

City Lights

Cartoonist Draws Dismissal

Perhaps it did border on bad paper, this political cartoon, but one could not deny that it was petty. It was based on President Carter's pledge not to make the drowning death of Mary Jo Kopechne a political issue in the race against Kennedy for the Democratic presidential nomination; a pledge, you may recall, that Carter made again and again until Kopechne's death began to transform into, of all things, a political issue. The cartoon in question showed Mr. Carter, shovel in hand, standing over Kopechne's grave, with the caption, "I think I've found a running mate." The artist who drew that cartoon for the *San Diego Union* last fall, Lee Judge, knew it would be controversial. He did not realize then, however, that it would be just one more shovelful of dirt on his own political grave. The twenty-seven-year-old cartoonist was quietly fired last month with six weeks' notice.



Lee Judge

When he leaves his office in the Union-Tribune building in Mission Valley on May 30, he will be following a path trod by several predecessors who also found out the hard way that a sharp wit and unpopular opinions are not necessarily admirable qualities in the eyes of publisher Helen Copley. Judge, a former cartoonist with the *Sacramento Union* (no connection with the local paper), was called into the office of editor Gerald Warren on a Monday morning four weeks ago and told he was being dismissed. "Basically, he said they'd be happier if I wasn't on their newspaper anymore," Judge says. The artist, whose work began appearing on the *Union's* editorial page in April of 1979, says that although he never heard from Copley personally, a friendly editor at the paper told him the firing "was a decision from La Jolla, where Copley maintains a home and office. Word of Judge's departure was kept a secret for nearly a month until he was given an explanatory note for his fellow staffers and pinned it to the employee bulletin board last Friday.

Judge says no single cartoon prompted his being sacked, but rather a continuing string of cartoons that poked fun at a number of conservative icons. One such cartoon, drawn last year about a month before John Wayne's death from cancer, concerned actress Maureen O'Hara's plea to Congress to allow the dying actor a Medal of Honor. Her request was summed up with a grandiloquent paean: "He's not just an actor, he's America." Judge's subsequent cartoon showed a gun-toting Wayne mercilessly shooting down an Indian, a Mexican, and a Vietnamese. Beneath the picture was the caption, "He's not just an actor, he's America." It was a bitter pill to the legion of Wayne fans among the *Union's* readers.

Angry letters poured in for days denouncing Judge and the cartoon. But even though this

I was never given a list of dos and don'ts, but I started finding out that the more controversy I caused, the more of my sketches they rejected," Judge refuses to say which sketch ideas were killed by his editors; he maintains that an editor has the right to reject any story or cartoon he wants to. "If it's in bad taste or it doesn't make sense."

If Judge holds any bitterness over his dismissal, he hides it well. He won't contest the firing, he says, adding that the paper was within its rights to let him go (his position at the *Union* was not covered by the Newspaper Guild). The liberal cartoonist won't be out of work, though. On the day he was terminated, he signed a contract with the Field Newspaper Syndicate to draw three political cartoons a week for national distribution. (One of the local papers that has already expressed an interest in subscribing to the Field-syndicated cartoons is the *El Cajon Daily Californian*.)

Until another offer arises, the Sacramento native will remain in San Diego. When asked if he were treated fairly by the *Union*, Judge smiles faintly and says, "No comment." He doesn't hesitate to comment, though, on the things about which the next *Union* political cartoonist should be aware. "He should have a very clear understanding of his exact situation," he says. "When I came in, there was a bit of fuzziness about just what my job would be. That caused me some of my trouble." He pauses a second, then adds, "And it wouldn't hurt if he were a Reagan man, too."

A work routine emerged in which Judge would sketch an idea for a cartoon, then present it to three editors—Ed Fike, Peter Kaye, and Warren. Each of them personally had to approve the sketch before the final cartoon was okayed. "It was like brushing your teeth," Judge says of the sketch-approval process. "It's not something you enjoy, but it's something you get used to."

Did You Read Robbie Last Week?

Every once in a while a funny little magazine will spring up as if out of nowhere, amuse its readers during a brief life span, then die an ignominious (and usually unlamented) death. Infrequently, they are able to avert their anticipated demise, at least for a few more issues. The newest addition to that genre is the San Diego edition of the *California Radio-TV News, Inc.*, a venture that smells of big money, yet nevertheless reeks of the bizarre. With any luck, the *Radio-TV News* will return to the newstands next Thursday after a nearly four-week absence. The fledgling magazine, which premiered May 3 as a competitor to *TV Guide*, was plagued by so many problems at the outset that its backers stopped publication after the first issue to reconsider its feasibility. Now that the *News* has been revamped by the Gable Agency, a local media consulting firm, one is left to wonder whether the air of weirdness will remain.

Some of the articles in the peculiar periodical are as esoteric as its border on science fiction—Robbie the Robot, for example, Robbie, who is never fully identified, is the author of a column in which he explains that he has come to earth from the planet Ethernia to aid mankind. "We are going to panic-proof your life," Robbie proclaims. "Come with us now as we walk into the Twentieth Century..." A few pages away from Robbie's editorial is an advice column called "Ask Shonda," which seeks to solve the problems of the Eighties. ("Dear Shonda, I

am a thirty-year-old bachelor who is tired of the singles scene. What should I do?" Answer: "Get out of the singles scene!" Although one might understandably be curious about who sent in the questions for the premier issue, besides the cover story (the first issue featured ten pages on News 8 anchorman Michael Tuck), there are numerous other features, many of which have indiscriminately been translated into Spanish, Japanese, and Tagalog. Also, a prominent spot in the magazine has been saved for the California Angel, the weekly bathing beauty. Aside from the appropriateness of a bikini-clad centerfold in a magazine of TV listings, it is quite obvious that the young woman ("who measures a shapely 34-25-34," says the caption) has had her picture superimposed, somewhat unrealistically, on the background of a beach at sunset.

A number of design problems also cropped up in the first issue. The subscription form, for instance, is on the back of the Saturday TV listings. Also, there are captionless photos throughout the magazine, including pictures of the Channel 9 news helicopter and several young children holding microphones. The headlines to the feature stories are not particularly inviting: a general story about sports in San Diego is aptly titled "Sports Article"; and a picture of a Navy commander is located directly across from the sports article rather than across from the more likely "Military Spotlight."

This is not to imply that the problems went unnoticed by the editor, former San Diego Charger Johnny Rodgers. "We stopped publication because I was less than pleased at the results," he said recently. Publisher J.C. Turner, owner of Lift Motors and Coast Auto Repair on El Cajon Boulevard,

Photograph by Jim Galt

and financial backer Tawfik Khoury, president of Pacific Scene contractors, met several times in the past weeks with media consultant Tom Gable for the purpose of redesigning the publication. A revamping of the magazine, though, might mean the demise of *Suzanne's Recipes* and Robbie the Robot, but the backers have agreed to drop these features in the hopes of making the magazine a commercial success—if not in San Diego, then perhaps on the planet Ethernia.

The Third Grade Vote

The twenty-nine pupils lie in wait for the political candidate, who is finishing a press conference in a historic Old Town stable. One of the students from Mrs. Crouch's third-grade class at Dillard Elementary School peeks around the corner of the Historical Museum and sees a

crowd of onlookers. The pupils have pencils and paper in hand, anticipating their autograph ambush, but the politician walks very slowly, shaking the hands of his admirers. One person climbs a wall, snags a photograph, and shouts, "Aloha, sir."

As the candidate rounds the corner, the children shove and screech and push their pencils and paper at him. They say things like, "Sign this, sign this!" and "Over here, over here!" After signing several autographs, the man asks, "Aren't you kids supposed to be in school?" About half the children answer "No!" and the others answer "Yes!" The politician looks up at the television cameras and the crowd and smiles, then looks down at nine-year-old Bart Stall and asks again, "Aren't you supposed to be in school?" Bart says, "Heck no, man. No way." The candidate, unimpressed, is handed a very tiny piece of paper to sign from

George Say, also nine years old. The paper is almost too small to write on, and the politician says, "Where did you get this thing?" Later on, George explains that the paper was torn from the corner of his complimentary souvenir map of Old Town. That's my map," he says defensively. "I didn't want to tear my whole map up for that."

After the politician walks away, the children compare notes. Bart walks up to the others and announces he is pleased to have finally met President Monroe. Ten-year-old Kathleen Barnett holds aloft a one-dollar bill. "He autographed my money!" she says. "He shook my hand so I told him to have a nice day." Someone asks Kathleen if she knows who the politician was. She thinks real hard for a second, then says confidently, "Walter. Walter the vice president. I remember because that's my cat's name."



President Monroe

Photograph by Susan Rittenberg



Gerald Trimble

Mr. Trimble Gets Him Job Done

When Gerald Trimble was hired by the City of San Diego in 1977 to take charge of the \$660 million downtown redevelopment, he was followed by a stream of mixed reviews. His record included stints with the Bunker Hill redevelopment project in Los Angeles and as the head of the downtown renewal effort in Pasadena, both of which gained him as many detractors as admirers. His determination to complete a job, despite financial ills and citizen protest, was lauded by colleagues and city administrators. That same determination, though, has caused others to condemn Trimble as an insensitive bulldozer whose main concern is getting the job done, and to hell with anyone who gets in his way.

Now, three years later, the

puffs and pans from Trimble's past are being reconciled with his work here as the executive vice president of the Centre City Development Corporation, the quasi-government agency in charge of San Diego's redevelopment. Trimble's performance will be up for review next month when the CCDC board of directors, which answers to the city council, negotiates a new contract for the redevelopment chief. Asked if he will seek any major changes in his new contract, Trimble, whose \$57,500 annual salary makes him the city's second-highest-paid employee, after the city manager, said cryptically, "It remains to be seen." He declined to elaborate, saying he didn't want to "put pressure on the board." When the city council examines the new Trimble contract (which, from all sources, is a virtual fait accompli), it will be faced with the question of whether the fears that accompanied Trimble's arrival here were justified.

A common complaint against Trimble is that he too often works in secrecy, even withholding information from his own board of directors. "Boards of directors, city councils, the press, they're all just a pain in the ass to Gerry," says a former CCDC staff member. "What you have to understand is that his interest is in getting a job done, not in putting out information." CCDC board member Kenneth Reardon, in announcing recently that he would not seek reappointment when his term expires this month, said Trimble often kept the board in the dark. "Trimble sometimes felt that this or another project was a good one, and his attitude was 'I know you'll approve it.' He wants you to say a rubber stamp—no push things through." Reardon, who emphasized his department's close working relationship with Trimble, gave as an example the

replacement of one hotel chain for another in the Horton Plaza project earlier this year. "The Atlas Hotels decided at one point to drop out of the deal," explained Reardon. "The board was informed only on the preceding day that another chain was coming to town to take Atlas's place and sign a contract. I mean, that's ridiculous. We should have been told several weeks ahead of time about it." Trimble hasn't always been much better in giving information to the press and public. At a meeting last month of the CCDC board, the directors deadlocked over whether to approve an extra \$750,000 for architectural designs for the proposed convention center. The fact that there was no one in the audience—no members of the public and no reporters—prompted an unusual frankness

among Trimble and the board, apparently, though, they forgot that an official tape recorder was monitoring the conversation. Trimble's fear concerning the vote was that it might indicate to redevelopment observers that the CCDC board lacked confidence in the convention center project. In order to hide what he felt to be a lack of cohesion among the board members, Trimble asked the board to "continue" the matter for the purposes of a press release. The board, after listening to Trimble's plea, acquiesced. A high-ranking city official said Trimble's attempt to cover up the true nature of the deadlocked vote was business as usual. "It didn't cause much of a stir," he said, after a verbatim account of the meeting was published in the *Daily Transcript*. "Any smart executive will do things to expedite matters, to keep things running smoothly. Things ran smoothly two weeks later when the board followed Trimble's recommendation and approved the increased design fees."

Trimble's almost unyielding commitment to deadlines gives rise to another criticism, even his supporters say he is not always as realistic as he could be in relation to the time and money necessary to complete redevelopment. Trimble, however, denies he has been overly optimistic in setting his goals. "Our original projections were that the entire project would be finished in ten to twelve years," he said in an interview this week. "That hasn't changed." But despite his sunny perspective, the redevelopment project is in the midst of its most formidable delay yet, with the three major components facing setbacks of up to six months. High interest rates have created a poor market in which to sell bonds, which means expected revenues from the sale of redevelopment bonds has been halted until interest rates decline. Also, a recent lawsuit has at least temporarily stopped land condemnation in the area slated for the Marina housing

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Why Pick On Us?

The attack-style journalism of J. Michael Straczynski, author of "Reverend Moon Wants You," which appeared in the *San Diego Reader* on May 8, was a calculated attempt at character assassination to say the least.

I hypothesize that Straczynski has used the *Reader* as a spawning ground for prejudice. His subversive tactics are obviously aimed at discrediting Rev. Moon and discouraging scholarly inquiry into the activities of the Collegiate Association for the Research of Principles (CARP). Furthermore, this form of irresponsible journalism is denigrating not only the value of CARP and Rev. Moon, but also the *Reader's* position as a socially responsible newspaper.

Review of the article reveals several obvious errors and false statements that I will respond to.

1. No weekend or two-day CARP seminars were held at Camp Mesquero last summer. They were held at the Long Beach CARP center.

2. Wolfgang was last in Mesquero three years ago.

3. Descriptions of camp facilities are completely inaccurate.

4. One building described was dismantled three years ago.

5. There are no sentries, guard dogs, or walkie-talkies.

6. *Bingo the Bear* movies are a far cry from the educational films that are studied at CARP seminars. (Example: "What Is Communism?" by Dr. Fred Schwarz of the Christian Anti-Communism Crusade.)

7. Prayers are clearly and verbally directed to Heavenly Father—God in Heaven—not Rev. Moon.

8. There are approximately forty innocents, mistakes, and lies in the contents of this "investigative" story.

9. Straczynski probably has never been to Mesquero, or if he has, he must have been blinded by a cloud of self-adoration, as his mind conjured up delusions of grandeur for this fairy-tale-type account of the "Moonies."

10. Seminar lectures encompass approximately five hours each day. Guests are free to sit, stand, or leave.

Some association tactics were employed by inferring CARP to be "CIA-like" in its security precautions. This is a subversive myth of which history has been a

witness many times. One example is Christian history which has seen the accusation of using religion as a cover-up for espionage activities was when the English Anglicans accused the English Methodists of actually being spies for French revolutionaries in the Eighteenth Century. Today, also, we see new religious movements perceived, by

Letters

ignorant people, as spies or agents for foreign powers.

CARP publications such as the *World Student Times* have been eager to expose what's behind the curtain of hypocrisy of various leftist coalitions. It is by now common knowledge that CARP has been very successful in revealing the goals and activities of many leftist groups on universities throughout America.

There is nothing secret about the teachings of Rev. Moon or the activities of CARP. Our literature is clear, open, and offers phone numbers and addresses of our regional headquarters. We have openly advertised our programs in campus newspapers. Why, then, does Straczynski strain himself to create such a hysterically indiscriminate story? Not only has he misquoted me, but he failed to mention the things that I shared with him at our meeting on May 2 at SDSU. He tried to deceive me with the pretense of casual interest, hiding the fact that he was a writer gathering information for his story. Previous experiences have sharpened my intuition, and therefore, I suspected his motivation from the onset, seeing through his thin veneer. I presented to him very directly the goals and intentions of CARP, primarily focusing on our powerful anticomunism activities, courses, and ideals. I provided him with dozens of handouts that we have distributed in SDSU over the past five months. I provided him with many issues of our national weekly newspaper, the *World Student Times*, an informative vehicle of learned opinion and insight on important issues and ideas central to today's problems. Recent *World Student Times* issues have unveiled the affiliations of antiracist student organizations with their parent parties. (I don't believe that everyone who speaks out against the draft is a communist, but evidence does suggest that many of

the organized groups are.) Future issues of the *World Student Times* and various handouts will expose affiliations of such groups as the International Committee Against Racism, the Progressive Labor Party, and those professors who advocate Marxist thought.

Yes, we will establish ourselves at UCSD as well as SDSU, since the need to challenge communism exists there as well. When a campus produces such slanted and leftist-inspired newspapers as the *New Indicator* and the *Daily Guardian*, then it is time for CARP to jump in and challenge the issues and balance the scales of ideological warfare.

Then who is J. Michael Straczynski? Why has he projected his abysmal ignorance of CARP and Rev. Moon on to the community of San Diego? Why did he fail to mention our fervent commitments and our anticomunism activities? Are his accusations merely retaliatory tactics against CARP as directed by political superiors? (Because of CARP's recent victories, we have become more than a thorn in the advancing foot of communism.) Perhaps Straczynski embraces the demagogic ideology of Marxism-Leninism. Or perhaps he is simply a vengeful character assassin.

John Beldway, director
CARP, San Diego

J. Michael Straczynski replies:
Regarding Mr. Beldway's allegations:

1. The weekend workshop described in my story did not take place last summer; it occurred in late February, 1980, after activities had shifted back to Camp Mesquero.

2. In my notes, I had written the names "Wolfgang" and "Fritz" with one having had a familiarity with his previous case. I had informed the editor of my uncertainty as to which was presently at the camp, and only later confirmed that the latter was, indeed, the correct name.

3. I stand by my description and will draw no conclusions of devices.

4. Since Mr. Beldway does not specify which building was razed, refrain this point because of an impossibility.

5. I stand by my story.

6. That may perhaps be true, now that the Unification Church street-recruitment approach has been downgraded in favor of a more academic push; but at the time of my visit, *Bingo the Bear* was shown.

7. "Heavenly Father" is a reference to Moon. Since he is acknowledged by his followers as the Messiah—as reaffirmed by Mr. Beldway in an unqualified statement to that effect—the two terms are, I should think, interchangeable.

8. I stand by my story, and find the unsupported allegation of fairy tales to be incredible, even ludicrous.

9. Self-adulation, delusions of grandeur, and fairy-tale mentality notwithstanding, I will stand by every word of my story.

10. Mr. Beldway may know that, and may have just written that, but do the people at Camp

Mesquero know that?
Finally, it was CARP Los Angeles and the Unification Church there that vilified the location of CARP San Diego in a book of secrecy; it was not my intent either to promote or discourage the anticomunism activities or philosophy of CARP; and I am not now nor have I ever been an agent of the Soviet Union.

Keep Up
Your Teeth

I read Straczynski's article over breakfast yesterday morning. It was the best article I've read in the media since a good one in the *L.A. Times* several Christmas. Very engaging and festive for my imagination. Please congratulate him for me. I understand more than a thousand copies of the *Reader* were missing from the SDSU campus.

Again, the article had teeth. Keep it up.
Scott Walker
Encinitas

Case Of The Crab

I remember J. Michael Straczynski. He's the one who wrote the crabby letter about Duncan Shepherd some weeks ago.

John Beldway, director
CARP, San Diego

Took A Bus From The Moon

J. Michael Straczynski's article was superb, poignant. My experience was similar. The difference, though, was that Straczynski appeared defensive with their perambulations, and understandably so.

My approach was assertive, a thin line between "Nixonian charm" and vilification.

The driver from San Diego to the "Moonie Mania" stop the San Bernardino Mountains evidently engaged in some "mild games" at the wheel. In vesp'g to different lanes, circumventing the road's yellow line, he instructed our car of five to "have faith in the father." Looking down at the lights of Los Angeles from that car, I quickly placed faith in my four-wheel-world tongue. I repudiated this delusory.

