kid, a classical pianist who opts for the blue-collar life. He makes showy fuses over a freeway traffic jam and a sourpuss waitress (in scenes that are played for the tiresome comedy of mad-artistic-conflict-with-society stories) and he finally sheds a tear over the lack of communication with his dad. He is, in short, one of those characters you're supposed to identify with. The oil fields and bowling alley settings are intriguing, but are passed over lightly and flashily, so that the film-makers, as much as the hero, seem to be slumming. The area of concentration is the acid caricatures of easy targets: can't sing, can't dance, but she can puke, can puke, can puke. From the William Pevay Blair novel, directed by William Friedkin. 1973. (North Park; Roky)

The Fortune — Both Jack Nicholson and Ned Beatty, and lured him, and Warren Beatty, with a creepily suave and rhythmic cadence, contribute hard-edged and stylized performances; but their sleek, slick, and slick, peculiarly forsaken in this shapeless and aimless comedy, written by Adrian Joyce and directed, with more indulgence than it merits, by Mike Nichols. (Fox; Star; UA Cinema 3; Campus Drive In; Frontier Drive In)

Glenn Belcher — The Mayrles' drearily noncommittal coverage of

the Rolling Stones, tour that climaxes with a fatal night during the free concert at Altamont. The members' choice not to push their investigation further and not to turn all their cards face up shows a refusal to incriminate themselves in the events beyond the safe, allowed out of Johnny-on-the-spot reporter. The camera never catches as much as you'd wish to see, but they catch enough, especially of the business-on-stage to qualify this as a genuine, if rough and fragmentary, cultural document — as on the Stones, Melvin Belli, the 1971 Angels, Grace Slick, Tina Turner, and the rock audience. 1971. (Isola Beach)

Hearts of the West — Comedy about a would-be westerner writer who goes to Hollywood in the early sound era. Jeff Bridges, Andy Griffith, Alan Arkin, Rhye Danner, directed by Howard Zieff. (Center 3 Cinema 1)

Jaws — How to cope with a rogue shark, who's choosing his meals among the summertime beach-



Go 'Em Hell, Harry! — James Whitmore as Harry Truman in a filmed version, directed by Steve Binder, of the Samuel Galtley play. (Fountain Valley; Center 3 Cinema 1)

The Happy Hooker — A dirty trick. With Lynn Redgrave, in variable hands, eyebrows, and lipstick, as Xaviera Hollander, directed by Philip Marston. (Fox; Star; UA Cinema 3; Campus Drive In; Frontier Drive In)

Hard Times — Charles Bronson is the archetypal transcendent thief, stealing in and out of big cities aboard night trains, on a placid, vacant, lonely Panoscan screen. This is a far-fetched ballet about he-man virtues, both physical and ethical, surviving in a difficult, debasing underworld — it's about Depression drifters pummeling one another for the bet money to be raised from bare-knuckle street fights on the docks and in the warehouses of New Orleans, the 1930s. Screenwriter Walter Hill, in his first directing effort, has the matter well in hand. He drums up the proper excitement for the man-to-man showdowns, and he achieves a pervasive seedy look, sick-green walls and drab costumes, except for James Coburn's unshattered, always-in-the-pink confidence as a reckless gambler; and he demonstrates as well an alert look-

ing at human unpreparedness, and he stirs up considerable amusement under people's inadequacy to the threat of their initial tem-

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Roger Daltrey, Ringo Starr, Fiona Lewis. (Cinema)

Magic Christian — Chaotic, incessant reverence based on Terry Southern's book about the controversial value of money. It's a huge dud, though snatches work amusingly, because Peter Sellers is in it and Joseph McGrath (BLISS OF MRS. BLOSSOM) directed it. 1969. (Ken 10/26 through 28)

Mahogany — Diana Ross as an international fashion model, co-starring Anthony Perkins, Billy Dee Williams, and Jean-Pierre Aumont, directed by Barry Gifford. (Valley Circle)

