

## 6 Dossiers

(Continued from Page 5)

children must be screened and turn in a "Certification for School Entry," or present a signed waiver from parent or guardian before they may enter first grade, after July 1 of this year.

Parents of middle class children, who probably have had their children checked up regularly (minus the developmental testing) might well sign the waiver to save time, but poorer families are likely to "take advantage" of the program.

In many cases, it is the first physical children have had, according to state statistics, and after all, the idea of free screening isn't bad in itself. It includes a dental exam, eye and ear tests, blood tests including syphilis, TB, anemia and lead poisoning where called for, inoculations, etc. What parent would turn that down? And on top of every page the parent sees written the word "CONFIDENTIAL."

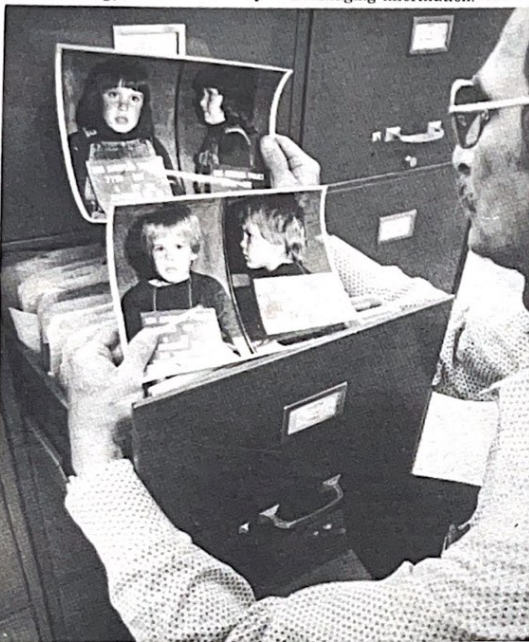
Reassuring, but how many

immunizations, a test for anemia, a urine test and tuberculosis skin test." No mention of the developmental assessment.

It goes on, "Parents may sign a written waiver if they do not want their child to receive these health screening services from either their personal physician or school health services staff. However, we strongly encourage all parents to have their children examined." The "must have" at the start of the letter is obviously misleading.

The parents are then asked to sign a consent form to "authorize the release of the results of the screening to the California State Health Department and the Los Angeles County Department of Health Services."

In case the developmental assessments and histories are not bad enough, CHDP has decided it needs specific information about problems which show up in screening. Three lines are provided for describing "Referred Problems." Enough to write a lot of damaging information.



(Photo by Mark Jones)

parents consider what might be written by a physician in the two-by-two-and-a-half inch space for comments after the line which says "Health and Development History" on the CHDP "confidential screening and billing report." Two copies of this form are sent to the State Health Department.

If that medical history were "confidential," why would it need such identifying information as name, Medi-Cal I.D. number, CHDP I.D. number (!), sex, patient's address, patient's social security number, ethnic origin, name of parent or guardian, address of parent or guardian, and wage earner's social security number?

If the Los Angeles CHDP program is any example, parents are being encouraged to have their children screened and yet are not being told about the fate of the forms and the existence of the developmental test.

A letter sent to all parents of kindergarten children in the city says, "Dear Parents, a new California law requires that all children prior to entry into first grade must have had a health screening within the past year. The check-up consists of a health history, physical examination, including vision and hearing screening, necessary

The stated reason for this is that the state and county CHDP offices want to make sure the parents take the child to the referral for further diagnosis and treatment if necessary. Why the information has to go automatically to the state level is not explained. Even if this were just to provide continuity in case a family moves, why couldn't the local CHDP office just forward those specific files to the family's new local school district?

One principal in the L.A. Unified School District was upset because he had been required to send out the letter to parents which did not mention the "emotional evaluation."

In a letter to the district health director's office, the principal said parents of children in his school had shown him the Vanguard story and wanted to know why they had to "authorize the release of the screening results to the state Health Department." He said he was unable to provide them with an answer.

In addition to the screening and billing report, CHDP files can include referral forms. The referral doctor or "shrink" gets three lines to describe the diagnosis and an additional space to check whether the "effect of the diagnosed condition" is considered to be "insignificant, mild,

moderate, moderately severe, or severe."

While considerable information with the potential for misuse on a child can be included in state files, there is currently no provision to erase the file, even if treatment is provided and the problem is solved.

Caroline Emanuel is in charge of the CHDP files at the state health department in Sacramento. She is the department's claims analyst. She said the health department gets all copies of the screening forms and keeps several in different files. "We haven't computerized them yet," she said, "but we will eventually."

She said the files were needed both as a check on bills submitted by private physicians and "to make sure parents are taking their children to referrals."