Soon after 1:00 a.m., we were introduced to our lodging for the night, innocently, the tightly packed steel racks, partially covered with chunks of foam mattress and rags for blankets (similar to those described in the article) were a potent shambles. With no hesitation or tact, I let our lovely Moonies know it.

At dawn I ran a couple of miles. Their program of morning exercise included troupe-type games, primarily hand-clapping, "Ring Around the Moonie"-type soul cleansing.

The breakfast was delicious and plentiful. Throughout this experience, my attitude was friendly yet individualistic. I was still enthralled.

After breakfast they asked me to leave. They told me I was not harmonious. Twice during this "termination" conversation the Moonie indicated how easy hitchhiking to San Diego would be. Worked in cadence. I twice responded, "I am not hitchhiking to San Diego." This Moonie then took a collection among fellow Moonies and got \$8.50. By midday I was Greyhound-bound for San Diego.

I don't think Reverend Moon wants me any more.
James Foley, Jr.
San Diego

(continued on page 16)

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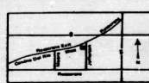
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Straight from the Hip

Matthew Alice

Dear Matthew Alice:
We would like to have a civil marriage but we have heard that there is no authorized justice of the peace to perform the ceremony in San Diego. We've also heard that a couple who have been living together can obtain a marriage license that is less expensive than the regular license. True?
R. and B.P.

San Diego
Counties with a population of 100,000 or more are authorized by the state to appoint a commissioner for performing civil marriages, but the local board of supervisors turned the idea down last year to save money. Prior to that, a judge in National City had performed civil marriages, but he retired, and although judges may still perform the ceremony, none choose to do so regularly. This leaves ministers to hold a virtual monopoly on marriages, which is not to say that the only kind of ceremony to be had in this county is religious. The church's dominance of marriage began in the Ninth Century, when couples came to the steps of the church to be blessed. It is only in the last few hundred years that states divided their marriage laws from those of churches, and now that the ceremony has been returned to the clergy, you may ask to have all mention of church and deity excluded from the ceremony.

The requirements of a marriage license, incidentally, are a health certificate and proof of age. The fee is twelve dollars (or fourteen dollars if the license is obtained on a Saturday). Unmarried persons who have lived together may obtain a license without first showing health certificates, thereby saving on the medical fees. But the fee for the special marriage license rose from seven dollars to twelve dollars on January 1.



Dear Matthew Alice:
I have two friends who would like to get married while visiting San Diego this summer. Can noncitizens be married legally in the U.S. and will their marriage be valid when they return to their own country?
Jim Fife

Pacific Beach
The county requires no proof of residence or citizenship for people who wish to obtain a marriage license. However, it will not accept health certificates issued in another country. Therefore, your friends may be wedded here, but not without health certificates from local physicians or medical officers. English law recognizes the marriage of its citizens in foreign countries, provided the marriage is per-

formed in accordance with the foreign laws.

Dear Matthew Alice:
All over from these days I see the most beautiful tree in bloom. The flowers are soft blue, and the leaves are small and feathery. What kind of tree is it and where does it come from?
Marcella A. Clairmont

The tree is a jacaranda and is native to the southernmost coasts of the United States and the northern countries of South America. Many of the fifty species are sources of excellent wood used in cabinets and pianos. The tree flourishes in the tropics, growing to a height of one hundred feet. I have never seen one that tall in San

Diego. I suppose the climate here is cooler than optimum. A cousin of the jacaranda is the northern catalpa, which is well known in the Midwest. It has trumpet-shaped flowers of pure white, or white with pink edges. The specimen selected for the American Forestry Association's "Social Record of Big Trees" grows in Lansing, Michigan, and as of 1972 had reached a height of ninety-four feet.

Dear Matthew Alice:
A friend and I were wondering which of several units for measuring time is the one that all the others are based on. In other words, is an hour defined as the sum of sixty minutes, or as one twenty-fourth of one day?
Craig Nesbitt

Pacific Beach
The fundamental unit of time is the second, which used to be defined as 1/86,400 of the mean solar day. I did not learn why the second was chosen as fundamental, instead of, say, the minute or the hour, but it's easy to see why the day was ruled out: the length of days varies with the seasons. As scientists learned to calculate time more precisely, the definition of the second changed. In 1956, the duration of one second was calculated in terms of the motion of a number of celestial bodies. The result was a second equal to 1/31,556,925.9747 of the length of one year (1900), as observed at the tropics. Finally, the second was redefined as 9,192,631,770 periods of vibration of a certain wavelength of the radiation emitted by cesium-133.

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THE FAB FOUR in an undisclosed location at some time in the distant past.

HOLLYWOOD, April 11 (UPI) — Spokespeople for the sprawling Tower Records chain of record and tape stores ("We've got your music") today announced a reunion of the Beatles' entire catalogue of Capitol releases in a special sale: 4.88 per LP disc or tape (7.98 list), with the exception of the brand-new release, *Rarities*, an album of fourteen rare and for the most part unreleased in America versions of famous Beatle numbers coupled with fascinating photographs, which will be selling like hotcakes at 5.88 (8.98 list). Two-record sets include the *White Album*, on sale at 7.99 (12.98 list). *Love Songs* for 7.99 (11.98 list), and the two collections 1962-1966 and 1967-1970, 6.99 each (10.98 list).

This will be the first time in several years the giant Sacramento-based chain has grouped the Four Mop-Tops together in a single retail event, and public response to information leaked to the press prior to the extravaganza has been absolutely overwhelming. Unable to reach the Beatles directly in London, the reporter was able to track down Stanley Goman, Regional Manager for the prestigious vinyl emporium, as he disembarked from his Lear jet at San Francisco International. Mr. Goman said, "We've never seen anything like it. People are coming in wearing Beatle wigs and Wellington boots. It's an absolute madhouse in there. Where's my limo?"

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A LONG PAUSE FOR STATION IDENTIFICATION

It was a certainty. It didn't take long for someone to eye one of the Mexican AM frequencies as an all-in source of program material for the growing San Diego marketplace.

The first American with that idea was a man named Al Flanagan, who at various times worked at Channel 7 in Los Angeles and Channel 8 in San Diego. By 1950 Flanagan had begun talking about his vision with Jorge Rivera, the owner of Tijuana radio station XI-AM. It took three years of haggling for the appropriate permission from both governments, but by early 1953 Rivera found himself supervising the construction of a transmitter atop Tijuana's Mt. San Antonio and Flanagan began hiring an American staff.

One of his first recruits was Van Deerlin, a former city editor of the *San Diego Daily Journal* (which folded in 1950) who had run unsuccessfully for Congress in 1952. When Flanagan offered him a job with XETV, the aspiring politician figured television was as good a way as any to gain visibility with the city's voters. As things turned out, his first tasks were off-camera — he handled public relations for the newborn station. Today Van Deerlin recalls that the first colorful glow of XETV's existence was a test pattern accompanied by music. "And my first public relations problem was the business of placing all those viewers out there who found the signal obliterating the signal on the adjacent Channel 7 out of L.A. on which they were used to hearing Lawrence Welk. You can imagine all those middle- and over-middle-age viewers suddenly unable to get the bubble man because of a lousy test pattern!"

Although Flanagan had first dreamed of establishing live studios in San Diego and sending shows across the border via microwave to the transmitter, that plan didn't materialize. Instead, Channel 6's first programs were almost entirely old films. To introduce them, Flanagan hired two announcers, Bill Mesmer and Johnny Downs, a former "Our Gang" child star and vaudeville graduate who had worked with Flanagan on television in Hollywood. At XETV, Downs soon developed a specialty for children's shows. (When he left Channel 6 after fifteen months, he went on to a seventeen-year tenure as a children's show host at Channel 10.) Downs recalls that in those first days the station didn't even come on the air until the late afternoon, and Downs would try to snare smiley viewers at five o'clock with old *Flash Gordon* film segments. For that show, one of the Mexican technicians even contrived for him a reflecting cap with a light in the middle of it that he'd have an electric lightbulb flashed on and off. "It gave me an outer-space image," he recalls. "At eight Downs would turn to introduce an early movie by tap-dancing to the music of 'Are the Stars Out Tonight'."

Then at ten, Mesmer, smoking a pipe and seated in an armchair, would introduce more sophisticated movie fare. Van Deerlin squeezed his fifteen-minute news show between 9:45 and 10, and he says, "I would come off this early movie with a rating of two to eight." As Van Deerlin described the summer, the renowned visage of Senator Joseph McCarthy scowled down at him and the viewers. Another memorable film



Al Flanagan

have a cameraman out shooting film. But the abnormally high rating didn't fool the ad agencies downtown for a minute. They turned to it as Van Deerlin's flash rating; people were relieving themselves between movies or making sandwiches or doing whatever else you do."

Not that those early newscasts weren't diverting. To compete with the San Diego media, Van Deerlin hunted for stories; the then-complacent newspapers ignored. One day, for example, he received a phone tip from someone at the Navy commissary alerting him to an incident which had occurred on Thirty-second Street. Sure enough, the newscaster didn't touch the report, so Van Deerlin used it as his lead that night, and he says the switchboard lit up with viewers asking, "If this really happened, why wasn't it in the papers?"

At times the physical plant on the Tijuana mountaintop also contributed to the show's drama. Videotape didn't exist then, so all commercials had to be done live (except for national ones available on film). "Usually, they would have three commercial sets set up at a time, one in each corner, and most nights my news set would go up in the fourth," Van Deerlin recalls. But on Thursday and Friday nights, business was so good (and of course the most important thing was what was being paid for that they would occasionally displace my news set and set it up in the fourth). That was all very good unless the fog was rolling in or a strong wind was blowing, in which case the backdrop (a skyline of the City of San Diego) would wobble in the wind. It must have been very sickening to the viewers. "Other distractions also intruded on the open-air news show," I recall one night seeing this one of crouching, ready to leap. I thought to myself, if that goddamned cat jumps up on the desk, I'm just going to get up and walk away."

Mexican law required that all technicians working at the station be citizens of this country, so most came from Mexico City and few spoke English, just as none of the on-camera Americans spoke Spanish, another source of complications during the newscasts. "I had these people working slide machines who didn't understand English. If they had the wrong picture, they had no inkling that it didn't match what they were hearing," he says. Van Deerlin. He remembers getting out of sync on the pictures one night while reporting on an Atlantic City beauty parade. As Van Deerlin described the summer, the renowned visage of Senator Joseph McCarthy scowled down at him and the viewers. Another memorable film



John Wayne

gastric foul-up occurred during Downs's on-air birthday party, in which the staff members presented the announcer with a cake. "They were all in the picture with him, and Johnny wanted the cameraman to dolly on the cake," according to Van Deerlin. "He [Downs] motioned to the cameraman, 'Come in! Come in!' So the guy took off his headphones and walked into the set, leaving the camera unattended. This is the delightful informality with which things used to proceed. Another time, Van Deerlin concluded reading his nightly comments that the light remained on and the camera remained on and I had this steely smile, waiting for the goddamned thing to go off so I could relax. Finally, the light went off and the cameraman took his headphones off. He said, 'The producer and the director are having a feast light.' This had been going on in the next room. Nobody had been directing the program!"

Downs, who now lives in Coronado and sells real estate part-time, fondly recalls that "it was the most hectic thing you could imagine. We lived up there. It was a great challenge. We were like the lost battalion." And soon the station acquired a new American commander in Kaufman, the product of a New Jersey newspaper family, who'd worked as a publisher and reporter before switching over to the new media. Kaufman was running a Phoenix television station when he caught the attention of Emilio Azcarraga, the Mexican media magnate who had acquired

Channel 6 almost immediately after its inception. Azcarraga's chief aide flew up to interview the American as a possible replacement for Flanagan, and Kaufman took the job six months after the station went on the air. Downs says, "Flanagan was the type of guy who'd wear a shirt with his sleeves rolled up. If something wasn't right, he'd either yell at you or get in and fix it himself. Whereas Mr. Kaufman worked more on the executive plan. He was a little more of a management man."

Certainly the station was in need of firm guidance at that juncture. It was as if the chaotic Tijuana studios were one platform connected to a tightrope stretching into the distance. On this end was a newly established American corporation called Bay City Television. The chief balancing act between them was the youthful Kaufman. Bay City had been set up to run all the programming and handle all the U.S. sales for XETV; it never had owned any share of the station itself, but merely contracted with Channel 6's Mexican corporate owner, Radio-Television S.A. Thus Kaufman has worked only for Bay City as its vice president and general manager. In those first years, however, he had a variety of roles to play. One was as international shepherd.

The live commercials required the presence of all the products being sold on Six's airwaves, and Kaufman took responsibility for ushering everything from lamps to living room sofas through the tedious customs inspections. "We were in the export-import business," he says. Car



John Wayne



John Wayne

commercials were the station's steady source of income, and Kaufman often felt like John Wayne, herding his shiny caravans up Mt. San Antonio. The hill itself posed a formidable challenge. Winter rains would turn the vaulting unpaved surface into much perilous to anything but snow tires. On the American side of the border, Kaufman battled even stickier traps — namely, suspicion and hostility from San Diego broadcasters. And there was the independent station's omnipresent problem of unearthing broadcast material in that prohibitive era before the existence of reruns of "I Love Lucy" or "The Beverly Hillsbillies" or "The Honey-moors."

One of Kaufman's innovative responses was to develop educational programming, which he claims was one of the first such efforts regularly broadcast in the world. Instructions from Cal Western University (now USU) drove down to Tijuana five days a week to lecture for two or three hours a day on topics such as "American Culture." Other live programming experiments ranged from a half-hour nightly "magazine," which Kaufman says was a forerunner of today's "PM Magazine," to live coverage of the jalisco games at the Tijuana fronton. The latter event even went into syndication, and to promote the shows, XETV fielded a jalisco team which challenged broadcasters across America to play. Sadly, the station had no takers. In the mid-fifties, however, the station's staple continued to be movies, an alterna-

tive to the network offerings, if often a fairly indifferent one.

San Diego TV viewers twenty-five years ago on this date, for example, chose from the following menu of electronic delectations. At 6:30 p.m. on that Sunday evening they could watch "Lassie" on Channel 8 (the CBS affiliate), "Roy Rogers" on Channel 10 (which had started broadcasting NBC offerings just a few months after XETV went on the air as an independent), or something called "Rocky Jones" on the Mexican station.

The 7:00 p.m. showings were "Private Secretary" (8), "People Are Funny" (10), and "Secret File" (6). Then at 7:30 XETV cranked up its first movie of the night (in this case *Sally in Our Alley*, starring Grace Fields), countered by such shows as "What's My Line?" and "Toast of the Town" on Channel 8, and "Showcase" and "Hall of Fame" on Channel 10. Some loyal Channel 6 viewers may have stayed tuned for the half-hour offerings of "Guy Lombardo" and "Florian Zäbach" between nine and ten — but probably not very many, because the competition aired such television classics as "TV Playhouse" (this evening featuring Paddy Chayefsky's, "The Catered Affair," with Thelma Ritter on Channel 10) and "Stage 7," movie live drama on Channel 8 at 9:30. By ten, XETV bounced back with another movie (*Powers Girl*, with Carol Landis) to contend with such network programs as "Loretta Young" and "Appointment with Adventure." Bob Cummings, and



John Wayne

"Beat the Clock." And fans on that night in 1955 would have noticed something else — that they couldn't receive any of the programs on the fledgling ABC network, a fact which really rankled ABC (Channel 8 then was picking up an occasional ABC show, but only running it at odd hours not covered by CBS, KFMB's main network supplier.) The obvious alternative, and one which delighted the Mexican independent, was an ABC/XETV alliance — but FCC rules required American broadcasters to seek permission before beaming material out of the country for the purpose of rebroadcast into the United States. However, the third network's dissatisfaction finally drove it to plead with the regulators for an exception. The FCC granted it, and the affiliation began on election night, 1956.

But trouble materialized right away. It came principally from Channel 8, which immediately beseeched the FCC to disallow the affiliation on the grounds that Eight would lose money as a result of losing some ABC programming material to the Mexican competitor. The warfare was nothing new; observers of Channel 6 in those early days say the station encountered a near-universal hostility from TV people on this side of the border. "They felt that every dime that was being taken out of San Diego was being taken out of their coffers," says Van Deerlin. At the FCC hearings in Washington, ABC rebutted the economic arguments by pointing out that the loss of XETV's new affiliation would cost the network \$10,000 a month. XETV also faced an insidious but entrenched anti-Mexican sentiment, and those racial innuendoes took the proceedings through a more bizarre twist. To support its contention the Mexican programming was inferior, Channel 8 introduced one witness, a hapless chap Channel 8 management had installed in the El Cortez Hotel for eight months under orders to monitor every minute of the Channel 6 programs. Kaufman says the hearing reached such a ridiculous level that the station was baffled about how he could have kept his eyes glued to the set while performing "certain necessary ablutions." (The witness responded that his television swivelled so he could follow it from all points in the suite.) For all that conscientiousness, the witness's ignorance of Spanish disqualified him. XETV then was broadcasting several hours of Spanish programs a week, the nature of which the TV prisoner could only guess at. (Once he judged that a commercial in which the Mexican actors wore white coats was a dairy ad, in fact it was a public service message.)

The ABC network and XETV won that battle, and San Diego viewers who tuned their TV sets to Channel 6 started receiving the likes of such ABC stars as Walt Disney. About the same time, the channel dropped all the Spanish-language programming, an interesting move. It was a Mexican station, using a frequency designated to serve the Tijuana area. Furthermore, Van Deerlin says that Mexican law at least at one time required (and may still do so) all Mexican television stations to repeat every hour of foreign-language (i.e., English) programming in Spanish. "Somewhat that law has never been enforced with regard to Channel 6," the congressman (one of XETV's staunchest admirers) says mildly. He supposes it was for the same reason that he and the other Americans working at the station were allowed, for a forty-dollar fee, to return home nightly, even though their work permits required them to stay in Mexico for six months at a time. I asked Kaufman about the Spanish-language programming, and he responded (in writing), "I am aware that the Government of Mexico has granted authority to XETV to conduct its broadcasting on a commercial basis in the English language. Whether the authorization constituted a waiver of a statutory provision or merely the exercise of routine administrative discretion, I am unable to say. However, the Ministry of Telecommunications is fully aware of how XETV has been operating all these years and were anything amiss, I should think they would have intervened by now."

If XETV has been granted any special exceptions, it wouldn't be surprising, considering the station's owner, people who knew Emilio Azcarraga — Don Emilio, he was called — speak of him with awe. He was a poor Basque who singlehandedly had risen to rule an empire, a multimillionaire media mogul on a par with David Sarnoff, RCA's founder. Don Freeman, the *San Diego Union's* television critic, visited Azcarraga's dominion in Mexico City in 1955, and described in subsequent columns. At the time, Freeman wrote, Azcarraga owned all three television channels in the Mexican capital, plus two others which beamed programs out over the mountains encircling Mexico City. He also ran the two most powerful radio stations in the country, and employed 300 musicians to provide live music for eighteen out of every twenty-four hours. Most Mexican TV shows were live (compared to the early XETV fare), and they included such Latin adaptations as "Adivine Mi Chamba" ("What's My Line?") and the "64,000 Peso Question." Of Azcarraga, Freeman says today, "Pride and strength were his dominant characteristics. And great, surpassing intelligence."