Man-Eater — A small bore by Sam Fuller, filmed in 1969 under the title CAINE, which was changed to SHARK for its few showings here and there (e.g., on television), and then changed again for its current re-release. It is pitched not far

from Fuller's usual mentality, a Southern native boy who smokes cigars and is affectionately called "Runt" by the two or three exiled American drunk named Doc, who is called on to perform emergency surgery during his weekly d. 1. 14. There are a couple of energetic fight scenes, and a few gratuitous, extravagant camera angles, looking down through a sluggish, creaking overhead light. (Kennedy, Barry Sullivan, Arthur Kennedy, Silvia Pinal. (Avalar Drive In)

Midnight Cowboy — James Lee Herlihy's appealing story about a misguided Texas stud (Jon Voight) who travels to Manhattan in order to sell his body to depraved city women and rapidly sinks into gutter companionship with an afflicted stranger (Dustin Hoffman). Except for Voight's performance on occasion, the movie is awfully soft — the modish direction is (continued on page 14)

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(continued from page 13)

Schlesinger, the Jewish music, the perpetual grandstanding by Hoffman 1969

*** (Ken 10/24 and 25)

Monty Python and the Holy Grail

Monty Python's skits sometimes funny, always silly comedy about stupidity — like a linear road, spoofing King Arthur in Old England. The road movie format, traveling lightly and quickly through spots that are never returned to again, although many of the jokes are brought up again in slightly varied guises, startlingly misuses the quest storyline with a feeling of futility. This quest — the real object is laughs, never mind the holy grail — is willing, on any off-the-cuff inspiration, to charge off in any direction, where it can be profitable (a man eating white rabbit, the Black Knight who won't concede defeat while he loses arms and legs, left and right — it's only a flesh wound) and some of which are dead-ends (stale animation sequences). Directed by Terry Jones and Terry Gilliam.

*** (Center 3 Cinema 2)

The Other Side of the Mountain

An Olympic hopeful — she whooshes suddenly into the foreground of a pretty snowscape and shouts to the mountaintops, "I'm Jill Kinmont, and I ski!" — breaks her neck and is paralyzed for life from the chest down, and this true story is retold, in flashback, through a first-person narrator who has come to grips with her destiny and has decided to slant the thing toward the audience for a Reader's Digest inspirational anthology. Larry Pearce, the director, suppresses any acute rudeness or discomfort in the situations, and he purifies everything into a deeply nostalgic state at the edge of tears. David Walsh's misy color image, in particular,

— seems to reflect a world without a

Kleenex. Despite the lack of immediacy on the emotional level, Pearce and his players, mainly Marilyn Hassett, Beau Bridges, and Dabney Coleman, are often scrupulous about mundane details

the groupings and groupings in the girls' locker room (Mind your own ben's wax), the skiers sweaters and shirts (a lighter area in the shape of goggles, around the eyes)

*** (Fashion Valley)

The Phantom of Liberty

Bunuel's follow-up to DISCREET CHARM, in which the same stride, maintains roughly the same moderate temperature, subdued color images by classic buildings, furnishings, bric-a-brac, a script by Bunuel and Jean-Claude Carrière that keeps up a lulling, pitter-patter of straight-forward surreal gags. The storyline is constructed as a relay, a sort of parlor game, in which one group from the roster of uniform suave and unruffled players carries the narrative for a brief leg, and then handing off to the next group, drops out of sight for the remainder of the tricky zigzag run. In spite of the frequent changes of people and of plot, the pace remains at a calm strolling gait, as if to conserve energy, and the gag ideas tend to be longer and languid. There are the scheduled arrivals of impudence (communion wafers are gobbled like potato chips) and inversion (eating is done while locked alone in the bathroom, defecating is done while seated around the dining room table on individual toilets) and incongruity (a roadside inn serves as a junction for oddly matched types and suggests the least. "Let's celebrate the chance that brought us together"), yet there is a little surprise and still less shock about their arrivals. Bunuel at this point could not upset a wingless, With Jean-Claude Braly, Monica Vitti, Michel Lonsdale, Michel Piccoli, Adriano Ari, 1974

(Unicorn)