She had no explanation of why names and complete reports had to be submitted just for billing verification.

Most significantly, she said she had no knowledge of any guidelines for destroying the files after a specified length of time. "I do know we'd have to keep them for a number of years," she said.

The CHDP administrators in Sacramento insist that the records in their files are inviolate, but their very existence, and particularly the lack of legislations controlling their use, mean that they are dangerous. Current protection depends upon the views of individuals in state government. A future Reagan might have different ideas about privacy.

All this should be viewed in light of the newly popular theory among some psychologists that "criminality" can be detected at the pre-school age. People like psychiatrist Samuel Guze, of the Washington University School of Medicine in St. Louis, claim that today's "sociopath" may have been "yesterday's hyperactive child." He argues for singling out "certain 'crime-bound' children for special treatment," which might include "amphetamines and other drugs."

With ideas like these floating around, the existence of records like those being gathered by CHDP and its companion programs in the other states becomes ominous indeed.

Even now, CHDP's Taylor expressed some concern about the health department's files. He said that already some identifiable data on Medi-Cal children gets in the hands of welfare officials "so Medi-Cal officials will know how much to reimburse private physicians for." That already makes two sets of files.

Taylor said, "Any time you've got large amounts of data on large numbers of people, you have to worry about what will happen to it. Right now, the data supposedly cannot be released from the health department without parental consent, and there are other state laws on confidentiality, but that isn't enough. Anytime you have someone identified like this, information can be used to his detriment. I personally think identifying information shouldn't be included, but then HEW doesn't want my advice."

Many positive results are derived from California's health screening program, but there has been no satisfactory explanation given for keeping even temporary files on children at the state level. The fact that 70 percent of children from poverty families screened thus far were referred for one or more medical problem demonstrates the need for such a program, but the need for confidentiality of medical records should be paramount.

Los Angeles Vanguard

April 2, 1978

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# RTD's Tumultuous Ride

## n Ridenour

enty-one-year-old John Glen ell pulled his bus to a stop at and Broadway in South Los es. Two youths boarded and an argument with Hartzell the proper change for the Hartzell thought that it was ne of the many such disputes ad heard before and was ed when they demanded his er. The old timer sponusly and steadfastly refused d it. One desperado pulled a nd shot the old man in the

rtzell was the first, and to date ist, employee of the Southern rnia Rapid Transit District ; during a bus robbery. From day, January 10, 1967, until er 12, 1969, drivers were ul and angry. They wanted ance that no more killings d occur and that the nearly robberies would cease. They ittle comfort from either the any or their union, the United portation Union.

e incident only highlighted the et many bus drivers felt, ly because only a handful of predominantly railroad ers union are bus drivers. thermore, the union aucracy generally moves eratively. Such trepidation to later cause a near majority orkers to vote for a Teamster n front in 1974, known as BUS, epresent them. And recently Teamsters, plus a new in- endent rank and file eement, California Association nsant Employees (CAT), both ht to overturn the stolid AFL- nternational of its SCRTD ract with 4,300 workers.

orker anger diminished porarily, after Oct. 12, 1969, n the bus company instituted exact fare plan. Passengers it have the exact fare and place an unremovable bolted fare

Drivers carry no money. emption slips are provided to sengers without correct age.

he story of how the plan was cted has never been fully told who is responsible for it is now nterest because of new union blem.

i the December, 1967 issue of Topics, the local UTU 'sletter, Cue D. White, chair- n of the one of the four locals, te a column outlining the "Cue n," in which he called for an ct fare plan system. "The Cue n is workable. The love of ey is the root of all evil. ove the roots and the evil will appear," White said then.

White recalls that other union cials thought the idea too plicated and refused to en- se the plan. But White, the first ck man elected to a UTU post on West Coast, was persistent. He ted up the idea with fellow 'kers who readily took to it. He sponded with the federal ernment and aided in a study of ct fare plans. White was en-

couraged to insist on the system since his members bore the brunt of most of the attacks. His idea, while not well received in Los Angeles power circles at first, caught on in eastern cities and after Washington, DC bus driver John Talley was fatally shot May 17, 1968, the Amalgamated Transit Union convinced the local bus company to adopt the nation's first ready fare system June 11, 1968. Soon Baltimore, Philadelphia, Pittsburgh, Oakland and others followed suit. Crime decreased astronomically. Much later, the UTU in Los Angeles pressed for the plan.

"If UTU leadership had supported the plan, and RTD had implemented it, there would have been far fewer altercations and injuries. Furthermore, the sick-in would never have occurred," Cue White said.