(continued on page 12)

Riddle of the Shadow Martini

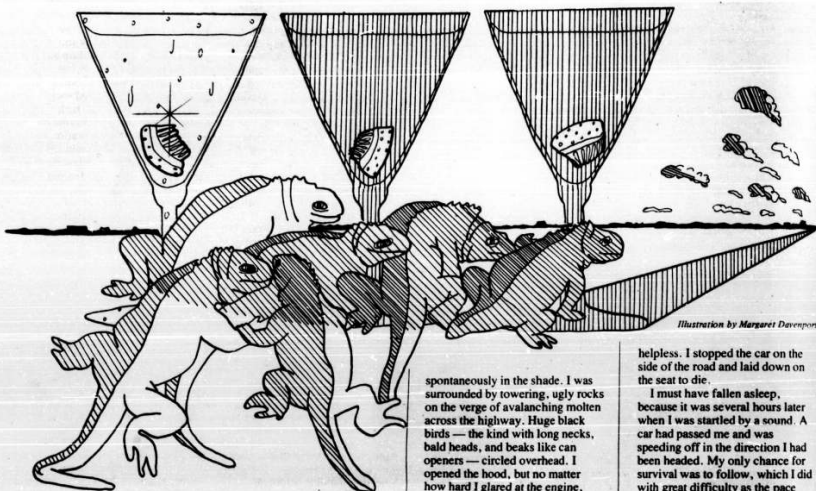


Illustration by Margaret Dorey

STEPHEN HEFFNER

It is the code of travel writing that all discoveries must be reported to the traveling public. No matter how beautiful, unspoiled, or uncrowded a newly found place might be, no matter how much a writer would like to keep just one such place all to himself, he is bound by his profession to write about the place, to tell as well and accurately as he can of the unique spot he has happened upon. And though he is allowed to wash his hands first and avert his eyes after, he is required to encourage one and all to climb immediately out of their Sunday chairs and make for this town, restaurant, island, or lodge in the hills. In writing of it, he knows the place may never be the same. He knows he may never be able to go back. He is glad each time to be faithful to his duty, but he is sad at the loss of another refuge.

Yes, I have found such a place. It is well off the beaten path; it is unique; it is practically undiscovered by the public; and it is a true refuge, an oasis, a wonderfully cool, rejuvenating hideaway in the middle of a scorching desert. As it is my sworn duty to write of this place, I will, but with one practical as well as selfish irregularity: I will not

make the getting there as simple as calling your travel agent and booking a ticket.

Historians studying the migration of Americans westward are now in agreement that before the advent of air conditioning, the few pioneers who settled to live in the deserts of the American Southwest did so because they were not right in the head, crazy either genetically or from heat-induced delirium. Reasonable-minded migrants continued through these infernal areas toward the more hospitable climes and coasts of California. Like the latter group, I regard driving the summertime, daytime desert as an unwelcome though inevitable obstacle in my passage from the East to the West. I stop only for gas and food, and I never shut down my air conditioner. The landscape, the heat, the endless dreary expanse of it all never fail to induce the delicious possibility that I have taken the wrong fork on the road to heaven.

Imagine, now, my predicament on a day in the desert in July, toward the end of a drive from St. Louis to San Diego, when my car's air conditioner rolled over and died a clattering, frozen, bloody death and was no more. It was high, hot noon. Water would have boiled

spontaneously in the shade. I was surrounded by towering, ugly rocks on the verge of avalanching molten across the highway. Huge black birds—the kind with long necks, bald heads, and beaks like can openers—circled overhead. I opened the hood, but no matter how hard I glared at the engine, nothing got fixed.

I decided to press on in search of help. The first semblance of civilization I reached was a run-down motel with two ancient gas pumps outside. There was no mechanic, but the owner suggested that if I left the main road after a couple of miles, headed a few miles this way, a few more that, and so on, I would reach a man who could fix anything, including my air conditioner. Except for him, it would be a long way to help.

It seemed I had no choice except to find this desert mechanic, but I was apprehensive. None of the others I was to follow were shown on my highway map. Further, I think the heat had begun to affect my brain, for there, charging over the hill straight at me, was a herd of truck-sized killer lizards. I jumped into my car not a moment too soon and sped away as their deadly tongues whipped my doors. Nothing like that had ever happened to me; they were like an apparition appearing from nowhere. It must have been the heat; otherwise, I would have noticed them sooner.

I turned off the highway as instructed and found myself on an unpaved, unmarked road that looked to be heading straight to nowhere. The landscape was monotonous and hypnotic. Small dirt roads crisscrossed every few miles, and in very short order I was lost in a desert labyrinth. I was hot; I was thirsty beyond belief; I was

helpless. I stopped the car on the side of the road and laid down on the seat to die.

I must have fallen asleep, because it was several hours later when I was startled by a sound. A car had passed me and was speeding off in the direction I had been headed. My only chance for survival was to follow, which I did with great difficulty as the pace was frantic. At least I was reassured to think that my quarry knew the road well to be driving it that fast. Presently, his dust cloud followed his car into what appeared to be a cactus- and stone-lined driveway, and behold! there were other cars, three or four of them, and a building, or most of one. By that I mean that, from the outside, only a few feet of structure and some windows were visible; the rest was sunken into the sand. The place resembled a large bunker camouflaged to be indistinguishable from the surrounding desert. Like somebody's secret headquarters. There were no signs to tell me otherwise, but I had the feeling that this was more than just a private home. In any case, I was in no condition to be picky about my only port in a sandstorm. Though evening approached, I was still unbearably hot, tired, and thirsty.

I advanced to the door and, as I reached to knock, it was opened by a cheerful, middle-aged woman who smiled and said, "Come in, we've been waiting for you." More than a little surprised, I allowed her to usher me into a small foyer, then down a few steps into a luminous, surprisingly cool room that had the unmistakable look of a cocktail lounge: tables, chairs, a bar, stools, people sitting on the stools, a bartender, and liquor behind him. My astonishment must have shown clearly on my face, for the woman

smiled and nodded an "It's all right" to me as she led me toward the bar. The half dozen people sitting there acknowledged my presence but otherwise paid me no special attention. They seemed intent on some activity behind the bar.

I sat down on a stool and tried to figure how to proceed in finding out where I was. No one seemed in any hurry to enlighten me, and, in truth, my apprehension seemed out of place in this room where a soothing, diffuse light was a great welcome to my sun-tired eyes, and the extraordinary natural coolness, like that of a cave, made me feel as if I had been lowered into a pool of healing water. I was, however, still desperately thirsty. I had the feeling of being so parched that I could almost not imagine anything that would quench me. I decided to start with water, and I leaned toward the bartender to ask,

"You must be thirsty," he said suddenly without looking up. "Your drink is almost ready. We have to wait another minute for the sun."

I was left leaning open-mouthed, my request for water still waiting at the station.

"Don't worry," said the man next to me quietly. "He'll explain. That's Dr. Valentine. This is his place. He'll tell you all about it. The sun is almost right. He's cooling the gin."

"Gin?" I whispered.

"Boodles, today, I think."

Gin? I thought. I hoped he wasn't mixing that for me. Though I wasn't sure what would be right for my thirst, I was convinced that gin was absolutely wrong. I thought of Calvary and the vinegar.

I peered over the bar for a look at the preparations. Sure enough, there was a tray of stemmed, conical glasses, one for each person at the bar. Each glass held a piece of lemon, and the pitcher the doctor stirred so carefully held a clear liquid and ice. I opened my mouth to protest, but he stopped stirring and spoke abruptly. "You are about to drink a jewel of the mixologist's art." He was speaking to me, though he had not looked up from his work. "Like a diamond, a clear gem with the sharpest edge of any. Witness Doctor Henry Valentine's Shadow Martini."

He lifted the tray of glasses and turned to me with a slight bow. "Crystal, very fragile, chilled in ice, anointed with twist-lemon. The olive is too salty and unpredictable. The onion was only Ambassador Gibson's trick. Lemon, especially in the desert."

He took up the pitcher and poured. "Gin, dry English. Different brands for different tastes. Gin is more of a recipe than any liquor. We like to try them all and compare. Gin, soaked and stirred slowly with cracked cubes

until the pitcher is quite cold and perspiring. Glass stirring stick only. No metal.

"And now, the mystery." With his free hand, he grabbed a bottle from the rack and carried it and the tray to a long window at the far end of the bar. The patrons stood up and followed. For lack of a better plan, I did the same.

Dr. Valentine surveyed serenely the view of the desert and the low sun. It was quite beautiful out there now. The sky was a soft mélange of colors sprayed out from wisps of clouds. The sand was a textured pale orange and red, the western hills a cool black. It seemed hard to believe that such a gentle setting had so recently battered me senseless and spawned the aching thirst that now threatened to dry the gums from around my teeth and sweep my former tongue out of my head like so much dust. And if this fellow Valentine, had had then, my next liquid would be dry English gin! At the thought, my throat contracted and for a moment refused to admit air.

"You will notice," the doctor spoke, "that we have a western exposure and a setting sun. These are essential. An eastern exposure and a rising sun will do the same, if you have the need at that time of day. It is permissible to begin up to an hour before sunset. The necessary chemistry is available then, with time left for more than one round."

"Now, the vermouth. Dry vermouth only. (The roof of my mouth cracked like shattered concrete.) And a full bottle is essential. With glasses in the left hand, vermouth in the right, we pass the bottle slowly between the sun and the gin, once, and then back, each time casting the shadow of the vermouth on the gin." He did these things quite solemnly and delicately, as if he were handling a fragile, life-saving serum. No one else moved or spoke. They watched as if it were their lives that were to be saved.

"And the drinks are ready." The small group applauded warmly and offered several calls of "Well done!" The doctor smiled and bowed dramatically, then served the drinks. As I feared, he set one on the bar in front of me. It smelled like turpentine, and I expected it would taste the same. A grove of cactus plants sprouted among my teeth. I was about to knock the drink away and leap for the ice bucket when the doctor said in a most reassuring voice, "Try it. You'll be surprised." His countenance was calm and calming. He had a wonderful baritone manner. I decided that I had nothing to lose; the drink would cure me or kill me. Either way, my problem would be solved. I raised the dripping glass,

balanced its rim on my lower lip, and sucked a long, slow draught. I will never forget the experience. Suddenly, in my dehydrated, scaly mouth there was a clear mountain stream of icy liquor gurgling and bubbling into every clogged and cracked cell, flowing in a cleansing rush over and under my tongue, chilling and watering my hot, sandy throat, cutting with crystal sharpness the hunking thirst that had seemed so impossible. Water filled my eyes; my face glowed. I had to lean on the bar for stability, so overpowering was the sensation.

With eyes closed, I pulled another long drink and wished it gently into all the backwaters of my mouth, complete with flowers, showers, and cool night-baseball. I basked in a glow of contentment and no small measure of amazement. Never had such a severe pain been so swiftly and utterly alleviated; never had a rush of well-being been so mercilessly thorough; never had I been so wrong in knowing what was good for me. I opened my eyes to see Dr. Valentine standing before me, smiling.

"There's just time for another," he said indicating the sun, which had barely touched the horizon. The glasses and the pitcher were already prepared. I was not surprised to see that everyone was included in the second round.

Again the doctor poured and walked to the west end of the bar. Twice, once forth, once back, he passed the vermouth between the sun and the gin. He served the sweating glasses and remarked as he set mine down, "They change with the sun. These should be a touch drier."

The second went more slowly than the first, but no less smoothly. Conversations among the drinkers grew active and friendly. I met all the patrons, the doctor's wife, who had greeted me at the door, and, formally, the doctor himself. The couple owned the place and lived in the attached house. The entire complex was an informal resort run for fun, not profit, by the doctor and his wife. They were people who naturally loved company, conversation, and sharing ideas on a great range of subjects.

He had been a heart surgeon in a large Eastern city. He retired early and, with his wife, began several years of world travel, which finally brought them to this desert. With local help and their own hands, they built their hacienda. The doctor explained that the mostly underground setting made it cool in the heat and warm in the cold

desert nights.

A tour revealed a house much larger than its exterior suggested. It included a large library and study, a well-equipped workshop and studio, and a modest swimming pool set in an interior court and built of locally gathered rock. For guests, only the hosts' bedroom and bath were off limits; the rest was open to free exploration and use. Daily activities included study tours of the desert, its fascinating flora, fauna, history, geology; tennis on a shaded court; wonderful slide shows of the Valentines' world travels; work and instruction in a variety of arts and crafts; exploration of the fine library collection; and, of course, the sunset ritual of the Shadow Martini, which, I learned, were often made outdoors and followed by barbecue.

My accidental first (though not my last) visit at the Casa Valentine became an enlightening three-day vacation. When at last I left, my car had its air conditioning back. Dr. Valentine had fixed it. He was, after all, the mechanic I had been instructed to find.

Now, as you must realize, Casa Valentine is not a Desert Hilton. Though it is a wonderful place to spend a few days or a week, especially in the winter, though the hosts and activities are marvelous and unique, and the prices ridiculously low (just enough to cover the Valentines' expenses), it is not for everyone. That is, there is room for only a few guests at a time. So Dr. Valentine has written a riddle instead of a brochure. Anyone willing to spend the time to unravel the riddle is welcome at Casa Valentine. It goes like this:

Between two highways that add to fifty,
Between a river and the sea,
Through the eye of a needle
looking west
Is where the Valentines will be.

There's Chubbuck and Archer if you come by train,
You'll never reach us by air,
There's plenty of road if you travel by car,
Though the pavement gets sparse out there.

To the south, there's iron and a tree from the Bible,
To the west, nearly thirty more trees,
To the north, a fleet all run aground,
To the east, old women we see.

Twenty miles south of Skeleton Stands the subject of this riddle,
Dry lake to one side, hills to the other,
There you'll be smack in the middle.

A LONG PAUSE FOR STATION IDENTIFICATION

(continued from page 9)

Kaufman met the telecommunications giant eight months after he had joined Azcarra's empty, and the encounter dazzled him. Among his adventures with Azcarra, one anecdote Kaufman has widely recounted relates to that first visit. After being wine and dined lavishly for days (with no mention of business), Azcarra turned to Kaufman and his wife as one point and asked if they'd ever visited Acapulco. Less than a half hour after answering no, they found themselves heading for the resort in a chartered plane. Only ten days later did Azcarra broach the subject of business — and then only briefly. Today a portrait of Azcarra (who died seven years ago) hangs in Bay City's conference room; even the picture conveys nobility and power. Kaufman's characterization of Azcarra is simple. "He was a man among men."

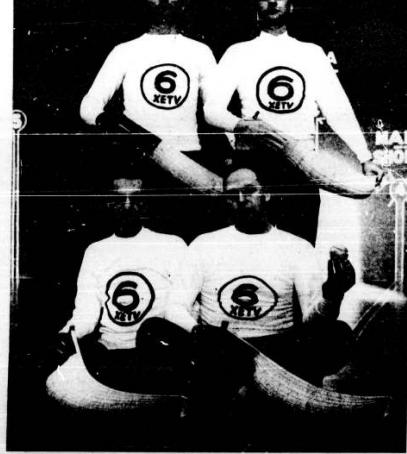
Whether or not Azcarra's puissance bent any Mexican broadcasting rules for XETV, one thing is clear: the station has gone out of its way to respect American broadcasting dictates. "The United States and its Federal Communications Commission has no authority whatever over the operation of XETV," Kaufman points out in his written replies. Instead, the Mexican Ministry of Telecommunications controls communications within that country, and while regulation in the two countries is similar, Kaufman adds that "because of its position on the border, serving audiences in the United States as well as Mexico, XETV has voluntarily complied" with rules that American stations must follow but which aren't strictly required of Mexican stations.

Kaufman writes. "For example, it is lawful to advertise hard liquor products on Mexican broadcasting stations. XETV has never done so because it realized that such advertising is not acceptable within the United States." The station has generally complied with American programming standards, he continues. "By the same token, we think that it is to our best interest not to exploit our position, for example, by selling advertising time to political candidates without making time available on equal terms to their opponents (the provisions of the FCC's Fairness Doctrine requirement). To do so would be to antagonize our audience on either side of the border."

Certainly the last thing the station needed in the late Fifties and early Sixties was to antagonize any potential customers on this side of the border. "We chose to operate in the same manner that the American stations operate in order to be competitive," asserts Ted Millan, who served as Channel 6's advertising sales director from 1960 to 1974. "We had to assure our advertisers we were of the first leather. We had to fight like a son of a bitch to get there. Our integrity was on the line. We had to work harder than anyone else."

Today Millan runs his own ad agency. He's a boisterous, flamboyant man who parted with Channel 6 on a bitter note, but wouldn't discuss his relationship with the station. "The perceived awareness that Six was vulnerable to an American flag station" marked KCST's 1965 advent. Shushan (who then owned KPRI radio) and Shushan, confirms that he and his partners from the outset looked forward lucratively to capturing Channel 6's ABC affiliation.

Shushan then then owned KPRI radio and today works for KSDO and KEEL radio stations. Channel 6 with Atlas Films owner Charles Brown and Paul Corrier. Kaufman says the station was single out for the "Charlie's Angels" and everything else. Suddenly it's emptysville. You've got an awful lot of guts to fill. It ran in easy. It was just the attitude of the time. It was North American arrogance. "So he



says the sales force compensated by trying that much harder to overcome the doubts. "We had to be in order to survive."

He tells, for example, how SDG&E then was sponsoring the weather five days a week on both channels 8 and 10, but wouldn't design to buy any spot ads on XETV. So Millan did a study which proved that advertising five days a week was inefficient the found that Monday, Wednesday, and Friday ads reached eighty-five percent of the TV audience there, and he called a meeting with SDG&E and its account executive, to accuse the latter of mishandling the utility's advertising funds. Millan boasts that not long after that encounter, SDG&E stopped the five-day-a-week buying. Soon after that, it started running spot ads on Channel 6.

Millan says the other major headache suffered by Six in those days was that — despite the 100,000-watt VHF transmission beamed from Tijuana directly at San Diego — many San Diegos had trouble receiving the station in the early Sixties. "The problem was that most people had their antennas oriented to the north and east, but they were used to receiving KFBM and KOGO." The solution was simple: to add a "one-bay," an extra rod which facilitated reception of the Tijuana transmission.

Millan says that he urged Kaufman to advertise that advice widely, but the general manager resisted doing so. So instead, the station quietly sent out technicians to callers who complained about the poor reception. "You have no idea the money we spent," Millan says. "It took the station a long time to tell people they were getting a signal from the backside." But as new residents swelled San Diego and ABC grew more popular, the problem gradually eased.

Just as it receded, however, a far graver threat was looming in the gestation and birth of UHF Channel 39, an event which Millan recalls with some sadness. He says, "The perceived awareness that Six was vulnerable to an American flag station" marked KCST's 1965 advent.

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Shushan recalls. Most antennas required a thirty- to forty-dollar UHF converter to receive the ultra-high frequencies, and "there just weren't enough viewers," Shushan says. The trio lost money "hand over fist" for about a year, then sold their electronic offspring to a Texas outfit named Bass Communications. Bass kept the San Diego UHF station dormant for a few years, recommenced programming in 1968, then a year later leveled the big artillery challenge to the permission the FCC had routinely granted ABC for thirteen years to beam its package of shows to Tijuana.

The battle was a long and arduous one. On the one side were not only Channel 39 (which claimed that it had lost \$650,000 in 1968) but also the cable TV stations, Mission Cable and Pacific Video. Essentially, they charged that Channel 6's local programming was defective, and that by allowing ABC to sell its products to the ABC and Channel 6 fought back with vigor. Says Millan, "We went at it tooth and nail. We thought we were operating in the public interest and convenience, and if the commission's decision was to be based on merit (and we thought it would be) we were very optimistic."

Kaufman argued that since pockets of San Diego couldn't receive the UHF transmission at all, XETV's loss of the affiliation would rob more than 26,000 San Diegos of the ability to get ABC programs. But after a few initial victories, the final decision went against ABC and Channel 6. In the spring and summer of 1973, ABC reluctantly started sending its shows to the Channel 39 transmitter on Mt. San Miguel in San Diego.