Passé

The American frontier ground of fascism, where fearless citizens turn up their necks, dog-like, to a law-and-order demagogue who intends to ride to the U.S. Senate on the explosion of his elite, black-shirted posse. Some depend-

able players, Kirk Douglas, Bruce Dern, Luke Askew, and Bo Hopkins, go through their normal motions, dwarfed a bit by the story's overriding presumptions — that any politician has sold his soul, and, furthermore, that every man's soul has a price. Produced and directed by Douglas

(Heist)

nor the loss of individualism as much as the creeping closeups. (James Caan's battle scars, one can see very plainly, are a fine makeup job.) Really, the imagining of a future world of leasure, computers, corporations, and so forth, is a simple parody-without-humor of the present world. Caan's macho gladiator-hero dresses in



Rollerball — The vision of the future in William Harrison's screenplay is played with severe myopia and chockered with blini spots. (Its origin is Harrison's very short story in Esquire, and he'd be damned if he was going to expend much more

— on a story that, despite the

— sightedness accounts for Norman Jewson's directing the thing with a preponderance of slow zooms into extreme closeups, as a result, though the, real danger of the future appears to be not the ultraviolence

FAREWELL MY LOVELY matador casuals; the bored beautiful people are Fellini-esque revellers who troop outdoors in the dawn light to ignite pinstreets with a gun that shoots balls of fire; and the international sport of Rollerball is about, ninety percent roller derby, plus a anisotropic which is

— around the track like a pinball and then must be thrown or socked into a goal the size of a catcher's mitt, plus motorcycle, plus blood.

• (UA Cinema 2: Del Mar Drive In)

Rooster Cogburn — Stuart Millar's adamant pictorialism (around every back and forth every butt, the glories never cease) could cause a step-up of tourist activity in the Oregon wilds. The credits sequence is quite nice (cartoon-like silhouettes of horses and riders galloping gradually into dusk and darkness); and it would have been quite enough, too. The bloated sequel to HILLBILLY replaces Kim Darby's precocious teenager with Katharine Hepburn's spinster evangelist (shades of AFRICAN QUEEN). John Wayne, with his buttonhole pique, still manages to be funny now and again; and Hepburn, with her nagging, nose-upturned recitations of Bible passages, maxims, and words to the wise, manages to sway all the sympathy to Wayne's side.

(Loma)

Manterhouse Five — George Roy Hill's pretty version of Kurt Vonnegut's novel about a man who is "stuck in time," i.e., he skips uncontrollably back and forth along his lifetime, which separates too clearly into historical periods that have nothing in common except the presence of movie star-come-actor Michael Sacks. (He adapts to variously aged make-up effects with a wan passivity never attained by anyone portraying Mr. Chips.) The prime annoyances are the transitions. So much cleverness is spent to signal the time-changes with logical free-association connections that the movie bulges feebly at the joints. 1972

*** (Center 3 Cinema 3)

The Starford Wives — Boiled down, it's Levin's skimpy novel — a Women's Lib nightmare about a Spic-n-Span suburb populated by contented Barb Doll housewives — could pass muster as a half-hour episode in a weekly series like TWILIGHT ZONE. As it is, the gimmick seems too clear and clean to be able to stay well ahead of the game and to dream up more promising twists and turns at leisure. The fear of dehumanization, a staple science-fiction motif, is made a bit less compelling by

1973

*** (Pacific Drive In)

Katherine Ross's abstracted performance and by the tangible evidence presented as her finest work in her search for personal creative fulfillment (i.e., some Sunday-supplement photographs of children horsing around with the garden hose). Paula Prentiss, as Ross's bosom buddy, has much to offer, and it catches a wealth of flashes of deep, aged memories and relationships. The picture is strongest at its quietest, with bright and unforced accuracies of genteel fiction by somebody like Eudora Welty, although there is always an imminent likelihood of a clattering bad line or a slushy nightmare episode. And these, somebody, if not the author, should have firmly vetoed. The characterizations — Martin Bala's humble, Woodward's sharp-tongued precarious matriarch — are set down with an observant, knowing detachment that may lessen the emotional kick, but that shows off the fine craftsmanship at work. Gilbert Cates' direction of this, as of I NEVER SANG FOR MY FATHER, can claim no powerful feeling for moviemaking, but plenty of feeling, even reverence, for the unsounded depths in the planet of people.