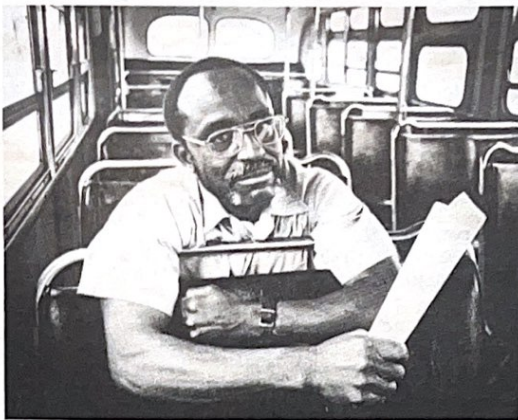
From one robbery attempt a day, with 169 actual robberies occurring from Jan. to Oct. 1969, the bus robberies declined to two in 1970, according to SCRTD records. Even robbing passengers and drivers of personal money "happens very seldom," said Mike Barnes, a SCRTD spokesperson.

A period of worker-management peace followed although tensions between passengers and drivers mounted for other reasons. Part of the "Cue Plan" had not been adopted: change the confusing 300 zone system with fares ranging upwards to \$1.24 to fewer zones and erase the complicated fare structure.

Today, two years after the one (now two paying zones) zone system was finally adopted, company officials admit, "The multi-zone system caused great frustrations. Not all employees knew the exact fares and passengers frequently got angry." But the new system had to be subsidized. The current \$.25 charge, which 80% of riders spend, and \$.50 for the two zones, only covers one-third the costs of operation.

However, before the change was accomplished, workers organized protests including the 1973 "sick-in." Their grievances centered on safety and the multi-zones rather than on wages. Cue White supported the workers despite official neutrality, on the "sick-in" by UTU. Later, discontent over union passivity crystallized in the BUS-Teamster raid attempt. (Dotson Bennett, secretary of Teamster Local 911, the public employees local with 6000 members in Southern California including 12 police departments, admitted only that BUS was housed in a Teamster building, "but we did not discourage its attempts to organize RTD workers.")

UTU leadership was angry with their near loss and searched for a scapegoat, according to some workers interviewed. Cue White was perfect. He was openly critical of union mis-leadership; he sup-



CUE WHITE, bus driver and union activist in dispute with United Transportation Union officials, is responsible for the exact fare plan. (Photo by MARK JONES).

ported black candidates for office who were not backed by most union officials; he was a community activist, and, in his own words, "I wouldn't play an Uncle Tom role in the union. I wouldn't conform to antiquated rules and regulations detrimental to the membership, and I wouldn't accept tokenism."

The chairmen of the other three locals concocted a union trial board and found White guilty of "neutrality," criticizing some UTU leaders, and "commingling" with members of the UTU who supported the BUS organizing efforts. He was removed

from office. White denied the charges. BUS and Teamster officials, to this day, also deny that White had any relationship with them. Today, White is back to bus driving and pursuing a case in the courts to regain his post.

"Another reason they wanted to get rid of him was that he had nearly won the chairmanship of the general committee of adjustment (the top LA union post) and stood a good chance of winning next election," said Bruce Erlenmeyer, a bus driver in the San Fernando Valley and head of the rank and file CAT effort. White is not a part of its representational drive either.

Now that a full scale defense committee for Cue White is battling with UTU in the courts, workers have taken sides over the issue. UTU, backed by leaders in the County Federation of Labor, are trying to discredit White by spreading rumors that he supports the current Teamster raid and that he was not responsible for the exact fare plan. While company officials refuse to enter into the internal policies of the union struggle in public, they do give White some credit for the plan.

George Gohler, retired general superintendent of transportation, said, "Cue's union column did come out with the so-called 'Cue Plan.' He was very vocal about it and rightfully so." Another manager, John Wilkens, spoke admiringly of White as a "hard-hitting chairman for those he represented." Both men gave him some credit for pressing for the exact fare plan while insisting that others in public utilities were equally involved. However, a letter written to White by the Civil Aeronautics Board, Aug. 11, 1970, confirmed that studies on the exact fare plan were conducted after the date of White's union column.

Both company officials and UTU organizers are reluctant to speak much about White because of the current union struggles for representation with a new contract to be negotiated soon. And, while White tries to remain out of the fracas of representation, his case with the UTU plays a prominent part in the issues the workers are currently confronting.

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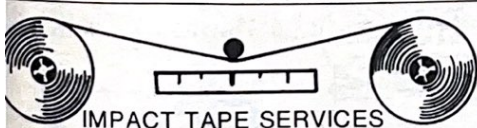
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# Opinion

## TV News Hustlers, Hucksters, and Hypes

Joan Taylor

"Dead man lives! Film at eleven!" That, in the parlance of television, is a typical "tease" sandwiched between commercials in the prime hours of viewing which is geared to make you look at the local television news broadcast at eleven o'clock each weeknight.