Today Van Deerlin looks back on that decision and judges flatly. "It was an example of the regulatory apparatus of our government caving in to commercial interests," Bill Fox, now the general manager for Channel 39, declined to be interviewed about his station's long-standing feud with Six. At the Bay City offices in San Diego, the ruling came as a shock, according to Millan (then still Channel 6's sales manager). "If you had all the best columnists in the world and one day they all quit, how would you feel? Take a network from the station; rip the guts from it! There goes 'Charlie's Angels' and everything else. Suddenly it's emptysville. You've got an awful lot of guts to fill. It ran in easy. It was very, very tough." Yet even that bleak hour, Millan says, "I felt the station

could really succeed in the market. We'd endured an awful lot. We'd annihilated as a team, we were mature enough. I really thought we could handle things." Indeed, independent status even offered a number of advantages, which Millan and Kaufman quickly began to appreciate.

The main one is that independent television stations possess more of the thing that actually brings in the money: air time which can be sold to advertisers. Of course, all broadcasters live with the same twenty-four hours, but affiliated stations (like channels 8, 10, and 39) sell a big chunk of their time to their respective networks, usually the hours from 7:00 a.m. to 3:00 p.m. and the evening slots from 8:00 to 11:00. The networks in turn fill that time with programs and national commercials mostly beamed out of New York, leaving the affiliates usually just the few minutes on the hours and half hours to sell to local and regional advertisers. Naturally, the cost of commercials usually relates directly to the ratings generated by the surrounding programs, so commercials on network shows, which draw the biggest audiences, cost more. In contrast, an independent station must buy programming material to fill all its time, but also receives all the commercial profits. The canny independent broadcaster juggles the cost of the shows he must buy against their potential for luring viewers — and they don't have to top the ratings. Says one local TV ad salesman, "The general rule in town is that if you give a salesman anything more than a 'five' [meaning commercial time on a show which attracts five percent of the county's television watchers], he can sell it." And again, the independent has more to sell.

In the six years since it lost the ABC affiliation, Kaufman has proven himself a master of that juggling, today commanding about nine percent of the total market share. The lure he's tossed into the airwaves have generally been the independent standard fare: heavy doses of children's programming, syndicated news, sports (for seven years the station was the only one interested in broadcasting the Padres games), and that oldest stock in trade, movies.

"Prime time" for all independents has always been the late afternoon/early evening hours from three to eight, the period when most affiliated stations don't carry network programming. In a real sense, all stations are independents during those hours, and they compete on equal ground.

"Generally, from five to eight is the big battle, with everyone counterprogramming everyone else," says Chuck Dunning, Six's marketing director. It's a ground where Six has fought particularly successfully. In January, for example, Six attracted an average of fourteen percent of the local viewing audience between the hours of 6:00 p.m. and 7:30 p.m., compared to only fifteen percent for Channel 39, twenty-six percent for Channel 10, and twenty-eight percent for Channel 8. The record for Six's recent first o'clock offering, "Leave It To Beaver" and "Gilligan's Island" has been even more eye-opening. To compete against the two old programs, Channel 39 aired a "Chico and the Man" and "Rhoda" combination, and when that bombed, it substituted "Mary Tyler Moore" and "Bob Newhart" reruns. Beaver and Gilligan

cllobbered them, too, and now Channel 39 has thrown "Starky and Hoot" into the syndicated programs it has pulled off the air, and a relatively new show like "Rhoda" can cast a breathtaking figure. In contrast, an ancient product like Beaver probably costs a few hundred a week.

Yet Kaufman sits there with his little "Beaver" and his little "Gilligan" and he does nothing but generate numbers. "One Channel 6 insider said simply: 'The question just how profitable those numbers have been is one that can only be answered broadly. Bay City is a closely held corporation, which releases no earnings figures and need not report anything to the FCC. But Millan (the former sales manager) points out that the communications industry as a whole has been in a "demand market." "People are making incredible profits, incredible."

(continued on page 13)

ELEANOR WIDMER

The Restaurant: Café Europa
The Location: 1733 South Hill, Ocean-side (433-5811)
Type of Food: Continental
Price Range: \$6.95 to \$17.00 for dinner
Hours: Closed Monday. Open Tuesday through Sunday. Lunch, 11:30 a.m. to 2:00 p.m.; dinner, 6:00 p.m. to approximately 9:00 p.m., except Sunday, when dinner starts at 5:00 p.m.

States of anxiety or aggression are readily perceived in most forms of art. You don't have to be an art specialist to understand the slashing black lines in the canvases of Franz Kline, or the pain portrayed in Picasso's women, some with tritofructed faces. Actors and actresses on the stage beat their breasts, shout, and are vile toward another in their attempts to mirror life. The modern dance movement, particularly the pioneering work of Martha Graham, wedded dance to states of inner disharmony.

Of course, all this has been discussed and argued thoroughly among critics and aficionados. But there are few studies, scientific or otherwise, that deal with the effects of discord on cooking. I was raised to believe, for example, that if a cook sated the food too much, it was a sure sign of the agony of love. I confess I never quite figured out that one, because oversalting could just as easily be a result of absent-mindedness. In any event, I have ruined many a meal with too much salt, though love is not to blame (the remedy is to add a raw potato to the food to absorb the salt), and I have burned many a meal when I was distracted. In everyday life, we can rationalize these mishaps by pointing to some external force — the oven was too hot or too cold, the top of the spice jar just happened to fly off, et cetera. I suffer indignantly when I produce a kitchen disaster because I always ask myself why or how I could have been so aggressive. If you accept the theory that food is a gift of love, then to deny yourself or the people you are cooking for a decent meal by making gross mistakes could appear to be a denial of love.

The cooking standards I apply to myself I also use in dining out. When I am handed a greasy mess, or soups that contain unidentified flying objects, or gravies so salty that food could be pickled in them, I wonder what's happening in the chef's personal life to account for it. Everyone is entitled to a slip of the wrist once in a while, but for a good cook to fall from grace with consistency tells a different psychological tale.

Last year, when I visited The Bungalow in Ocean Beach, the dinner my friend and I purchased was an astonishing — we were treated to a litany of transgressions, from too much salt to a burned cake. My friend was very embarrassed by the meal; nevertheless, he re-

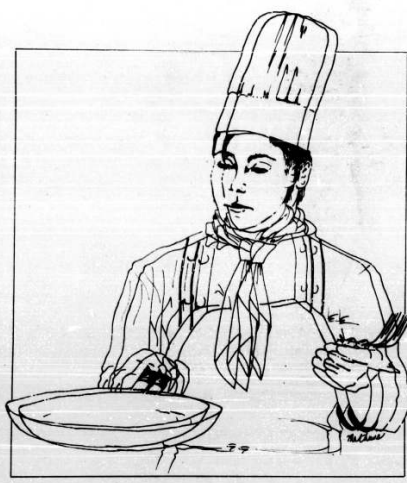


Illustration by Elizabeth Wetmore

strained me from complaining. When I turned over the scorched and inedible bottom of the cake, my friend dropped his napkin over it and quickly asked for the check.

The chef and partner of The Bungalow has now left that establishment and has opened a new restaurant in Oceanside, Café Europa. When I discreetly asked why Siegfried Heil had quit The Bungalow, his sister replied that he had not been getting along with his partner, a not uncommon situation among business associates, but one which was reflected in the haphazard cooking. (I plan to return to The Bungalow sometime soon to sample the work of the new chef, who, I hope, is less anxious than his predecessor.) I am pleased to say that Siegfried is doing good cooking again in the new restaurant he runs with the aid of his sister.

The Café Europa is still in the process of being remodeled. At present, you enter through the bar and are led to a rather formal European-style room whose high walls are covered with oil paintings, and the tables are decorated with white cloths, and the large chairs are black leather, which adds to the sense of formality. The service is attentive and knowledgeable — I was

particularly impressed with the young bus-boy, who could identify the ingredients of every dessert on the dessert tray. To start at the beginning, however, the entrées range in price from \$6.95 (one item only at that price) to \$11.95. Fish, chicken, and chicken are all under eleven dollars, while the beef and veal are close to twelve. Although my friend and I each had an appetizer, these items and their prices are not listed on the menu, they are recited by the waiter. The ones we had were \$3.95 each. My friend had mushrooms stuffed with oysters in a very buttery sauce, and I had the pâté. The stuffed mushrooms were treated as if they were escargots and were, in fact, served from an escargot dish, making them a bit too buttery. But I must admit the first-rate pâté. Not only was it expertly prepared, it was of sufficient size that one order would do handsily for a party of four.

All entrées include soup or salad. If you are especially hungry, opt for the soup. My friend and I shared a most pleasant and smooth homemade tomato soup, and while the salad with Dijon mustard was good, in this case the soup was more interesting. Unlike some restaurants which serve a small bowl, the soup came in a large soup plate.

Restaurants

With a Grain of Salt

We were virtually full after the appetizer, the soup, and the salad, but we pressed on to the entrees. My friend had fresh salmon with a light hollandaise sauce and I had the veal du jour, which was stuffed with Swiss cheese (\$11.95 and \$11.50 respectively). Both of these entrees arrive with a wide variety of vegetables and rice.

I have a colleague who always refuses to go with me to Continental restaurants because, he protests, "You get a little rossette of potatoes and three carrots and four peas." Well, such is not the case at Café Europa. In addition to the rice, there were carrots, red cabbage, spinach, a large wedge of scalloped potatoes, and one lone asparagus on my plate; my companion did not receive either the potatoes or the asparagus. The red cabbage was not the best choice for his salmon; the asparagus would have been better. Whether this and the absence of potatoes were an oversight or design, we could not determine.

Of the two entrees, the salmon was best — straightforward, plentiful in size, and of proper consistency. By comparison, my meal was chewy, a bit tough. When I later sampled the leftovers in my own kitchen, I determined that the veal had not been pounded well enough. And though it was tasty, it was redundant of bacon, which robbed the veal of its delicate natural flavor.

Actually, I would recommend the half baked chicken (\$6.95) or the chicken breast stuffed with cheese, ham, and asparagus, which is similar to the veal preparation and approximately four dollars cheaper (\$7.75). It seems to me that if you had no appetizer and tried either of these chicken dinners — with all of these vegetables and the soup or salad — you would have a bargain indeed. Two duck dishes are also offered, as well as beef in puff pastry, but these are in the twelve-dollar range. With wine and dessert, the bill already begins to escalate into the twenty-dollar bracket, and that's a bit much in conjunction with the gas needed to get to Oceanside.

My friend and I each had a dessert, a luxury because one of them would have done nicely for two. My escort sampled the profiteroles, little balls of choux pastry stuffed with ice cream and topped with chocolate sauce (\$2.00), and I had the hazelnut torte (\$1.75), which I recommend. There's a whole trayful of desserts from which to choose, all prepared on the premises. Edeltraut Schuster, the sister of Siegfried, does the baking.

Café Europa provides a competent meal in a resalut atmosphere that is conducive to conversation. The service is excellent and the personnel are knowledgeable and concerned. The portions are large, the cuisine is good, and the less expensive entrees make for a fine value. Siegfried does an honest job, and if you won't be melting in your chair over the preparation, neither will you feel regret at having made the trip.

Here's what people are saying about La Casa Blanca Mexican Restaurants:



Turkey at the Beach

Effendi International Cuisine
483-2008
Dinner 5pm-11pm
Fri. & Sat. 11pm-1am
Sundays, Holidays, & Special Events
Phone for Reservations

Complimentary baklava or Turkish coffee provided with dinner (with this ad)
Banquet & Catering Service available
Belly Dancers Fri.-Sat.-Sun. nights
2748 Mission Blvd.
Downtown San Diego (at the corner of La Jolla Village)
Free Parking in back of Sam's Market
Please Call for Reservations

CASA DE LA PALOMA

Authentic Gourmet Mexican Cuisine
To help celebrate the opening of our new lounge bring in this coupon and we'll treat you to one Free Dinner

when another of equal or greater value is purchased.
Good Sun.-Thurs. Closed Mondays
Expires June 5, 1980
719 East Bradley Ave. in El Cajon
Call us for easy directions • 448-7072

The Books Were Better



The Tin Drum

STEVE ESMEDINA

Volker Schlöndorff's version of Gunter Grass's *The Tin Drum* and James Ivory's version of *The Europeans* have at least one thing in common: they are, in a sense, near perfect examples of how not to transfer literature to the screen. Both films are scrupulously faithful to their sources; admirers of Grass and James certainly have no reason to carp about vulgarization or butchering, the two most frequent insults heaped upon book-to-movie attempts. Additions to and deletions from the texts were probably done in the interest of saving time (Schlöndorff omits the entire postwar section; Ivory deletes James's opening scene in a Boston hotel). But nothing is really lost by the excisions. It is as if, during the production of these films, the authors (or in James's case, the author's ghost) remained on the sets, whispering, "Remain faithful at all times." Except for minor variations and subtractions, they are the motion picture equivalents of Cliff's Notes summaries. In the end, though, Schlöndorff and Ivory have turned out movies that are merely illustrative; they are replete with lavish images, but barren of ideas or insight. The films lack verve, inspiration, and ulti-

mately, purpose.

Grass's *The Tin Drum* is a thick, bawdy, serpentine fable about decadence in Germany before, during, and immediately after the Nazi regime. Today, the prospect of writing anything startling, revelatory, or fresh about Germany under fascism is unlikely, and when Grass's book was published in 1959, all of the terrors it evoked already had been exhaustively documented. But it was then and remains controversial, not because of what Grass has to say, but because of the way he says it. His mordant, perverse sense of the grotesque is constantly fascinating. His principal character is an otherworldly child named Oskar, who is born fully conscious of the world around him and who, at the age of three, becomes so disenchanted with the world that he decides he will remain a child. Oskar is the perfect vehicle for Grass to dispense his bizarre notions on an increasingly bizarre society in which irrational behavior is the rule and not the exception. The book has the unsettling logic of a recurring nightmare.

Although Schlöndorff's film abounds with perversity and grotesqueries, it leaves out the mordancy, the unique perceptions; it never quite coalesces into a coherent allegory. The main problem is in the characterization of Oskar. David Bennett,

the goggle-eyed little fellow chosen to play the part, has as eerie and mesmerizing a glare as the children in *Village of the Damned*, and from a physical standpoint, he is perfectly cast. But we never get the feeling there is anything special about him, because everyone treats him as nothing more than an odd kid. On his third birthday he spies his mother playing footsy with his uncle while his father sits by, obviously drunk. Oskar concludes that if adults act so foolishly, so childishly, then what is the point of growing up at all? He tries to commit suicide by jumping off a flight of stairs. When that doesn't work, he decides instead that he will remain three years old forever. But this supernatural resolve to arrest his growth comes across as mere peticulation.

From this point on, he wanders throughout the picture banging away at a red drum. Why he is so attached to it is never adequately explained (the first thing his mother says when he is born is, "When he is three, he shall have a tin drum"), but it has obvious metaphorical significance — his playing becomes frantic immediately before a crisis. For example, he is able to disrupt a Nazi rally in the park by beating loudly enough that the assembled band switches from a martial anthem to a lilting version of "The Blue Danube." Also, when disaster strikes or when someone tries to take away his drum, he screams at such a high pitch that he shatters glass. This quirk, too, is never made comprehensible; those surrounding him respond so casually that one would think Oskar was no more than a spoiled brat given to temper tantrums.

Even though Schlöndorff reduces much of the novel's complexities to the level of a tawdry soap opera, there remains a potentially provocative premise: Since these people have allowed their base impulses (excess drinking, indiscriminate sex) to overtake their lives, they have lost sight of how ignorance and hedonism are slowly leading them to disaster. But since Oskar is denied the active voice, not to mention the wit, he has in the novel, it appears as though he is more concerned with the rampant beat hopping and beer guzzling than he is with his nation's mad plunge into evil. He only gets upset when someone touches his drum, or when his papa is drunk and his mama steals away for a rendezvous with his uncle, or when he catches his stepmother having sex with his infuriated papa. Even death doesn't faze him much. When his mother is gunned down, he says of her, "I lost my mama, who ate too much fish" (previously, she was seen devouring pickled herring to stave for her unfaithfulness).

In the novel, this is all disturbing and incongruously funny because Oskar's commentary keeps us aware of how unimportant these events really are. But even though the same things happen in the film, and Oskar is always present to observe them, he never seems anything more than a stooge who makes a lot of noise whenever he is perturbed.

Schlöndorff succeeds diligently, though generally without success, to capture the hallucinatory tone of Grass's book.

Perhaps someone less literal-minded, with more of a surrealist's flair (John Boorman and Roman Polanski come to mind), would have been better equipped to interpret this maddening work. Schlöndorff's idea of visualizing disorder is to speed up the frames, in the style of early silent films, or to swirl the camera around and around. His busy, fuzzy images, although nicely shot in glum, dark blues and grays by Igor Luther, never capture the appropriate tone. All sense of outrage, agony, and recklessness has been lost in the translation. Schlöndorff may deserve credit for undertaking such a difficult, mammoth project (it runs more than two and a half hours), but that is faint praise.

Why James Ivory decided to adapt *The Europeans* is completely baffling. Henry James's original story is an agreeable but slight comic piece about a pair of gold-digging European siblings, displaced petty nobles who come to America in hopes of sponging off their rich Bostonian relatives. Felix, an only-wedded posing as a misanthropic painter, sets his sights on cousin Gertrude, the frustrated daughter of a pompous clergyman who wishes she would marry Mr. Brandt, a younger but equally pompous clergyman. Eugenia, a fickle baroness, flirts with wealthy second cousin Robert, who is hopelessly devoted to his ailing mother and teen-age sister.

Meanwhile, Gertrude's sister, Charlotte, pines away in silence for Mr. Brandt. Eventually Felix and Gertrude convince Mr. Brandt and Charlotte that they are made for each other, freeing the former two to marry, and Eugenia decides that if Robert is too much of a mama's boy to muster up the courage to propose marriage, she might as well return to Europe.

There doesn't seem to be much dramatic potential in this outline, does there? James's comedy of manners makes for enjoyable, light reading, but Ivory's rendition is a languid costume drama, the sort of stiff, inflexible production that hastened the demise of the American Film Theatre and that makes Masterpiece Theatre so devastatingly dull. Eugenia's unrequited affair with Robert is enlivened only by her attempts to goad him into declaring his love for her by feigning interest in his young cousin. In between the many courtship scenes, we get party and dinner conversation in which the Americans question the motives and morality of the Europeans, and the Europeans enjoy chuckles while commenting on the peculiarities of American social intercourse. And this is the extent of the conflict. It is the sort of material that inspires anecdotes, not feature-length films. Though the scenery is lovely, the dialogue, because it is lifted verbatim from James (not always placed in sequence, however), is eloquent; and the acting of Lee Remick, Tim Woodward, and Lisa Eilrich is good; the movie is drab and stodgy. Ivory has always been interested in cultural clashes (*Swing*, *The Wild Party*, and *Rosenthal*), but that doesn't justify his sluggish handling of it. Beyond the pastiche elegance of the landscape, the striking decor, the impeccable cut of clothes, there just isn't much to *The Europeans*.

A LONG PAUSE FOR STATION IDENTIFICATION

(continued from page 12)

Against that backdrop, industry sources add that San Diego has had no better outlet for a television ad salesman than Channel 6. One such source elaborates that the three affiliate stations each have from seven to ten sales people, and "there's probably three or four total who make more than \$50,000. At Six there are only five salesmen and they all make more than that, some much more."