1973

Sugar Hill — A pretty entertaining black film, a voodoo vengeance tale about a Caribbean bargee who, with supernatural aid from a white-haired swamp woman and a rag-tag band of zombie outcasts, delivers hideous punishments, one at a time, to the thugs who beat her boyfriend to death in the parking lot. Paul Maslansky directs the thing, carefully, for the nervous perspiration and the exotic atmosphere, rather than the blood, that can be squeezed from the situations; and Marki Bey, beckoning her prey to certain doom, creates an alluring, tempest-tossed version of Elvis Presley sass.

1973

*** (Cabrillo, through 10/25)

Summer Wishes, Winter Dreams — Sleazebag Stern's screenplay steps into a middle-aged couple's lives at the crisis-time when they are both, first one then the other, reviving old battlegrunds, and it catches a wealth of flashes of deep, aged memories and relationships. The picture is strongest at its quietest, with bright and unforced accuracies of genteel fiction by somebody like Eudora Welty, although there is always an imminent likelihood of a clattering bad line or a slushy nightmare episode. And these, somebody, if not the author, should have firmly vetoed. The characterizations — Martin Bala's humble, Woodward's sharp-tongued precarious matriarch — are set down with an observant, knowing detachment that may lessen the emotional kick, but that shows off the fine craftsmanship at work. Gilbert Cates' direction of this, as of I NEVER SANG FOR MY FATHER, can claim no powerful feeling for moviemaking, but plenty of feeling, even reverence, for the unsounded depths in the planet of people.

1973

*** (Pacific Drive In)

Super Cops — The N.Y.P.D. looks as if it looked in SERPICO, rotten to the core, except that Al Pacino's solitary, treaked-out holiness is replaced by a raucous comedy team. Ron Leibman and David Selby, back-patting and ribcage-nudging one another in between their supplying exploits performed in tennis shoes. Leibman's exhibition as the life-of-the-party (directly on the heels of his exhibition in YOUR THREE MINUTES ARE UP) reveals an actor who seems to have completely miscalculated his effect

obnoxiousness. Directed by Gordon Parks

• (Del Mar Drive In)

Three Days of the Condor — Sidney Pollack's spy thriller, from the James Grady novel, caters to the intellectual's insulated ego: innocence, book-learning, and CIA agents' luck are called on to fend off an army of cold-blooded assassins. The hounded, solitary hero appears comfortable with his situation, at first, but then, as the New York Times writes, "he is managing, bureaucratic adversaries mine themselves in top-

secret dossiers, code names, and closed-door conferences. In the manner the story is developed, the most appealing idea (the mismatch of professional calculation against amateur unpredictability) is pushed aside to make way for standardized cat-and-mouse melodramatics. And these provide some pretty enjoyable bits. Robert Redford, Faye Dunaway, Cliff Robertson, Max Von Sydow

*** (Cinema 2)

Tommy — Ken Russell is ringmaster to a bustling parade of faraway visions, places, production numbers: London in flames after a Luftwaffe raid, a religious service paying tribute to plaster images of Marilyn Monroe, an ivory white bedroom deluged by laundry suds and baked beans spewing out of a smashed TV screen. All the while, the music from Peter Townshend's rock opera goes full-blast, non-stop, and blankets these elaborate creations, muffling them. For all their allowable outlandishness, Russell's visuals remain incidental, illustrational, and they seem, in comparison with his usual, almost unassuming Ann-Margret, Oliver Reed, Roger Daltrey,

(Solana Beach)

Visions — Collection of short films, including the 1975 Oscar winner, "Close Encounters," by Will Vinton and Bob Gardner (SDSU, 10/24)