It illustrates the inane lengths to which television stations go to rob your attention and rape your mind.

In any critical review of television news, it is important to separate network television from local television. At the network level, there still seems to be a desire to inform, educate and expand on some developments which have significance.

But, at the local level, there are no Cronkites, Chancellors or Reasoners.

The local "anchorman" in Los Angeles, as an example, are a collection of itinerant television gypsies, warmed over male models, has-been radio announcers and token minorities who worry more about how to find hair spray and makeup than how to craft a news story.

Beginning at the top of the dial, let's sketch the local tv news menu:

Channel Two has imported a

news ratings with his combination of impishness, irreverence and arrogance. Paul Moyers, the Rich Little of TV anchormen, was plugged into Snyder's slot, where he's tried to carry on by copying Snyder's appearance. Snyder's mannerisms, Snyder's style. But,

Channel Four, however, also deserves some credit. It employs Jess Marlow, a solid professional journalist who has not only built up a loyal following among viewers, but is also one of the best liked men inside his own shop and profession. NBC is also grooming anchorman

Hollywood to NBC Burbank which may be his last move. John is in law school and expected to hang up his hair and can soon and opt for a career law.

Channel Five seems to have been out of the news business. After years of experimenting with its staffs, KTLA is down to a bare staff. Larry McCormick does the early news and former Gen. Putnam sidekick Hal Fishman is the station's main anchorman. Fishman has his gloom and doom delivery but lacks the sting of a Putnam.

Over on the Channel Seven, there's change in the wind. The main anchor team consisting of Jerry Dunphy and John Hambrick, but there are rumors that Dunphy may be teamed up with Christine Lund.

Dunphy is still smarting over way he was dumped by Channel Two, but some of his anger must be melting in view of Channel Seven's rating picture going up. The "victim" of the Dunphy acquisition by Channel Seven is John Hambrick, who has been forced to slow down his style to accommodate the easy going

Continued on Page 13

### MEDIA WATCH

where Snyder projected an image of really being concerned about local events, even if he was swimming in ignorance, Moyers leaves the impression that he's a lost little boy talking about grown-up affairs.

Warren Olney, another rarity, a professional journalist who has a good style and appearance on the tube. The Channel Four stable is rounded out by John Schubeck who has bounced from NBC Burbank, to ABC New York, to ABC

## It's Not You

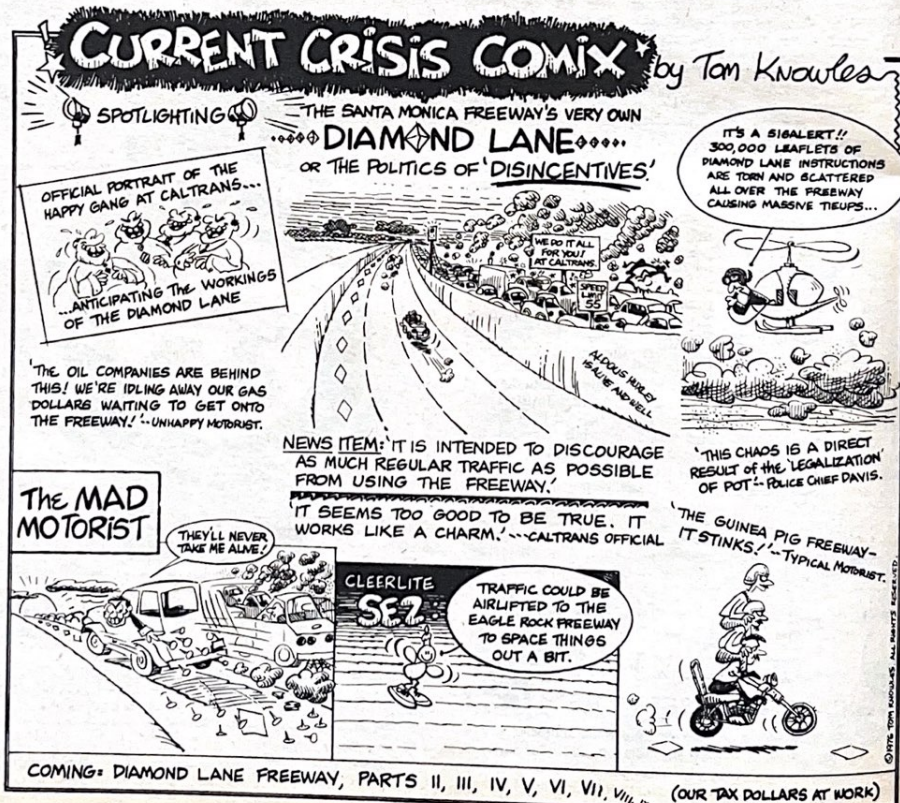
The need for rapid transit is so apparent in metropolitan America, especially in Los Angeles, that the titans of auto manufacturing and highway development can no longer stay the wagging tongues of all politicians.