Of course, the kind of shows they're selling — the Beavers and the Gilligans — open the Mexican independent to the kind of criticism usually leveled at the networks; namely, that XETV panders to the basest programming desires. Although Van Derlin isn't quite that harsh, he does say of his esteemed friend Kaufman, "He'd be the first to recognize that no one ever went bankrupt underestimating the intelligence level of the American people. He's always programmed for that common denominator. He's a very fast guy to recognize a buck and to recognize ways of saving money. . . . He's not the kind of person who would waste a minute trying to upgrade the level of programming."

Kaufman's written reply to my query about this was stiff. "The consistently large audiences which regularly watch XETV suggest that such programming provides a valuable and accepted service to the public," he declared. His station manager, Marty Colby, offers a far more spirited defense, however. A suave, smooth-talking seven-year veteran of Channel 6, Colby admits that the independent tradition was built on sit-com reruns, but he contends independents can, or are on the verge of becoming television's "creative leaders." "I don't think the American people want their time wasted with trivia any more. I think the days of 'Lavender and Shirley' are the dead past. I think people want to be treated with a higher degree of intellectual respect," he preaches. Colby's alternative is movies. "The American public is willing to pay a great deal of money to be entertained by feature films," he says. Recognizing that, he says Channel 6 now is undergoing conversion to "more and more of a movie channel."

To get better films, one venture Colby proudly points to is something called "Operation Prime Time." It's a four-year-old attempt to create an alternative to the networks as a source of additional prime-time programming. Channel 6 was one of thirty-two networks and independent stations to inaugurate the consortium, whose members aired the first miniseries ("Testimony of Two Men") in May of 1977. This year 118 stations helped fund nine different offerings: three miniseries (including Harold Robbins' "The Dream Merchants") and six other specials, which range from dramas to a pop music "extravaganza" to a children's Christmas special. Another of Colby's babies has been Channel 6's reduction of the number of commercial interruptions of movies to three per film (compared to an average of eight interruptions of network movies), an innovation XETV plunged into last October 19. So far results of that experiment have been mixed (although Colby claims the station got 640 letters of appreciation on October 20). But Colby vowed to me in early March, "This is an investment that the station is prepared to make for a year. At the end of the year I'm convinced that XETV will be the most popular TV station in the marketplace."

That March morning, Colby expressed to me confidence in another of the station's programming experiments. When I asked about the place of Channel 6's faltering news show, he replied, "I think there's a real need for a ten o'clock news show. But

once again we find this is a long-term investment." Three weeks later the news was canceled. As provocative as that abrupt policy change is the insight into the station the ill-fated show provided. It was a fluke, a major, live, local programming effort at a place which for years had tried no more complicated live broadcasts than the Padres games.

The idea for the news show was hatched about four years ago. Inside sources contend it was never an idea Kaufman liked. "Colby pushed him into it," one told me. "Kaufman saw more profit in running the Benny Hill or whatever else was available at that time." However, if Kaufman wasn't wild about offering news, he certainly gave it his blessing, insists Bob Richards, the local ad man who sold the program concept to the station. "It wouldn't have happened without Kaufman's support," he says.

Richards' first idea was a simple, if offbeat, one. He proposed to serve Bay City as an independent contractor, taking full responsibility for producing the program. At first it was to consist of three-and-a-half-minute news updates to be broadcast twice nightly, between nine and ten, from the Tijuana studios. Richards hired Lou Waters, a former Channel 39 anchorman, who premiered the "Up To Dates" in the fall of 1976. Less than a year later Waters took a broadcasting job in Arizona, so Richards replaced him with Ron Fortner (who, ironically, had replaced Waters as anchorman at Thirty-nine, and like Waters, had gotten fired there.)

When Fortner took the job, he saw it as his last hurrah, a blessed chance to escape the notorious transience of the news anchorman, which had cycled him through a half dozen cities in a dozen years. He saw it as a chance to settle down at last. But Richards fired Fortner last October, and today Fortner is a man bereft of broadcasting bridges in this city. That's one reason he agreed to talk frankly about his Channel 6 news experience. He's a consummate talker. Words — elegant words, apt words — roll out of him in perfect sentences with vigor and cadence. He says he's not bitter toward XETV, but many of his words are angry ones.

His early memories of the Tijuana news work echo Lionel Van Derlin's early romance with journalism at the top of Mt. San Antonio. Fortner capably stretched his three-and-a-half-minute segments into variable spots of five, ten, fifteen, even twenty minutes. After nine months, by July of 1978, the operation finally expanded to a full half hour. Handling that was Fortner and one reporter named Jim Harrison. Their initial enterprise enjoyed a relationship with the other San Diego news teams which Fortner says was clearly estranged. "They really ignored us. We were a pimple on the backside of broadcasting in San Diego. We were an electronic headline service. And here I was doing my prance and ploring for the day when this lowly babe would rise up and smite Goliath in the promised land. Every evening Fortner would monitor the San Diego stations' evening newscasts, then head south to the border, listening to KSDO news radio along the way. On the Tijuana mountaintop, he would review the KPDI wire, the station's one news contact with the outside world. Then he would put to paper his never-ending stream of beautiful words.

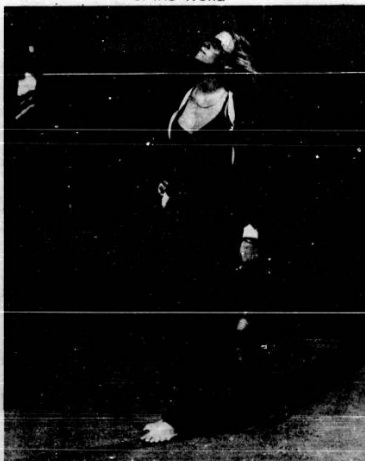
Today that Tijuana facility where Fortner toiled has changed dramatically from the days of Van Derlin. The single cramped room has expanded to a jumbled complex of buildings; some house Tijuana's Channel 12, which broadcasts exclusively in Spanish. Numerous transmitting towers now bristle from the hilltop like a metallic forest. But Fortner describes working in quarters little less primitive than those who served the 1953 newscast. The anchorman occupied a tiny old announcer's booth half consumed by record cabinets. The news show shared with the station manager a single San Diego phone line, which the journalists were under strict orders not to use before 5:00 p.m. "It was the most ill-equipped expedition since Scott went to the pole," Fortner says today.

Four months into the start of the half-

(continued on page 18)

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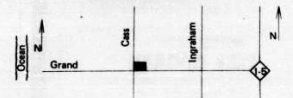
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City Lights

(continued from page 3)

project. "I think Trimble's going to have to be more realistic in terms of the time between plan approval and action," said Reawin. Maury Clark, owner of San Diego Metal Spray (which is scheduled for condemnation by the CCDC for redevelopment) and a foe of Trimble, says, "Trimble deliberately underestimates the costs of the projects so they'll look good at first, but then he has to seek delays to get more money." Clark gave as an example the increased design fees for the convention center mentioned above. "The real culprit," he insists, "is poor initial planning."

Probably the most off-beat complaint about Trimble, past and present, has been his lack of desire to work closely with local property owners. Architect Paul Thorky, whose Old Columbia Square building at Columbia and C streets was narrowly saved from the CCDC wrecking ball last year, says the redevelopment bureaucracy has never been sensitive to him. "I don't think

the feelings of the downtown property owners have been taken into consideration," Thorky said last week. "They make me feel as if they're one group and I'm another, as if they've had to cope with me rather than work with me." But a city hall source said that sort of reaction is to be expected. "Gerry has a real balancing act to handle," he said. "First he has to please the board, and then the council. He has a number of delicate financial mechanisms to deal with, and that's a tough job. In the process, he doesn't always endear himself to everybody."

Trimble has done a good job of keeping himself as much out of the public eye as is possible for someone in his position to do. His brusque manner and his loyal staff have served solid protection against the barrage of complaints directed his way. It remains whether the next three years will elicit as much criticism as the last, but in all likelihood it will. As for Trimble, he says he doesn't especially care. "If someone is going to criticize me," he says, "there's nothing I can do about it, is there?"

—Mark Orvill

Letters

(continued from page 4)

Pain In The Bottle

As for the author of "Two Chairs" wondering whether other people have experienced the kind of pain he wrote about, I believe almost everyone has that kind of pain bottled up in their mind-body. Most people, however, find it too painful to acknowledge. Perhaps the survival of the species depends on more people doing something in which most of us pass our lives.

And while psychotherapy is not *The Answer*, the article provided a well-expressed, educational service by illustrating the heightened awareness that can be gained from the psychotherapeutic process. Randy Berkman, Ph.D., Ocean Beach.

St. John Of The Festival

I was surprised to find out via the Reader ("City Lights," May 18) that the Fourteenth San Diego Folk Festival was a "rip." I attended concerts and workshops from Wednesday until Sunday

afternoon and really thought I was having a great time. There were lots of other people there, too, who really seemed to be enjoying themselves. But according to Mark Orvill, we were all missing Orvill mentioned all the big name performers who weren't there, but gave a word about all the fine musicians and performers who were there. That makes me wonder if Orvill was there. Maybe he only thought he was there. Lots of activities were happening in San Diego that weekend. Maybe he was really somewhere else and got confused.

I'm confused by Russ Wright's statement about the lack of readiness and drinking. I did not realize these were essential ingredients for a folk festival. I thought you needed folks and music. There was plenty of music. The performers, in spite of their "little names," fiddled, strummed, sang, danced, told stories, entertained wonderfully. They were interesting, warm, friendly, generous, and abundantly talented. They seemed to be enjoying their audience and each other, or else they were pretending awfully well.

My family has a great time every year at the festival and this year was no exception. There was definitely a drop in attendance. I wonder how many people have any idea what is happening on the campus of San Diego State

University every April. It's an opportunity to sample a variety of music, see and hear performers from other parts of the country and other countries, and participate in their music via concerts and workshops. It's a great way to meet some of the local musicians, too, and find out what kind of music is available right here in San Diego.

The festival does not get much advance publicity. As Lou Curtis explained, he is on a tight budget. What mystifies me is how diligently this event is ignored by our local music critics. How disappointing that the article in the Reader contained only negative information about it and nothing about the substance the music.

Folk music belongs to all of us. It is the music we make for ourselves about ourselves. It is rich, lively, passionate, funny, angry, romantic, and hopeful. It bridges the distance between generations and cultures. It retells historical events and illuminates the past. It celebrates our heritage and makes us feel close to each other. It refreshes the mind and the spirit. If you happen to be in San Diego next April, check out the Fifteenth San Diego Folk Festival. It could be the nicest thing you do all spring.

Pat St. John
Pacific Beach

The Ensemble



Linda Zwick, Terry Brengle, Laura Rankin, Rosina Widdowson-Reynolds, Helen Marquardt

JONATHAN SAVILLE

In Marcel Proust's novel *Remembrance of Things Past*, the central character's grandmother is a person of great kindness and tact who always manages to say something nice, no matter what the circumstances. On one occasion, they meet an extremely ugly little girl, and the hero wonders what positive remark Grandma can possibly think of this time—but when she says to the girl, "How beautiful your hair is!" her grandson recognizes that the child's hair is indeed lovely, and that all that was needed to see the loveliness was a sympathetic eye.

I have a most sympathetic eye for the Women's Theatre Ensemble, but for the life of me I cannot think of one good thing to say about *Taken in Marriage*, the Thomas Babe play with which this admirable group initiated their residence in the new Gaslamp Quarter Theatre downtown. A play is made up of many elements—action, plot, character, atmosphere, style, ideas—and even if no more than one of these components is realized with truth and energy, that one may suffice to make the work a success. In the present case, the playwright has failed in every category—a fact that could not be obliterated on opening night by all the excitement the audience was justifiably feeling at the newness of the theater.

Taken in Marriage shows us five women at a wedding rehearsal, chatting, smoking, and drinking, while they wait for the men to show up. In an old-fashioned, action-packed romantic tale, a pair of lovers in this situation would be bound to be abducted by pirates or separated by an earthquake or accused of being brother and sister. But there are no pirates or earthquakes in New Hampshire, and the accidental substitution of babies is not something that happens very often nowadays. Consequently, the action these women engage in never rises above the level of lighting a cigarette or filling a glass—not the most very interesting of events. As to plot—the organized sequence of events that creates tension and leads to a resolution—it, too, is given short shrift; during the intermission I be-

came aware that there was not a single thread of story introduced in the first act that required tying up in the second, and that, as a motive force to get me to go back into the theater, curiosity about how things would turn out had a voltage of zero. The only suggestion of a plot in this play is the concealment and then revelation of a couple of secrets; that the sister of the bride-to-be has been sleeping with her sibling's fiancé, and that their aunt is a lesbian. Discoveries of this sort are about as titillating as the messages inside fortune cookies, and in any case Mr. Babe telegraphs them so long in advance that by the time they are explicitly unveiled, the audience has been whispering about them for forty minutes.

The characterization of the lesbian aunt—not to speak of her mere presence—typifies the shallowness and the formulaic quality of Mr. Babe's treatment of character. She is the obligatory homosexual of the contemporary play, there not because the author has any interest in her or in the special kinds of human experience she represents, but only to give a fashionable, pleasant flavor to the bland heterosexual stew. The revelation of her unimpressive secret takes the form of a little speech about the one great joyous passion of her life, a female aviator—and this gushy narrative has no more to do with the complicated ups and downs of a real love relationship—whether homo or hetero—than a slick publicity photo has to do with the flesh-and-blood movie star it portrays.

Similarly, the other characters are much given to telling anecdotes about their past, but these rambling tales never seem to make a point, and their effectiveness in characterizing the speakers is minimal. It is remarkable how much functions padding there is in the dialogue and how little all that talk tells us about the supposedly living personalities on stage. We hear the women talking about themselves and their feelings, often in a way that fits them neatly into the stereotypes of psychology, but what is absent is the revealing trick of speech or gesture, the unexpected padding that is in the dialogue and how little all that talk tells us about the supposedly living personalities on stage. We hear the women talking about themselves and their feelings, often in a way that fits them neatly into the stereotypes of psychology, but what is absent is the revealing trick of speech or gesture, the unexpected padding that is in the dialogue and how little all that talk tells us about the supposedly living personalities on stage.

semble, all of them noted for excellent performance in the past, find themselves reduced to the mere reading of their lines, with a generalized feeling-tone substituted for any intimate knowledge of the persons they are playing. Laura Rankin, the future bride, bares her teeth and shouts; Rosina Widdowson-Reynolds, her sister and rival, is cool, mellifluous, and British Empire; Linda Zwick, an entertainer hired for the wedding reception, gives sarcastic smiles; Terry Brengle, as the lesbian aunt, is aloof and odd; and poor Helen Marquardt, whose role as the mother of the two younger women gives her virtually no intelligible character traits, has to be satisfied with an undifferentiated maternal air and such lines (directed at the errant daughter) as, "My beautiful Andrea!"

If these characters have no inner life, no deep-seated core of personality that radiates into everything they say and do, neither do they have any vivid social presence that might partially take its place. Here again the playwright has given us little more than generalities. The precise realities of social class, of cultural background, of politics, religion, taste, and habit, of relationship to the structure and dynamics of American society—realities that might give the characters at least an integument of life—are striking by their absence. I simply can't place these people. They seem to have money, but the color, age, condition, and smell of the money are not at all apparent. Only the entertainer is clearly locatable in the social hierarchy—and she is little more than a cliché. The production at the Gaslamp Quarter adds its own special confusion: none of the actresses seems at all authentically "East Coast"; the entertainer, who is supposed to be a Southerner (her name is Dixie), has clearly never been further south than Point Loma; and what—aside from the practical contingencies of San Diego theater—are we to make of the 600-mile distance between the accent of Annie (Miss Rankin) and that of her sister Andrea (Miss Widdowson-Reynolds)?

Nor is anyone's longing for a local habitation such as this one is ultimately counterproductive, for it erects additional (and superficial) difficulties on top of those that come naturally with any theatrical production; and as the actresses, it does their reputations no good to be seen in a vehicle so unworthy of their talents. If there is nothing good to be said about *Taken in Marriage*, I do think I can say some honest compliments to the new theater, which is down on Fourth Avenue, south of Market Street. The location is attractive, just across the street from a bakery which—under duress—may consent to sell you some sensational doughnuts; the seats are comfortable; there is lush carpeting, which creates an atmosphere of restrained opulence; and the intimacy of the house makes possible a certain kind of theatrical experience impossible elsewhere in San Diego. On the other hand, it is to be confessed that the sight lines are poor (you can hear the cracks and cracks of the craning necks) and that the stage seems far too sunken, down below the raked tiers, so though it were at the bottom of a well. These are problems that, presumably, will be solved; theater architect Robert Earl is much too fine a professional to let himself be fazed by them. But if we are looking for a playwright of the same degree of excellence, it ain't you, Babe.

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The Art Of Tap Dance

Like other uniquely American artistic expressions, tap dance is the product of blending cultures. The Irish jig is considered the prime progenitor of the tap dance. Early Irish peasants wore hard shoes; their jigs, which warmed and entertained them, focused on intricate footwork. The tap shoe came into existence in England in the mid 1800s when factory workers dancing on the cobblestone streets outside the mills screwed copper pennies on the heels of their shoes to increase the sounds of shoe on stone.

Another ancestor of the tap dance was the African tribal dance, performed flat-footed and emphasizing body movement more than footwork. The seed of tap dance can probably be traced to the unhappy meeting of the African and European cultures on the slave ships headed for the colonies. The Africans were forced to dance both to exercise themselves and to entertain their captors. Later, on Southern plantations, after the passing of the Slave Act of 1740 which prohibited "beating drums, blowing horns or the like," handclaps and footbeats — the rhythm and sound of the body — was the only music available and the beat of African dances began to merge with the footwork of the Europeans.

When N.M. Ludlow's theater company came to Louisville, Kentucky, in 1828, a professional dancer named Thomas Rice watched an old black man sing a little song and do a crippled man's dance. "Wheel about, turn about, Do jigs so, An, ebery time I wheel about, I jump Jim Crow." Rice wrote down the verse, added a few more of his own, stepped up the beat a bit, blacked his face, and performed Jim Crow's song and dance, getting twenty curtain calls on the first night. Soon there were the Virginia Minstrels, the Christy Minstrels, the Bryant's

Minstrels, and a host of other followers of this new style. William Henry Lane, known as Juba, "King of All Dancers," was the only black dancer to be accepted in the early white minstrel companies. Vaudeville came and with it came the invention of fast tap steps, the stair dance, and slick performances. At the turn of the century there was the rise of the extravagant Broadway revue and the chorus line. The revues

presented a first-class showcase for tap dance and made it synonymous with glamour and excitement. When sound was introduced to the movies in 1927, Al Jolson's *The Jazz Singer* put tap dance on film. Fred Astaire, Gene Kelly, Bill Robinson (Mr. Bojangles), and Donald O'Connor became tap-dancing legends. Then tap began to fade on Broadway; and with the coming

(continued on page 4, col. 2)



Illustration by David Day

Rolling For Dollars

Ten things I know about roller skating:

- 1) Elaine Murphy, a spirited girl who lived next door to me twenty-five years ago, liked it a lot.
- 2) It isn't done on water, sand, or rugged terrain.
- 3) Melanie wrote a song about how she had a brand-new pair of roller skates, while someone else had a brand-new key. (I think that song just dripped with sexual innuendo, though I never mentioned this to anyone, for fear of blank, stonelike stares and suspicious whisperings.)
- 4) Recently, I've seen Linda Ronstadt, Cheryl Tiegs, and Dustin Hoffman and his family pictured on roller skates.