The Way We Were — There are, in Arthur Laurents' screenplay, some plausible notions of how to relate a long-range romance on screen, and, in Sidney Pollack's generally frozen direction, there seems to be a defensible striving to be old-fashioned, glossy, and memorable. But in the end (as it goes), the movie loses ground steadily; if it comes out as schmaltz, after every major moment in the American political pulse, from the Spanish Civil War through Communist Witch-hunts, is reduced to tediously contrived and repetitious confrontations between an activist Jewish woman and her cool-it, Waspyish lover. The participants are Streisand and Redford, and in the fierce competition to rack up the highest total of flattering closeups, Streisand finishes in front, by a score of 154 to 136. With Bradford Dillman, Lois Chiles, 1973

*** (Claremont, Pacific Drive In)

(continued on page 16)

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STRAIGHT FROM THE HIP



— Matthew Alice —

FROM MATTHEW TO HIS PUBLIC

Dear Decadent Master:

A few weeks ago, a gentleman sent me a letter inquiring about the origin and meaning of the clenched thumb handshake.

I lost the gentleman's name, along with his letter, to my cat. I keep the cat because, in addition to stationary, she eats cockroaches. But I remembered the question and, with due apologies to the one Decadent Master, here is the answer.

Every group that has adopted the clenched-thumb handshake believes it originated within that group. One thing these groups have in common is that they all shake hands — some of them with each other.

Even the common palm-to-palm handshake shared throughout Western culture has its origin in fraternal ritual. Like the military salute, the handshake shows that you're unarmed and open-handed. The clenched-thumb handshake is a special version of this, and may owe its current usage to clench fraternity rituals — the clenched thumb, the Greek whisper, the pitfight cower.

Some declare that the clenched-thumb grip originated in Africa and is the heritage of the Blacks. I've been told that upon seeing the handshake given in California, a missionary from Africa exclaimed "Oh, that's an African handshake." On the other hand, an acquaintance from Ghana asserts he's never seen the clenched-thumb shake given in Africa. Perhaps Black musicians were the first to clench thumbs — they originated the two-handed palm slapping now seen after every major league home run.

Local military folklore has the thumb grip as the original step in a hand-greeting known as the "Dap." This grip started in Vietnam, where a dying

G.I. asked that the Dap be passed from brother to brother. This is possibly where the revolutionary content of the handshake came in, coupled with the racial equality movements of the Sixties. In any case, by the mid Sixties, the Dap had definite ethnic and political overtones.

Militant Chicanos shared the thumb-grip, and it was seen by at least 1966 among movement workers with Cesar Chavez. As it became increasingly popular for Whites to affect movement postures, the Chicano grip changed to maintain its special quality and became part of a longer hand-greeting — the popular sequence of grips today, for blacks and Chicanos alike, begins with the ordinary palm-to-palm, then a clenched thumb, clenched fingers, and a tap with the knuckles on the back of the other's hand.

Sometime in the late Sixties, when the anti-war movement got big, some young Whites began exchanging the Dap. It functioned, as in all the recent uses, as a show of a sort of "counter-culture" solidarity. Longhairs and musicians did it, and within a short time, six months, FBI agents were giving the Dap before unleashing big dope deals.

Political workers commonly shared the clenched-thumb handshake around George McGovern's 1972 Presidential campaign. Journalist Hunter Thompson, who covered things, called it the "revolutionary drug brothers hand-shake." As a joke.

Dear Matthew Alice,

I am a Dog. Not the kind you'd never look twice at. I mean a Doberman mix.

Recently my master got a ticket while I chased the frisbee at Balboa Park. As I said, I am no dog — my master had to sign a "Field Release Form." The officer was not very nice. He made my master cry when he told her that she was under arrest, but that the Field Release in her go on her own recognition. He made it sound so god-damned heinous, having a record. My master is now jumping about an arrest on her unblemished record, and will not throw me the frisbee. Her boyfriend, who throws me the frisbee anyway, says the cop was probably trying to pick her up by scaring her, and that a field release is no worse than signing a traffic ticket and posting bail by mail.

I'll show you a catchy new way to lift your lip at strangers if the boyfriend is right, okay?

No Dog

San Diego

Sorry, but I usually wink at strangers. I have been known to lift my lip at both cops and Dobermans, though.

Unfortunately, your master is under arrest. The officer probably lied to a little heavy, but explained the Field Release properly as a sort of personal recognition bill.

Though technically an arrest, the officer never appeared on your master's rap sheet. Since the police never took her into custody, then no booking, or arrest, record is filed in City Jail. If she is found "not guilty" or simply freed, she won't be booked and shouldn't have a record. If she is sentenced to jail, however, then the Field Release converts to an arrest with a capital A through Police Records Division.

For the Police Public Relations Department, the implications of the Field Release are a bit touchy. They insist it's no big thing, a mere citation — this unnecessary sentence once a defendant is released from police custody. If the offender is found guilty and booked, The City Prosecutor says: there is no arrest unless the offender is in custody... technically, however... anyone who goes to court on a Field Release gets a (different) set of records at the Courthouse.

Your master is maybe lucky to be stuck with a "technical" arrest. Before the Midsummer Citation and Field Release forms came into use, she might just have gone straight to jail for her Frisbee antics. It must have caused for a crusty old Prussian to abandon his discretion and arrest women for playing fetch with their pets. The Field Release clearly makes "arrest" an easier and more conceivable alternative for the police officer.

Want your questions answered straight from the hip? Write Matthew Alice, c/o Reader, P.O. Box 80803, San Diego, Ca. 92138.

(continued from page 15)

The Wind and the Lion — Rausuli, the Berber chieftain, kidnaps an American widow and her two children in far-off Tangiers; and Roosevelt, the cowboy president, sends the U.S. Marines to the rescue, double-time. The vision of history is something a fanciful adolescent might have concocted, sitting over his schoolbooks, eyes closed. What dances into view is often just the handiest stereotype: a Moroccan prince looking sleepy-eyed on mounds of pillows; Theodore Roosevelt skipping energetically from white-stole to target range to sparring session to Colorado hunting party to a private moment of reverie at the foot of Teddy's stuffed grizzly bear; and in the action scenes, some of the most requested stunts in Hollywood (horses crashing through garden walls, or a rifleman, picked off in his tower perch, doing a head-first forty-foot dive and spitting a row of ratters at the first-floor level). But in the fleshing out or pulling up of the facts of the case, writer-director John Milius tries out any number of appealing and conflicting possibilities (all more or less remote), and the resulting mixture has an interesting, elusive, over-the-top — it's partly idealization, partly debunking, partly put-on, partly traditional Hollywood technique, partly this and that. The Americans, whose reputation marches ahead of them in the threatening quarry "Have you heard of the Big Stick?" are seen, even in their noblest moments, to be trigger-happy; the Berber chieftain, escorted by Jerry Goldsmith's quasi-Scherezade musical accompaniment, is thoroughly glorified, striding tall in black dress against light desert colors, or appearing alone on the crest of a hill and galloping full tilt to the rescue of a damsel in distress with his sword held motionless above his head like Milne's HIDDEN FOREST; and, for an adversary everybody can unite in loathing, Milius offers up the shaved-headed Germans, who, unlike the Berbers, have not mastered the English language. Sean Connery, Candice Bergen, Brian Keith.

*** (Cove) Zerkow — A traditional heroic myth, set in a remote, thoroughly imagined future society, where there remains a class division of sort, and a hairy, naked, white Sean Connery fights to restore death to the pole privileged class, cursed with immortality. Frugally made, but not obviously stretched too thin; cleverly conceived, elaborately executed, but not mind-boggling. Written, directed by John Boorman.