- 5) I suspect Noel Coward would not have been interested, thanks just the same.
- 6) Elaine Murphy often arrived at birthday parties with a set of nastily skinned knees which had been smeared over with the bright orange badge of Metconchoma.
- 7) Roller skates are rarely worn to funerals.
- 8) In one of their movies, Fred Astaire and Ginger Rogers did a roller-skating dance routine which leaves me wide-eyed and gulping every time I see it.
- 9) A likable person may be referred to, over a sip of brandy, as a "good skate."
- 10) Astronauts don't need to learn how to do it.

Actually, there's another thing I know about roller skating, and it's this: The first U.S. Outdoor Roller Skate Championship will be held in

(continued on page 4, col. 2)



Illustration by David Day

Color & Form

There are few of us who can remember a world without abstract art. But nonobjective art — concentrating on color and form for themselves rather than on an object having color and form — is a twentieth-century concept. An exhibition entitled *Constructivism and the Geometric Tradition*, opening this week at the La Jolla Museum of Contemporary Art, traces the development of one of the fundamental styles of twentieth-century abstract art, whose legacy can be seen — or invisibly felt — in much of modern art.

Geometry and geometric abstraction existed in Stone Age and Bronze Age cultures, in Mesopotamia, in pre-Columbian America, in Christianity and Zen Buddhism and Islam — as symbol or decoration. Constructivism differed from these earlier traditions by using basic geometric forms to create a new reality which was the object itself, not a rendering of an already-existing object. The

term constructivism is Russian, first used by Alexander Rodchenko, but the concept is European, having arisen nearly simultaneously in several countries: first in Russia and the Netherlands; then in Germany. The exhibition, arranged both chronologically and geographically, provides an opportunity to see the similarities among 200 works by 138 artists that span the period 1911 to 1979, and also the differences.

At its inception, constructivism represented not only a change in art style but also a revolutionary philosophy, and the belief that a new art could be constructed paralleled the belief that a new world could be constructed. This philosophy was an optimistic and utopian

response to the social and political ferment that was everywhere in Europe. The immediate antecedents in art were cubism — with its analytical dissection of forms in space — and futurism — with its machines and motion.

In 1913 Kasimir Malevich founded a movement he called suprematism: the immediate precursor of Russian constructivism. He stated that the object was unimportant, that feeling was the decisive factor, and that it could be expressed in art best by pure color. The black square on a white ground is one of the first reductions of the vocabulary of art to geometrical forms and pure color. Even before that, in 1915, Wassily Kandinsky, a

(continued on page 4, col. 4)



"Squares" Malevich

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\$179

Pioneer KP-5500 is a compact, portable car stereo. It features a built-in antenna, a 6-speaker system, and a 10-band graphic equalizer. It is the only car stereo that has been designed and manufactured in Japan.

NUMARK FCB 600
\$88

Numark FCB 600 is a compact, portable car stereo. It features a built-in antenna, a 6-speaker system, and a 10-band graphic equalizer. It is the only car stereo that has been designed and manufactured in Japan.

RECEIVERS

KENWOOD KA 4000
\$118

Kenwood KA 4000 is a compact, portable car stereo. It features a built-in antenna, a 6-speaker system, and a 10-band graphic equalizer. It is the only car stereo that has been designed and manufactured in Japan.

KENWOOD KA 6000
\$225

Kenwood KA 6000 is a compact, portable car stereo. It features a built-in antenna, a 6-speaker system, and a 10-band graphic equalizer. It is the only car stereo that has been designed and manufactured in Japan.

KENWOOD KA 1500
\$88

Kenwood KA 1500 is a compact, portable car stereo. It features a built-in antenna, a 6-speaker system, and a 10-band graphic equalizer. It is the only car stereo that has been designed and manufactured in Japan.

KENWOOD KA 300
\$59

Kenwood KA 300 is a compact, portable car stereo. It features a built-in antenna, a 6-speaker system, and a 10-band graphic equalizer. It is the only car stereo that has been designed and manufactured in Japan.

KENWOOD KA 6100 & KT 7500
\$329

Kenwood KA 6100 & KT 7500 is a compact, portable car stereo. It features a built-in antenna, a 6-speaker system, and a 10-band graphic equalizer. It is the only car stereo that has been designed and manufactured in Japan.

KENWOOD KA 1000
\$239

Kenwood KA 1000 is a compact, portable car stereo. It features a built-in antenna, a 6-speaker system, and a 10-band graphic equalizer. It is the only car stereo that has been designed and manufactured in Japan.

KENWOOD KA 4100
\$249

Kenwood KA 4100 is a compact, portable car stereo. It features a built-in antenna, a 6-speaker system, and a 10-band graphic equalizer. It is the only car stereo that has been designed and manufactured in Japan.

KENWOOD KA 500
\$99

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READER'S GUIDE

Contributions to **READER EVENTS** must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not phone. The Events Editor reserves the right to edit all materials. Send complete information and photos to: **READER EVENTS EDITOR**, P.O. Box 80803, San Diego, CA 92138.

Dance

Modern Dance Concert, featuring dances by local and masters student choreographers, will be presented by USLU, Saturday, May 24 and Sunday, May 25, 8 p.m., San Diego High School, 1405 Park Boulevard. 271-4300 x431.

"Tapistry," an evening of tap and jazz dancing, will be presented by La Jolla Jan-Tap, Sunday, May 25, 7 p.m., Mandeville Auditorium, UCSD. 459-3552.

Dance Concert will be presented by Stacey Jan, Wednesday, May 28, 8 p.m., Mandeville Auditorium, UCSD.

Film

Children's Films, Paul Huron, For Gooz Club, and Me and You Kneads, will be shown on Thursday, May 22, 3:30 p.m., National City Public Library, 200 East 12th Street, National City. 474-8211.

"True Friends," a 1954 comic film about bureaucracy in the Soviet Union, will be shown on Thursday, May 22, 7:30 p.m., Humanities Library 1402, UCSD.

"Black and White in Color," Jacques Annau's academy award-winning film on European colonialism in Africa, will be pre-

sented by the Committee for World Democracy, Friday, May 23, 7 p.m., TLIH107, UCSD. 452-1362.

"Reptiles and Amphibians," a National Geographic film record komodo dragons, winged lizards, tortoises, and others, will be screened, Saturday, May 24 and Sunday, May 25, 1 and 2:30 p.m., Natural History Museum, Balboa Park. 232-3821.

"Storm," an Omnimax film exploring the effects of the atmosphere on us, and Cosmic Forces, a mixed media presentation showing the influences of cosmic energies on us, will be presented through the summer, Reuben H. Fleet Space Theater, Balboa Park. 232-1233.

Summer Sunday Concert Series will present the San Diego Chamber Brass Players, playing works of Bach, Palestrina, Ives, and Howells, Sunday, May 25, 11:30 a.m., Marquis Public Theater, 3717 India Street, San Diego. 298-7674.

Chamber Music will be performed by the Low Frequency Consort, cellists Lori Kitchell, Mini and Peter Farrell, and bassist Bert Rehfeldt, Sunday, May 25, 1 p.m., Ocas 5 Art Studio, 125 Via de la Valle, Solana Beach. 481-2533.

New Music Ensemble series will close its season with "Clavier and Friend," a program of new music performed by pianist Phillip Rehfeldt and pianist Barney Chayan, Friday, May 23, 8 p.m., Chayan Hall, Southwestern College, 900 Oak Park Road, Chula Vista. 421-1180.

1980 Spring Film will feature jazz, blues, and traditional music by Blues and the Wizard, Jackstones, and Featherhead, to benefit the Mid-City Community

Clinic, Friday, May 23, 8 p.m., Mid-City Community Clinic, 4290 Polk Avenue, San Diego. 233-5566 x32 or 286-4188.

Opera, the San Diego opera will present Donizetti's *Don Pasquale*, featuring Beverly Sills as Norina and Rocco Serbo as Ernesto, in Italian, Saturday, May 24, 8 p.m., Tuesday, May 27, 7 p.m., Friday, May 30, 8 p.m., and Sunday, June 1, 2:30 p.m., Civic Theatre, downtown. 236-6510.

Youth Symphony will perform works of Mozart, Saint-Saens, and Bart, Saturday, May 24, 8 p.m., Collier Avenue Baptist Church, 4747 College Avenue, San Diego. 233-3232 or 746-0970.

Health Care, the San Diego community health lecture series will continue with "Improving Health Care: Pediatrics to Geriatrics," presented by Dr. Doris Howell, chairperson of the department of community medicine at UCSD's School of Medicine and advocate of raising the level of humane care in doctors, Thursday, May 22, 7:30 p.m., Grunbaum Hospital, 3555 Grunbaum Center Drive, La Mesa. 465-1700 x51.

The Cult Phenomenon will be the topic of a lecture program featuring John Swenson, national director of Citizen's Freedom Foundation Information Services, and Bill Rambo, vice president of CFF, Thursday, May 22, 8 p.m., Tropic Surf room, Honolulu Hotel, 2270 Hotel Circle, Mission Valley, 450-5092 or 586-1568.

Proposition C, should San Diego elect its council members by district (or citywide), will be debated by council members Lucy Killa (pro) and Bill Chester (con), Friday, May 23, 10 a.m., Jewish Community Center, 4079 56th Street, Mission Valley.

Filipino Music Concert will be presented by Hing Ng Lahi, sponsored by the Center for World Music and the Council of Philippine-American Organiza-

tions, Sunday, May 25, 8 p.m., Mission Junior High School, 3799 Claremont Drive, San Diego. 233-7936 or 265-4243.

Lectures

Snake Venom will be the topic of a lecture by USC professor Dr. Findlay Russell, sponsored by the San Diego Herpetological Society, Thursday, May 22, 7:30 p.m., Otto Center, San Diego Zoo, Balboa Park. 282-1479.

Local Post Bonnie Kattenbach will read selections from her work, Monday, May 26, 7:30 p.m., D.C. Wills Books, 7527 La Jolla Boulevard, La Jolla. 456-1800.

Hearing Loss and Nonverbal Communication will be discussed by SDSU professor Robert Novak, Tuesday, May 27, 10 a.m., United Methodist Church social hall, 4075 Park Boulevard, San Diego. 294-7766.

"A Brown Study," readings by poets Gary Brown, Linda Brown, and LoVene Brown, and screening of a film by James Brown, will be presented on Tuesday, May 27, 8 p.m., Second Avenue Theatre, Second and E streets, downtown. 224-0383 or 233-1776.

"UCSD New Poetry Series" will continue with a reading by "New York School" poet Ted Perugini, Wednesday, May 28, 6 p.m., Center for Music Experiment, building 408, Warren Campus, UCSD. 452-2533.

Planetarium Lecture Series will conclude with "Last Sunrise," a view of the sun, Wednesday, May 28, 7:30 p.m., planetarium, 744-1150 or 727-7529.

growing crime rate, personnel needs, and wage and abstraction demands of the Police Officers Association, Friday, May 23, noon, San Diego Gas & Electric auditorium, Second and Ash streets, downtown. Reservations 232-0124 x32.

"An Evening with Leo Buscaglia" will feature the USC faculty member, who teaches a course on love, Friday, May 23, 8 p.m., gymnasium, Mission College, One Barnard Drive, Oceanside. 757-2121.

Total Health for the Total Person community health lecture series will continue with "Improving Health Care: Pediatrics to Geriatrics," presented by Dr. Doris Howell, chairperson of the department of community medicine at UCSD's School of Medicine and advocate of raising the level of humane care in doctors, Thursday, May 22, 7:30 p.m., Grunbaum Hospital, 3555 Grunbaum Center Drive, La Mesa. 465-1700 x51.

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TO LOCAL EVENTS

Special Events

Italian Open Tennis Championships, considered one of the five most important tennis tournaments in the world, will be held at Foro Italico and televised on Saturday, May 24, 11 a.m. and Sunday, May 25, 3 p.m., Channel 15.

San Diego State, as part of the Encinitas Spring Flower Festival, a 100-ton and castle will be constructed at San Elijo State Beach in Cardiff, beginning Friday, May 23 at 9 a.m. and continuing through Monday afternoon, May 26. For information, call 753-8260 or 757-9518.

Yc Old Time Variety Show, a program of improvisational theater, song, dance, music, and mime, will take place, Friday, May 23, 7:30 p.m., First Unitarian Church, 4100 Front Street, San Diego. 298-9978.

Chicano National Immigration Conference and Memorial March will feature speakers, workshops, cultural presentations, and a march, sponsored by the Chicano Youth Center, Saturday, May 24, 10 a.m., 4075 Park Boulevard, San Diego. 294-7766.

Padre Baseball can be seen and heard on the air from St. Louis, Saturday, May 24, 5 p.m., Sunday, May 25, 11 a.m., Channel 10, and the race itself on Sunday, May 25, 8:15 a.m., Channel 10 and KSON-AM 1240 and KSON-FM 97.

Oceanic Pacific Panorama, a program of cultural and sports activities, will include the Miss Southern California Beauty Pageant, Saturday, May 24 through Monday, May 26, all day, 224-0383 or 233-1776.

Flower and Exotic Bird Show, sponsored by Palomar District garden clubs and Hockbill Hobbs of Southern California, will be held, Saturday, May 24 and Sunday, May 25, 10:30 a.m., Conference Building, Balboa Park. 459-7351.

Tijuana Home Tour, a guided tour of four homes by members of Caridad International, will be conducted, Wednesday, May 28, 9:30 a.m. to 12:30 p.m., from Caliente Race Track, Tijuana. 459-1531 or 282-2208.

Radio/TV

Art and Artists series of interviews will begin with California artist Joyce Cutler. She is interviewing British artist and UCSD professor Harold Cohen, who uses computers to generate art, Thursday, May 22, 7 p.m., Channel 15.

Proposition 9, the controversial tax-cutting initiative on the June 3 ballot, will be the topic of a two-part program, Thursday, May 22 and Friday, May 23, 7:30 p.m., Channel 15.

Guest DJ Jose Pelliciano will be on the air, Friday, May 23, 5 to 6 p.m., K-BEST 95 FM.

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LA MESA GAMES

JUNE 1st & 22nd

LA MESA GAMES ENTRY FORMS ARE AVAILABLE AT ALL PARTICIPATING...

STANLEY ANDREWS
SPRINGER OUTLET

7-ELEVEN
Lancette's

HURRY, ENTRY FORM DEADLINE JUNE 1st

SPRINGER OUTLET
LG SPORTING GOODS

BE A PART OF ONE OF THE BIGGEST SPORTS SPECTACULARS EVER SEEN IN SAN DIEGO. ALL EVENTS OPEN COUNTY-WIDE... TRACK & FIELD, BIG 10 K RUN, GYMNASTICS, WRESTLING, DIVING, SWIMMING... TENNIS, GOLF, TABLE TENNIS, SKILLS CONTEST, SENIOR CITIZEN EVENTS, SOFTBALL, SOCCER AND SPECIAL BOYS AND GIRLS 8-10 YEAR OLDS OLYMPIC PHYSICAL FITNESS! ALL THIS AND MORE AT THE LA MESA GAMES, 1980. EXHIBITIONAL DISCO-SKATING, FRISBEE, MARTIAL ARTS AND AN EXCITING FASHION SHOW!

FOR TICKETS, CALL 461-8005

Special discounts on tickets for students, seniors and groups!

send for your advance tickets today!

General admission \$2.00

Master Event tickets \$5.00 ea

Individual event tickets on sale at Heflin for \$1.00 ea

FAMILY DISCOUNT PACKAGE!

★ Buy 6 Master Tickets, Get one ticket free! (master ticket good for 14 events)

LA MESA GAMES I A.A.U. DIVING MEET

SAT. JUNE 14—SUN. JUNE 15

SEE THE BEST DIVING IN THE COUNTY AT HELIX HIGH SCHOOL POOL, LA MESA

San Diego's own Waterfront Artists present

nautical art and crafts show

Shelter Island

Memorial Day Weekend
May 24, 25, 26
10 a.m. — 4:30 p.m.

STAGE Summer Scholarship Auditions

Sat. June 7
1041 7th Ave.
Downtown San Diego

Dancers
All levels
Ballroom/Jazz/Tap
8:00 p.m.

Singers
Bring sheet music.
Pianist will be provided.
4:00 p.m.

Full or partial work/study programs available in both symposiums:
1. June 30 — July 25
2. July 29 — August 22
234-4647

Demography is Destiny! a program in which author and activist Ben Watersberg considers the adult boom that is resulting from a birth dearth after the baby boom. It will be shown on Sunday, May 25, 10 a.m.; repeating Friday, May 30, 9:30 a.m.; Channel 15.

"Back Wards to Back Streets," a documentary featuring some of the disasters and triumphs of deinstitutionalization in community mental health care, will be shown on Monday, May 26, 8 p.m., Channel 15.

Spokane Festival USA, an annual festival of the arts held in Charleston, South Carolina, will be fea-

For the Holiday Weekend

MEXICO'S GREATEST MATADORS

Sunday, May 25, 4PM
Downtown Bullring, Tijuana

MANOLO MARTINEZ

ANTONIO LOMELIN

MIGUEL ESPINOSA

("Armillita Chico")

facing 6 bulls from Rancho Begoña
Gos available in Tijuana

TICKETS AND RESERVATIONS

SAN DIEGO: Grant Travel, 1030 4th Ave., Phone: 232-4588, 239-4112
All Ticket Office
Round trip AIRCRAFT Bus direct to Bullring, 5.700
Departure Airport Station 2:30PM
TIJUANA: Bullring Ticket Office, 921 Revolution, Phone: (903) 385-2210
CHILDREN: General Admission, half price (under 12 yrs.)

READER'S GUIDE TO LOCAL EVENTS

Don Dierker, will be shown through May 31. Art Center Gallery, 320 North Brandon, Fallbrook 723-1332.

"Selections from the Michael Critchton Collection," including works by Jasper Johns, David Hockney, and others from the collection of the author of *The Andromeda Strain* and *The Great Train Robbery*, will remain on exhibit through June 1. University Gallery, SDSU, 265-5171.

Box Show, featuring boxes in all media by fifty-six artists, will be on view through June 4. Celestine Gallery, 645 G Street, downtown. 239-5252.

"Dmurt, Images of Israel," an exhibition of photography by Yuda Lior and poetry by Fran Adler, will continue through June 4. Jewish Community Center Gallery, 4679 54th Street, San Diego. 583-3320.

Student Exhibition of painting, drawing, printmaking, sculpture, ceramics, jewelry, and wood will be on display through June 6, with an opening reception on Thursday, May 22, 6 to 9 p.m. Art Gallery, Southwestern College, 900 Clay Lakes Road, Chula Vista. 421-4700.

"Messages," an exhibition of works on paper by Mary Ellen Long, will continue through June 14, with reception on Friday, May 23, 7 to 9 p.m. Spectrum Gallery, 4011 7th Avenue, Hillcrest. 295-2725.

Group Show, works on paper by Ron Davis, Richard DeLeon, David Hockney, Elsworth Kelly, Claes Oldenburg, Wayne Thiebaud, and others, will continue through June 18. Thomas Bebbey Gallery, 1470 Grand Avenue, La Jolla. 454-0345.

"The Doctor Is In: Health and Hypochondria in Victorian Times," a somewhat humorous exhibit of medical paraphernalia and photographs from the late 1800s to the early 20th Century, including a Civil War amputation kit, Gold Rush dental kits complete with chisels and files, and other machine devices, will be displayed through June 22. Villa Montezuma, 1925 K Street. 297-3258.