**** (North Park, Roxy)

Spiders and Earthquakes



get: the two brothers, filled with mutual hatred because they are rivals for the love of the same lady; the mother who is a very large lady, with the perfect shape of the archetypal operatic soprano; her gestures of grief and joy have a certain grace to them, though they seem incongruous with her frame. Lili Chookasian, as the gypsy mother, was equally hefty in appearance, but had her own brand of vast, awkward movements, like a small girl pretending she is an earthquake. Eugene Holmes, the bad brother, resembled a paralyzed spider; he would creep out, apparently on many more than two legs, and then stand like a piece of stone, gaping at the audience, never once looking at his fellow singers, even when he was supposedly fighting

— Jonathan Saville —

Giuseppe Verdi's *Il Trovatore* is the archetypal opera. Its plot is pure preposterous melodrama: the gypsy's curse, the transposed infants, the battle of freedom against tyranny, the love triangle, the atmosphere of a fantastic Renaissance Spain. The emotions half concealed within this plot arc, on the contrary, as close to the universal family drama as they can

or making love. And Richard Kneib, the tenor, occasionally shook his fit.

All this was to the good. It fit the style of the opera: pure Zinka Milanov. Stanislas technique would have been a bit out of place as beef bourignon in a pizza joint. But a number of the contributions of director William Kneib were considerably less welcome. The opera opened in Mr. Kneib's version with a prisoner being beaten and screaming; it closed with the tenor on stage of the tenor's severed head, to a complementary scream from the baritone. Furthermore, before his decapitation, the tenor had spent a good part of the third act tied to a cross, for all the world as though this utterly romantic hero of politics and sex were engaged in the imitation of Christ. These directorial inventions did not belong to the school of old-fashioned opera; they belonged, rather, to the school of new-fangled cleverness, in which the director desperately calls attention to his existence by focusing on an innocent musical melodrama various bits of inappropriate naturalism or inappropriate symbolism; they don't fit, they are completely out of kilter with the dramatic and emotional thrust of the opera itself, but they do make an audience look through their programs to find out who was responsible for them.

Another aspect of the production that made one search the program was the scenic design. Mr. Kneib's innovations would never have been found in one of those gloriously un-innovative productions of *Il Trovatore* in Verona or Palermo; but neither would Sally Jacobs' beautiful and inventive sets. Instead of the nineteenth century pictorial naturalism one is used to in this opera — authentic scenes of military encampments in old Spain — Miss Jacobs chose a semi-abstract style made up of large architectural forms, mainly arches, arranged so as to suggest a garden, a convent, or a prison, without attempting to reproduce the detailed reality we would have seen had we been there on the spot when, for example, Manrico the Troubadour and the evil Count di Luna attempt to rescue their mutually beloved Linaura from the life of a fifteenth century nun. The stage designs were excellent in themselves; but it must be admitted that their modernists and elegance accorded poorly with the authentically crude acting style of most of the cast.

The singing style also had authenticity, not all of it crude. Rachel Mathis resembles the great Verdian sopranos of yesteryear not only in her lack of resemblance to a romantic heroine but also in the qualities of a voice grand enough to make one forget everything else. The sensual beauty of Miss Mathis' voice is joined with sensitive musicianship and convincing passion; she reminded me in many ways of Eileen Farrell; and I tender that as a very high compliment indeed. Lili Chookasian has a number of vocal defects, among them an intermittent wobble at the top. But her supersonic voice, with its rich contralto coloring and cavernous chest register, along with her unobtainable but overwhelmingly energetic manner of belting the music out, made her a perfect gypsy murder-mother. Eugene Holmes is a listenable baritone; except for the braying when he lunges at his mother, there is little positively repulsive in his voice; but one is sorry when he has come to the end of his aria. Richard Kneib is a bad singer, with a hoarse, a shake, a squeeze, an ugly tone, and no line. These attributes are not, let it be said, what I mean when I speak of the old-fashioned style.

Finally, there was the conducting. By Bruno Rigacci. Mr. Rigacci's work is new to me, but the style is not. It is as old-fashioned, as authentic, as perfectly Italian as Chianini or Tullio Serafin. The life of the Verdian line, the rhythmic flexibility, the excitement, the precision — frankly, we have not heard conducting like this at the San Diego Opera for a long time. To return to archetypes (and, in a traditional act, it is always good to do that), this is what I call archetypal Italian conducting. The San Diego Opera production of *Il Trovatore* showed us how powerful the language of the past is, when the present remembers how to speak it.

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