"The Arts and Crafts of Latin America," an exhibition of Santos and other wood carvings, textiles, ceramics, and jewelry, will be on display through June 26. Gallery Eight, 7464 Grand Avenue, La Jolla. 454-9751.

Etchings of Martin Lewis, 1926-1971 works of New York and New England, will be on exhibit through June 30. Wallaby Galleries, 7468 Grand Avenue, La Jolla. 459-1800.

Tap Dance

(continued from page 1)
of television Hollywood extravaganzas died off. Tap dancing was on its way to becoming a lost art form until jazz musicians at the Newport Jazz Festival in 1963 brought it back. A revival has been mounting slowly since. So far the revival has been quiet, mostly among amateurs. Some feel the dance is teetering, waiting for innovative choreographers who can bring it up-to-date with our times. In San Diego, Pamela Thompson has been teaching tap dance and giving programs for a number of years now. This Sunday, May 25, her students will present an evening of tap,

and jazz dance entitled "Tapestry." The sixth annual Jazz Tap Program, it will be in Mandeville Auditorium at UCSD at 7:00 p.m. For more information phone 459-3552. —Sara Austin

Rolling

(continued from page 1)
San Diego on Memorial Day weekend.
Sponsored by Sanjon Safety Equipment (Sanjon, a company to roll with), the event is expected to attract hundreds of participating skaters — both amateur and professional — as well as roller skate manufacturers, distributors, and dealers from all over the country.

Two sites will host the event here: the Otis Skatepark in Mission Valley (freed beneath a network of freeway overpasses), and the Balboa Park Organ Pavilion. CBS plans to film the most heart-stirring moments of the contests for its Sports Spectacular program, and to televise the roller-skating segment in late summer or early fall.

The schedule of events is as follows:
Friday, May 23 — Pro Bowl Qualifications, 9:00 a.m. to noon, and 1:00 to 4:00 p.m. Otis Skatepark.
Saturday, May 24 — Qualifications for 1) Amateur Freestyle, 9:00 a.m. to noon, and 12:30 to 2:00 p.m.; and 2) Long Jump, 2:30 to 5:00 p.m. Organ Pavilion.
Sunday, May 25 — Finals for Pro Bowl, 8:15 to 11:00 a.m. Otis Skatepark. Finals for 1) Freestyle, 11:45 a.m. to 1:30 p.m., and 2) Long

Jump, 1:30 to 3:00 p.m. Organ Pavilion. The awards ceremonies will be held at the Organ Pavilion from 3:00 to 3:30 p.m.

Prize money for the bowl-jumping and long-jumping competitions is at a reported sum of \$4000, and growing. The freestyle competition offers no purse. Contestants are advised to enter through advance registration. Admission to the Skatepark (2925 Camino del Rio South) will not. For further information call Sunshine Skates, 213-1291, or the Otis Skatepark, 298-8876.

Color & Form

(continued from page 1)
Russian who had been living in Munich, made a watercolor which is considered to be the first abstract painting. He believed that abstract forms — geometric and otherwise — would lead to the essence of nature that lies beneath the surface of appearance. While both men were pivotal figures in the new art, they were not part of what was to be its mainstream — Malevich because of his mysticism and anarchism, Kandinsky because of his "internal necessity" that was individualistic and an extension of expressionism rather than of the rationalism of cubism. About the same time Piet Mondrian and Theo van Doesburg in the Netherlands developed a style, a geometric constructivist art that extended to architecture, the environment as a whole, and a new style of living. Mondrian looked for a

universal truth and harmony in verticals and horizontals and the primary colors; van Doesburg tilted the verticals and horizontals into diagonals. Both were against the idea of creating individual and private things, believing instead that the collective and the impersonal would lead to an art that would be a model for the society.

The Bauhaus in Germany, founded by the architect Walter Gropius in 1919, also attempted to unite all the plastic arts, and to use design to remove the barrier between art and mass production; that is, integrating art with life.

Constructivism spread in the 1920s and 1930s to other countries in Europe — France, England, Switzerland, Poland, Hungary; and, after World War II, to the U.S., where Mondrian, László Moholy-Nagy, Walter Gropius, Naum Gabo, Josef Albers, and other Europeanists resided. Individual differences are reflected in the elements of abstraction and the treatment of space as planar or three-dimensional, filled or not filled, but the common concept is pragmatic, rationalistic, elemental.

Constructivism and the Geometric Tradition is a traveling exhibition from the collection of the McCrory Corporation. The exhibition will open on Saturday, May 24 at the La Jolla Museum of Contemporary Art and continue through July 6. The museum is located at 700 Prospect Street, La Jolla. Hours are 10:00 a.m. to 5:00 p.m. Tuesday through Friday; 12:30 to 5:00 p.m. Saturday and Sunday. For further information call 454-3541.

— Amy Chu

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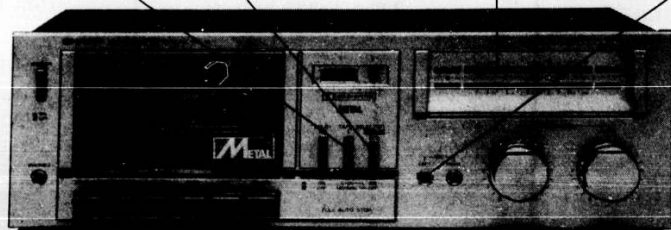
of the situation by carefully shopping over 50 brands...picking out the top bargains...then, passing them along to you. Example: our featured cassette decks below!

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READER'S GUIDE TO THE MUSIC SCENE

This Week's Concerts



TODD RUNDGREN

from an artist than the simple fact that he designed to show up. He'll show up at SDO's Amphitheatre Saturday, like Rundgren, but my appreciation is guarded.

The success of Jack Miller and the Rebel Rockers' show last week at La Paloma reinforced my smoldering enthusiasm for reggae. Friday night at SDO's

Amphitheatre one of the genre's master bands, Toots and the Maytals, appears with Third World, a tight American group that neatly, effortlessly blends reggae with funk. Toots Hibbert, in both his on-stage compartment and his charismatic singing, brings to mind memories of Otis Redding, he is that routing. Even though these two groups have produced more consistently good albums than rock, this sort of music is almost invariably more exciting when experienced first-hand. With that in mind, consider the good time you are likely to have by attending this show.

One of the better progressive rock bands, Genesis, performs Monday night at the Sports Arena. Since the departure of Peter Dinklage, this group has coalesced on a more consistently inspired, if not always inspirational, for a band that attempts to soar with celestial metaphors, they are disappointingly earthbound. Vocals/drums Phil Collins, although unable to match the showmanship of the unabashedly ostentatious Gabriel, has a similar voice and a warm presence on stage. But without a commanding horn like Gabriel, I don't quite see how Genesis can carry on the show by themselves. They are technically sound but they lack that attention-grabbing charisma. Still, one never knows. If they have the audacity to play the Sports Arena without a supporting act, they must believe they have heavenly goods to deliver.

It has been so long since Dove Mason released anything of value that it is starting to remember he was an original member of Traffic and was responsible for such tunes as "Craving to Be Tamed" and "Foolish Heart" - excellent songs from a wonderful band. But today? Well, now we've got him cooking "We Just Disagree" and "Will You Still Love Me Tomorrow?"

He is an artist who, unfortunately, has settled in the middle of the road. He doesn't challenge, anger, or experiment. He poodles. He'll be at the Roly Theatre Saturday along with the Home Olsen band. Also at the Roly, on Tuesday, is the Joe Perry Project. During his long association with Aerosmith, Perry was the only reason I paid any attention to the band. He has never been a great guitarist, or even a particularly interesting one; he is simply a good, solid, hard-rock player. When he was with Aerosmith, he functioned the way Joe Walsh does now for the Eagles - he fought off lethargy by constantly injecting volume and rhythm. Though I haven't yet made up my mind regarding his solo album, from what I have heard, it is obvious that Perry has a future.

Roger McGuinn and Chris Hillman have a place in rock's short but grand history book as the co-founders of the Byrds. I always respected McGuinn and Hillman for being experimental during rock's infancy. The Byrds were among the first established bands to toy with Indian music, avant-garde jazz, and various styles of country music, but I never was introduced with them. In recent years, neither of these two have come up with anything of substance, but they are worthy of attention for their past efforts. They'll be at the Calamarian next Wednesday. Also at the ever-busy Calamarian this week: Jose Feliciano, a nimble guitarist and flexible banjo player. Friday and Saturday, and heavy-metal rockers, Bitch, Sunday.

Really, the Split will present Child, the "champion" of rock (that's what it says on their press release - don't blame me) on Friday and Saturday, and the Zebra Club will have Private Sector and the Jarmine on Friday.

— Steve Emswiler

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REPORTS

Sunday the **BUSBOYS** were great. The place was really jumping!! **SOLD OUT** Nice to see you again! Thanks for the calls **942-1676**. **GENE** and **FELIX** did it right... was it magic??? Thanks **STEVE ESMEDINA** for a great article... **GARY PUCKETT** and **PAUL MARTIN** were there too! After completing a solid opening week of **TUESDAY, WEDNESDAY & THURSDAY** nights. (Past, they're being held over for two more weeks.) **FELIX** boogies down both **FRIDAY & SATURDAY** nights so let your feet dance to the beat. **THANKS, SAN DIEGO**, for a fun week with a lot more coming. Drop by or call to see what's next.

P.S. Where are the Tweed Sneakers?

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READER'S GUIDE TO THE MUSIC SCENE

The Music Scene is compiled every Friday and Saturday. To list club entertainment, call 692-3268 Saturday before 5 p.m. Send concert information and photos to: **READER MUSIC SCENE**, P.O. Box 8063, San Diego, CA 92138, or call 336-4036 Friday before 5 p.m.

San Diego Concerts

Jose Feliciano: Colamaran, Friday, May 23 and Saturday, May 24, 8 and 10:30 p.m., 3999 Mission Boulevard, 488-1081.

Toots and the Maytals and Third World: SDSU Amphitheatre, Friday, May 23, 8 p.m. 265-6947.

Private Sector and the Johnnies: Zebra Club, Friday, May 23, 8:30 p.m., Fifth and Market, downtown, 435-0218.

Child: Split, Friday, May 23 and Saturday, May 24, 9 p.m., 1130 Buena Avenue, 276-3993.

Dave Mason and Hans Olsen: Ray Theatre, Saturday, May 24, 8 p.m., 4642 Cass Street, Pacific Beach, 488-0531.

Todd Rundgren and Utopia: SDSU Amphitheatre, Saturday, May 24, 8 p.m. 265-6947.



TOOTS AND THE MAYTALS

Brat: Colamaran, Sunday, May 25, 8:30 p.m., 3999 Mission Boulevard, 488-1081.

Genesis: Sports Arena, Monday, May 26, 8 p.m., Sports Arena Boulevard, 724-4171.

Joe Perry Project: Ray Theatre, Tuesday, May 27, 7:30 and 10:30 p.m., 4642 Cass Street, Pacific Beach, 488-0531.

Roger McGuinn and Chris Hillman: Colamaran, Wednesday, May 28, 8 and 10:30 p.m., 3999 Mission Boulevard, 488-1081.

Tawari Of Power: Colamaran, Thursday, May 29, 8 and 10:30 p.m., 3999 Mission Boulevard, 488-1081.

Kenny Rankin: Colamaran, Friday, May 30 and Saturday, May 31, 8 and 10:30 p.m., 3999 Mission Boulevard, 488-1081.

Dick Dale and the Del Tones, the Penetration, the Unborns, and the Hubcapers: Golden Hall, Saturday, May 31, 8 p.m., Convention and Performing Arts Center, 236-0510.

Jan Hunter: SDSU Amphitheatre.

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 Wed. May 28 at the Bellup Tavern, 143 S. Cedros, Solana Beach.
 Classes start at 6:30 call Jeff at 298-6496

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 224-2862 223-1255

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 May 23, 24, 25, 26 - 8:30 p.m.
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Southside Johnny and the Asbury Jukes and **Willy de Ville**: USSD Gymnasium, Friday, June 6, 8 p.m. 452-4090.

Kool Jazz Festival featuring Rufus, the Brothers Johnson, Peaches and Herb, Sister Sledge, and the Gap Band: San Diego Stadium, Friday, June 6, 8 p.m. 297-4006.

Kool Jazz Festival featuring Dionne Warwick, Chic, Kool and the Gang, S.S. King and Bobby "Blue" Bland, and Carolee: San Diego Stadium, Saturday, June 7, 8 p.m. 297-4006.

The Who: Sports Arena, Wednesday, June 18, 8 p.m., Sports Arena Boulevard, 224-4171.

Herbie Hancock and Angela Bofill: SDSU Amphitheatre, Friday, June 20, 8 p.m. 265-6947.

Jimmy Buffett: SDSU Amphitheatre, Saturday, June 21, 8 p.m. 265-6947.

Warren Zevon: SDSU Amphitheatre, Monday, June 23, 8 p.m. 265-6947.

Kris Kristofferson and Billy Swan: SDSU Amphitheatre, Friday, June 27, 8 p.m. 265-6947.

Clubs

The Alamo, 3093 Claremont Drive, Claremont 276-2240. Ernie Wood and Boaz Sackles, country, Tuesday through Sunday.

READER'S GUIDE TO THE MUSIC SCENE

Albafra, 1309 Camino del Mar, Del Mar, 756-6144. Nova, fusion jazz, Thursday, Insignia, new wave, Friday and Saturday, Nova, fusion jazz, Wednesday.

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

Anchorage Fish Company, 3878 Camino del Mar, Carlsbad, 726-3170. Cofy and Dave Brown, contemporary, Thursday through Saturday. Treaded, contemporary and pop, Sunday and Monday, Jeff Brelot, country western, Tuesday.

Anchor Inn, 1260 Claremont Mesa Boulevard, Claremont, 851-8832. Sheldene, contemporary and country, Thursday and Friday.

Anthony's Harborside, 1356 North Harbor Drive, downtown, 252-6556. 880, contemporary, Thursday through Saturday. Treaded, contemporary and pop, Sunday and Monday, Jeff Brelot, country western, Tuesday.

Archie's, 1260 Claremont Mesa Boulevard, Claremont, 851-8832. Sheldene, contemporary and country, Thursday and Friday.

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TED NUGENT/SCORPIONS May 25
KOOZ JAZZ June 6 & 7
JUDAS PRIEST June 15
JIMMY BUFFETT June 21
KRIS KRISTOFFERSON June 27

1456 UNIVERSITY AVE.
298-8570

TRIP TICKETS

THE TICKET AGENCY
TED NUGENT
SCORPIONS
TODD RUNDGREN
GENESIS
JOE PERRY
IAN HUNTER
KOOZ JAZZ
HERBIE HANCOCK
JIMMY BUFFETT
ANNE MURRAY
WARREN ZEVON
WHO
KRISTOFFERSON
CHUCK MANGIONE
HARRY CHAPIN

Clairemont 4279 Genesee (at Belmont) 268-3838
Chula Vista 6425 Broadway (at 16th) 420-8747
El Cajon 141 Fletcher Parkway 442-5553

The Trojan Horse Cocktail Lounge



Ram Band
Wed. through Sun.
Night
Thurs. Night
Sun. Night
Margaritas & Kamikazes 50c

RAM BAND

Jerry Herrera's
This Sunday (25th) the MICKY RATT MEMORIAL NIGHT with special guest Push... everyone gets in free after they pay \$2.00 and all door proceeds go to Micky Ratt's family.

CHILD

Meet L.A.'s famed
TOKYO ROSE
featuring Roger Nemoir, formerly of Gravy & Madras Beat.

This Sunday (25th) the MICKY RATT MEMORIAL NIGHT with special guest Push... everyone gets in free after they pay \$2.00 and all door proceeds go to Micky Ratt's family.

Well, the crowd I've seen is large one but they were very polite, they tipped well and they sure looked like Gene King is back after returning from his war, they are called \$100 bills... the delly of the rocks, Gary Fletcher stopped by, looking heavier than ever.

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Black Angus

Black Angus, 5247 Keamy Villa Road, Kearney Mesa, 779-3033. Songbook, contemporary, Tuesday through Saturday.

Black Angus, 707 E Street, Chula Vista, 426-9200. Jubilation, contemporary, Thursday and Friday. Summerhouse, contemporary, Sunday through Saturday.

Black Angus, 1000 Groves Avenue, El Cajon, 440-3555. Gazebo, variety, Thursday through Saturday. Gazebo, variety, Sunday through Saturday.

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BUCK'S TICKET SERVICE

CHOICE SEATS ON SALE NOW FOR
★ GENESIS ★
TODD RUNDGREN MAY 24
JOE PERRY MAY 25
IAN HUNTER MAY 26
HERBIE HANCOCK MAY 27
JIMMY BUFFETT MAY 28
KRIS KRISTOFFERSON MAY 29
CHUCK MANGIONE MAY 30
THE WHO JUNE 1
PRICE \$12.50

BUCK'S TICKET SERVICE

RESERVE CHOICE SEATS NOW FOR
ALICE COOPER • QUEEN • CHARGERS
FOGHAT • PETER DINKlage • GORDON LIGHTFOOT • NEIL DIAMOND
GEORGE BENSON • BILLY JOEL • HEART • DOOBIE BROS • TULL
VAN HALEN • MANIAC • YES • SPRINGsteen • JOHN DENVER
WE WILL BE GLAD TO ANSWER YOUR QUESTIONS. CALL US!
273-4567

BUCK'S TICKET SERVICE

Thurs. May 22, 9 p.m. (Ladies' Nite w/ price cover)
Dedicated to the preservation of basic Rock 'n' Roll!

BUCK'S TICKET SERVICE

Sun. May 25, 9 p.m.
Drop your socks and get funky with
The Hollywood Fat Band

BUCK'S TICKET SERVICE

Wed. May 28, 9 p.m.
Jerry McCann
with special guest
Johnny Almond
The ladies' favorites both young and old
Coming
Fri. & Sat. May 30 & 31
Brats
Sun. June 1
Clarence "Calemouth" Brown
Sun. June 8
Lightnin' Hopkins
Featuring fresh sandwiches nightly
143 S. Cedros, Solana Beach 481-9022

APPEARING!
DALLAS COLLINS BAND!
Tuesday thru Saturday, 8:30 P.M. to 12:30 A.M.
MONTEZUMA'S REVENGE!
Sunday and Monday nights, 8:30 P.M. to 12:30 A.M.

DOC MASTERS
at the Shelter Island Marina Inn.
Phone 223-2572

LIVE MUSIC
the Red Grammer Band
requests the pleasure of your company at 9:30 p.m.
Thursday through Saturday
POSEIDON DEL MAR at the train station

HALCYON
Thursday, Friday
BRATZ
Saturday, Sunday, Monday
Strangers
Starting Tuesday May 27
ECSTASY
Monday Night Dinner Special
complimentary beer & wine while you dine

READER'S GUIDE TO THE MUSIC SCENE

Krisma Mulvaney's, 1031 Orange Avenue, Colorado 435-4660. Country, Friday through Sunday.

Kung Food, 2645 Elm Avenue, Hillcrest 298-7302. Tom McCombes, classical guitar. Thursday, Kim Bloom, classical guitar. Friday and Saturday, Frank Barlow, classical guitar. Sunday, country.

Lakeland Resort, Highway 79, Cuyamaca 765-0735. Harry Hill and the Hills Brothers, country rock and soul. Thursday through Sunday.

Lakeside Hotel and Cocktail Lounge, 9040 River Street, Lakeside 443-9591. The Country, Friday and Saturday, jam session, Sunday.

L'Chaim Vegetarian Restaurant, 134 West Douglas Avenue, El Cajon 442-1331. You're the only vegetarian. Thursday, folk guitar. Friday and Saturday, classical guitar. Monday and Tuesday, Stewart, mellow folk guitar. Wednesday.

Le Chateau, 5046 Newport Avenue, Ocean Beach 222-5300. Tongerline, jazz. Thursday, Who's Driving, country rock. Friday and Saturday.

La Petite Cafe, 3595 Elm Avenue, Hillcrest 298-2558. Kim Bloom, classical guitar. Tuesday through Thursday, Melissa Morgan, classical harp. Monday.

London Opera House, 5404 Balboa Avenue, Claremont 279-2390. Patsy Thru, contemporary. Tuesday through Saturday, John Barker, contemporary. Sunday and Monday.

Macche's, 2966 Midway Drive, Loma Portal 224-2401. Colour, Latin disco. Wednesday through Sunday.

Magnolia Mulvaney's, 8861 Magnolia Avenue, San Diego 448-8550. Amy McCann featuring Johnny Almond, rock. Thursday through Saturday.

Mama's Mink, 533 East Main Street, El Cajon 442-5573. D.A. and the Necktunes, country rock. Tuesday through Saturday, Uncle Willie Marshall Blues Band, oldies. Sunday and Monday.

Mandolin Wind, 308 University Avenue, Hillcrest 297-3077. King Beach Blues Band, blues. Thursday through Saturday, auditions. Monday, Coward and Bubbs, contemporary listening. Tuesday and Wednesday.

Mark V. San Marcos Boulevard at Frieway 78, San Marcos 744-3000. Classical, contemporary. Tuesday through Saturday.

Mason's Club, 2231 El Camino Real, Carlsbad 737-1791. Huey and Dixie, variety. Thursday through Saturday.

Mississippi Room, 2223 El Cajon Boulevard, North Park 298-6666. Bach-o-la Trio featuring Eddie Reddy on horn, variety. Wednesday through Saturday, Dave Torallo Duo, big band. Sunday through Tuesday.

Mom's Saloon, 943 Gamet Avenue, Pacific Beach 465-9598. Pocketful, rock and roll. Thursday through Saturday, Thunderbolt the Wondercat, rock. Monday. Pocketful, rock and roll. Tuesday and Wednesday.

Mom's Saloon, 1047 S. San Diego Mission Road, Mission Valley 563-0060. Feels, contemporary, dance, and top 40. Monday through Saturday, Portland Maki, contemporary and dance. Sunday.

Monterey Jack's, 11940 Bernardo Plaza Drive, Rancho Bernardo 566-2400. Boomer, contemporary. Tuesday through Saturday, Tapat Vaco, contemporary. Monday.

Monterey Whiting Company, 587 Camino del Rio South, Mission

the Old Time CAFE
COFFEE HOUSE RESTAURANT
FOLK • BLUES • BLUEGRASS
RUSTY STRINGS
Thursday 7:30-11:30 \$2.00
Friday 7:30-9:30 \$3.00
Saturday 7:30-9:30 \$2.00
TORREY PINES STRING BAND
Old Time Music, jams, reels & ragtime.
Saturday 7:30-9:30 \$2.00
SHOWCASE EVENING
Sunday 7:00-10:00 \$2.00
Monday 7:00-10:00 \$2.00
Tuesday 7:00-10:00 \$2.00
Wednesday 7:00-10:00 \$2.00
Thursday 7:00-10:00 \$2.00
Friday 7:00-10:00 \$2.00
Saturday 7:00-10:00 \$2.00
THE TWO MAGICIANS
Old Time Hoof Nite
Wednesday 7:30-10:30 \$5.00
Thursday 7:30-10:30 \$5.00
Friday 7:30-10:30 \$5.00
Saturday 7:30-10:30 \$5.00
LUNCH • SUPPER • SUNDAY BRUNCH
Open 10:00 a.m. to 2 p.m. and 5 p.m. to midnight Tuesday-Saturday
Advance reservations recommended for Fri., Sat. & Sun. nites. 436-4030

the Old Time CAFE
skyhigh
Contemporary
Wednesday-Saturday 9 p.m.-1 a.m.
Dinner served 5:30-10:30
5550 Kearny Mesa Road.
(next to Sands Hotel) 277-7937

fat Cats
Under new ownership
Terry Fox presents
Thurs. **Spindrift** Country Swing
Fri. & Sat. **Favorite Son** Good time rock & roll delivered with Dixie Soul
Tues. **Country Swing Dance Class** 7-9 p.m.
650 First St., Encinitas 753-2578

Valley, 201-1638. Sundance, contemporary. Tuesday through Saturday, Dago featuring Pete Fazio, Homegrown's greatest hits. Sunday and Monday.

Moonglow, 4615 Claremont Drive, Claremont 273-1022. Sandy Stewart and Co., contemporary. Thursday through Saturday, Jim Nelson Trio, country western. Sunday and Monday. Sandy Stewart and Co., contemporary. Tuesday through Wednesday.

Mulvaney's, 340 East Grand Street, Escondido 741-0935. Rich H. and the Dixie Brothers, contemporary. Wednesday through Saturday.

Bikinis
All brands, mix & match, crochet & custom suits.
One-Piece
Daring, Connie Banks, etc.
Casual Clothing
Little Dogs of Bali and more

Sunshine Unlimited
3735 Mission Blvd. 488-9662
Open 7 days

Mustang Club, 3595 Sports Arena Boulevard, Loma Portal 223-5896. Gerry Boze and a Touch of Country, country western. Tuesday through Saturday. Mustang, rock and roll. Friday and Saturday.

Navajo Inn, 8516 Navajo Road, San Carlos 465-1730. BM, top 40, and originals. Tuesday through Saturday.

North Park Lion's Club, 3927 Utah Street, North Park 282-7735. Puppies, the Unknowns, and the Chiradaddys, new wave. Friday.

Sta Way Joe's, 5252 Bolboa Avenue, Claremont 560-5388. The Boss Went Home, upbeat

Ocean View Room, Hotel Del Coronado, 1500 Orange Avenue, Coronado 435-4611. Jesse Davis, contemporary. Tuesday through Saturday.

O'Hungry's, 2547 San Diego Avenue, Old Town 298-0133. The Masked Hamsters, rock. Thursday and Friday.

Old Bonito Store Restaurant, 4044 Bonita Road, Bonita 479-3537. Jackie Kendall, contemporary and folk. Friday. Saturday, and Sunday afternoon.

Old Time Cafe, 1464 North Highway 101, Leucadia 435-4030.

Ruthy Strings, folk and blues. Thursday. Tony Paves String Band, jug band blues and country. Friday. Old Time Cafe Showcase Evening. Saturday the two Menzies. Sunday. Old Time Hoof Nite. Tuesday. Benefit for C.E.A.N. Wednesday.

One Night Stand, 4970 Vantage Street, Ocean Beach 222-2146. Tom Cat Blues, Thursday. Mene Jones, contemporary. Friday. Rick Lyon, contemporary open mike. Saturday. Dennis Ware, originals. Sunday. White Willie Johnson, blues. Monday. Featherwood, country. Tuesday. Paul Shire and guests, rock. Wednesday.

Pol Joey's, 5147 Waring Road, Allied Gardens 286-7873. Dick Liberator, oldies but goodies. Thursday. Pro Brigham Preservation Band, rhythm and blues. Friday and Saturday. Jam session, Sunday.

Pokemone Bay, 3000 Main Street, Chula Vista 427-5899. Lull rock. Thursday through Sunday.

STIFF COMPETITION
ROCK N' ROLL RECORDS
Import LPs & Singles
New, Used, Collectables
Cash or credit for your quality used albums!
In Pacific Beach!!
At 1146 Garnet Ave. 272-8209

DICK'S AT THE BEACH
WED. THUR. **RICK ELIAS BAND** THIS IS REAL ROCK & ROLL
FRI. SAT. **SHAKE** LAST WEEKEND
SUN. MON. **HIGHBOY BROS.** YOU'LL LIKE THESE GUYS MON.-BELLY DANCER
TUES. **ROCK & ROLL PARTY**
CHICKEN-IN-A-BASKET • FISH & CHIPS • STEAK
HAMBURGERS SERVED FROM 11 A.M. TO 11 P.M.
327 N. HWY. 101 SOLANA BEACH 755-7672
2 BLS. NORTH OF LOMA SANTA FE
OPEN FOR LUNCH AND DINNER

ROCK N' ROLL IS BACK
7 nights a week
at **MY RICH UNCLE'S** 287-7332
6205 El Cajon Blvd. 11 & 12 El East of College
MAD JACK PARTY TONIGHT
WIN THREE CAR STEREO
1 DRINK FOR FIRST 100 PERSONS THROUGH THE DOOR
TUESDAY THRU SATURDAY BLITZ BROTHERS
FRIDAY & SATURDAY (LOUNGE) BIG CITY BLUES BAND
SUNDAY DOUBLE WELL DRINKS
MONDAY 25¢ SHOTS OF TEQUILA 9-10 30 & 12-12 30
TUESDAY EAT THE WORD NIGHT • FREE \$5.00 DISCOUNT COUPONS FROM THE PARTY
WEDNESDAY DOUBLE DYNAMITE NIGHT
KANIKAZES & MARGARITAS 95¢
THURSDAY MAD JACK NIGHT • WIN THREE CAR STEREO
1 DRINK FOR FIRST 100 PERSONS THROUGH THE DOOR
HAPPY HOUR 10¢ BEER
TUES.-WED.-THURS.-FRI 4-8 P.M.

READER'S GUIDE TO THE MUSIC SCENE

Paradise Lounge, Holiday Inn, 1355 North Harbor Drive, Embury, 232-3861. Summer hits, top 40 dance and show, Tuesday through Saturday.

Posidon, 1670 Coast Boulevard, Del Mar 94045. Red Grinner Band, contemporary and originals, Thursday through Saturday.

Prophet Vegetarian Restaurant, 4441 University Avenue, East San Diego, 465-3464. Jim Hovley and Margo Giffin, contemporary, Tuesday through Saturday.

Reuben's, 5455 Grossmont Center Drive, La Mesa 92040. Jim Hovley and Margo Giffin, contemporary, Tuesday through Saturday.

Reubens Harbor Island, 880 Harbor Island Drive, Harbor Island 92030. Jim Hovley and Margo Giffin, contemporary, Tuesday through Saturday.

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DYNAMITE SEATS!

★ THE WHO ★

in L.A. June 20, 28, 12.50 each

Todd Rundgren/Utopia

Sat. May 24 8:30 PM

Nugent Scorpions

May 24

Genesis May 26

Jan Hunter Jimmy Buffett Zeyon Mangione Harry Chapin Joe Perry

Judas Priest Alice Cooper Queen

TNT TICKETS

582-6866

4705 College Ave.

Southside Johnny & The Asbury Jukes

plus SPECIAL GUEST

JUNE 4, FRIDAY, 8:00 PM

UCSD GYM, LA JOLLA

UCSD ST. 86.50 LA. 7.50

UCSD Box Office, 5401-A St. 4142

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MONKS

Live entertainment every night!

Show your stuff at Monks Dance Contest

!Every Thursday starting May 22

!Cash & prizes weekly

!Grand prize is a one-week trip to Hawaii for 2.

Don't forget our great Happy Hour

Well drinks 75¢ until 8:30 p.m.

Hors d'oeuvres Mon.-Fri. 5 p.m.-7 p.m.

Tues. is dollar nite-8 p.m.-Closing

10475 San Diego Mission Rd. 563-0060

Sunday afternoon, Sundowner Lounge, Leslie Gold, piano and vocals, Friday through Sunday, Peggy Minette, vocalists, Sunday and Monday, Jacques Besta, piano, Monday through Thursday, Pyramid, show and dance music, Tuesday through Saturday.

Show Biz, 1421 University Avenue, Wilson, 291-1551. Female impersonators, Wednesday through Sunday.

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

Split, 1130 Buncie Avenue, Bay Park, 276-3901. Rock, rock, Thursday, Child and Tokyo Rose, rock, Friday and Saturday, Enuf, rock, Wednesday.

Springfield Wagon Works, 5255 Kearny Villa Road, Kearny Mesa, 555-2272. Homefolk, contemporary, Friday and Saturday.

Springfield Wagon Works, 690 North Second Street, El Cajon, 445-2157. American Band Country, rock, Thursday through Saturday, Shells, rock, country folk, Tuesday and Wednesday.

Stallion Oaks Resort Ranch, Boulder Creek Road, Descanso, 445-4179. Broken Heritage, country, Thursday through Monday.

Su Casa Restaurant, 6738 La Jolla Boulevard, La Jolla, 454-0409. Mexican, guitar, Paraguayan harp, and flute, Tuesday through Sunday, (accompanied by Christina Ramirez, guitar, Friday through Sunday).

Swan Song, 4287 Mission Boulevard, Pacific Beach, 272-7802. Bruce Cameron Jazz Ensemble, jazz, Thursday through Saturday.

That Pizza Place, 2622-B El Camino Real, Carlsbad, 434-3171. Cottonmouth V-Arty, Disaland jazz, Friday, blues/groove, Saturday.

Tiki House, 1152 Garnet Street, Pacific Beach, 273-0734. Scott and John, contemporary, Thursday, Julia, contemporary, Friday, Hy Noon, contemporary, Saturday.

Tio Leo's, 5333 Mission Gorge Road, Mission Valley, 280-9946. Highway, contemporary, Wednesday through Saturday.

Tom Horn's Lighthouse, 2150 Harbor Island Drive, Harbor Island, 291-9110. Duet, contemporary, Wednesday, Duet and Melita, contemporary, Wednesday through Saturday, Duet, contemporary, Sunday, Donna Cole, contemporary, Tuesday and Wednesday.

Top of the Ark, Travelodge Hotel, 1940 Harbor Island Drive, Harbor Island, 291-9110. Muggins, Seventeen, guitar and vocals, Tuesday through Saturday.

Triton, 2530 South Highway 101, Carlsbad, 436-8877. Flute, new rock, Tuesday through Saturday, Tejas Tuxedo, country/western, Sunday.

Triton, 6011 El Cajon Boulevard, East San Diego, 583-3340. Easy Money, rock, Wednesday through Saturday.

Trojan Horse, 6179 University Avenue, East San Diego, 582-1070. Ram Band, country rock, Thursday through Sunday, country music, Monday and Tuesday.

Turquoise Lounge, 5975 Seventh Drive, La Mesa, 455-1525. Emerg, rock ball, disco rock, Wednesday through Sunday.

VIP Lounge, Town & Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131. International Affair, contemporary, Wednesday through Saturday.

Wayside Inn, 3050 Pico Rico Drive, Carlsbad, 729-7131. Clemson West, featuring Luciano, rock and soul, Thursday, Friday and Saturday.

Old No. 7 DISTILLERY

San Diego's finest nightclub

Strangers

Friday May 23

The News

May 26, 27 & 28

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CURRENT MOVIES

local hunt. The movie itself could be called *boose and too*. But because the action scenes, like the characters, are wonderfully varied and energetic, it is one of the least tedious three-and-a-half hour movies in existence. Takashi Shimura, Toshiro Mifune, 1954. *** (Unicom, 5/25 through 27)

Smile — Michael Ritchie's malicious satire of beauty pageants, while guilty of overkill, offers long, painful, and salutary exposure to the embarrassments surrounding throughout the competition for the title, "Young American Miss." And Jerry Belton's script faithfully reproduces American speech and manners with some of the quality of Sinclair Lewis (at the vulgar). Bruce Dern, Barbara Feldon, 1973. ** (Brand, 5/22)

The Song Remains the Same — Led Zeppelin's Madison Square Garden concert (the distinct bulge in lead singer Robert Plant's pants, on stage, keeps his from being a family show) is reproduced with a high-quality image and high-quality sound. The problem of how to shoot a stationary event is solved with kaleidoscopic and psychedelic visual tricks, with camera-ventriloquist peek backstage, and with fantasy sequences spotlight each band member in turn (Plant, for instance, sees himself as a knight errant, scurrying his way up castle stairs to rescue a timorous blonde damsel wreathed in golden

candlelight). These solutions, though, have problems of their own. 1976. * (La Paloma, 5/27 through 29)

The Stone Killer — Director Michael Winner must be the closest thing in the 1970s to a 1930s-style, Michael Curtiz-style mass-producer of movies. Each of his quickly-turned-out action movies, starring either Charles Bronson or Burt Lancaster, gains weight from its membership in a fast-growing, muscle-bound body of work. This one, a Bronson-as-dirty-cop vehicle, pauses for a few offhand recitations on violence, but otherwise speaks freely along with only an occasional snatch of dialogue in a springboard for furious action and quirky lip-smacking characterization. 1973. ** (Plaza, from 5/23)

Thank God It's Friday — A comedy with a disco background, featuring the music of Donna Summer and the Commodores, directed by Robert Kluge. (Casino, from 5/23)

The 39 Steps — The latest screen treatment of the John Buchan espionage adventure, with Robert Powell and David Warner, directed by Don Chaffin. (Plaza Twin 2, Valley Circle)

The Tin Drum — Volker Schlöndorff's film version of the Gunter Grass novel. (Fine Arts)

To Have and Have Not — The legend is that Howard Hawks wagged William Faulkner that he could make a good film out of Hemingway's worst novel (or some such wagger), and this was the chosen project. Hawks lets himself be guided in his task by the tested formula of *CASABLANCA*. There's Bogart, there's some duffel wartime patriotism, and there's a boxed-in, stage-bound look to the re-creation of exotic Mompote. However, there's also some fresh and spontaneous — albeit adolescent — interest (Lauren Bacall, straight from the pages of *Vogue*, shows in her movie debut a sophisticated understanding of the angles and planes of her face, shoulders, hips). And there are some eccentric, secondary characters: Dan Seymour's obese, offbeat policeman and Walter Brennan's toothless, slap-happy lunatic (his acid test for anybody he meets is the question, "Was you ever bit by a dead bee?"). Screenplay by Faulkner and Jules Furthman. 1944. *** (Ken, 5/25 and 26)

Tom Horn — Steve McQueen western vehicle. Written by Thomas McGuane, directed by William Ward. (Camino Cinema & La Jolla Village Parkway, 3 South Bay Drive In, Sports Arena 6)

Tommy — Ken Russell is ringmaster to a head-spinning series of gaudy tableaux. London in flames after a Luftwaffe raid, a pagan religious service, playing *Horrid* tribute to a small Apogee reading party. You realize how unfamiliar you are with the fine points of Indian lighting when you hear one cavalryman whistled at as a good man, shortly after you have incomprehensibly watched him gallop to the aid of a distraught woman and child, shoot the woman squarely in the forehead, stick the pistol into his own mouth and die, and so on. This child to the mercies of the Apaches. Robert Altman's direction is generally in service to the fascinating script and to the cast of archetypes, quietly well played by Burt Lancaster, Bruce Davison, Richard Jaeckel, and above all Jorge Luke, but he always tries to

special occasions. An especially beautifully constructed action scene comes about when the wise old trail scout finds himself alone on an open plain, leaning down on two Indians who guard the entire string of Indian horses — and as he spurs his own horse to full gallop, and his hatrums is pinned up by the headwind, and he unleashes his Winchester with a graceful baton-like bent, he becomes a figure magically brought to life out of a Charles Russell painting. 1972. **** (Towns, 5/25 through 27)

Where the Buffalo Roam — Bill Murray of SATURDAY NIGHT LIVE as Gonzo journalist Hunter Thompson, directed by Art Linson. (University Towne Center, from 5/23)

Utah's Raid — Egghead western

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