Former cop Tom Bradley is one such politician who, uncharacteristically, rallied against those who would prevent rapid transit in Los Angeles making it his prime campaign issue in the mayoralty race three years ago. But slippery Sam was not alone in empty promises. Bradley soon discovered, if he didn't know to begin with, that the monied class was not ready to bless the people with a sane, inexpensive system of transportation. Met with intransigence from above, and panting anxiety from below, CALTRANS picked up where Bradley left off. It came up with the ultimate solution: blame the plebeian drivers.

Thus, the derivation of the bureaucrats' dream — the Diamond Lane. Concoct a lane of traffic on which only an elite of the electorate may traverse, and punish all others as trespassers, pitting brother against brother and sister against sister (all other combinations accepted) and you skate through office.

Given the alleged norm — slumbering citizenry — it might have worked one more time. Yet, this time, the popular anger and glaring discrimination may still reverse calloused government.

(This column will alternate weekly in this space with Don't Watch What We Say — dedicated to double-talking politicians and bureaucrats. "It's Not You... It's the System" is dedicated to all of us who are blamed for what the system does against us).





# vanguard guide

## APRIL 6

**PHOTOGRAPHY EXHIBIT. THROUGH THE LENS OF CHARLES KING MITCHELL THRU MAY 2.** Harmonia Gallery 8585 Charleville Blvd. Bev. Hills. Mon-Sat 11-5, Thur. & Fri 11-10. Closed Sun. 657-3439

**FUND-RAISER Artists Equity of Los Angeles** is conducting artist/studio tours to raise funds for economic and legal problems of artists. Tours are on the fourth Sunday of each month. Information and reservations call June Chase 459-1757, or write Artists Equity Tours, Box 944, Pacific Palisades 90272.

**SPACE AND PLACE.** American and European environmental artists present slides, films and videotapes at UCLA's Extension program Wednesday evenings thru May 26. Rm. 2250 UCLA's Young Hall.

**"BIRDS, BEASTS, BLOSSOMS AND BUGS: THE NATURE OF JAPAN."** UCLA's Night Art Gallery, Dickson Art Center 405 Hilgard Ave. Exhibition of rare screens, ceramics, kakemono, makemono and enamels. Tuesday thru Sunday 11-5. Closed Monday.

**SCULPTURE AND ENVIRONMENTAL INSTALLATIONS.** Solo exhibition by Rita Yokoi. Wednesday thru Sunday 1-4 pm. Closed Monday and Tuesday. Mt. St. Mary's College Art Gallery, 12001 Chalon Rd.

**THE CHEATERS, THE CHEATERS.** (Theater of Arts, 4128 Wilshire Blvd, 380-0511, April 1 thru April 3 at 8:30 pm)

**CLAUDE KIPNIS MIME THEATER.** (Beckman Auditorium, Caltech, Pasadena, April 1 at 8 pm)

**THE CREEPER.** About bachelor relationships. (Beverly Hills Playhouse, 254 S. Robertson Blvd, 659-8482, April 2 thru April 4 at 8:30 pm)

**THE CURIOUS SAVAGE.** (Theatercraft Playhouse, 7445 1/4 Sunset Blvd, 876-3575, April 3 at 2 pm)

**DAMN YANKEES.** Performed in Hebrew. (Sinai Temple, Westwood, 474-1518, April 3 at 8 pm, April 4 at 7:30 pm)

**DARK OF THE MOON.** (Actors Alley, 4334 Van Nuys Blvd, Sherman Oaks, 783-9126, April 2 & 3 at 8:30 pm, April 5 at 7:30 pm)

**A DRESS MADE OF DIAMONDS.** World premiere opening April 7 & 8, at The Matrix, 653-9725, 7657 Melrose, 8:30 pm, \$5.)

**A DELICATE BALANCE.** (Theatre Palisades, 601 Latimer Road, Santa Monica, 472-8526, April 2&3 at 8 pm)

**FIDDLER ON THE ROOF.** (East LA College Theater, 5357 E. Brooklyn Ave., 263-6662, April 2 & 3 at 8:30 pm; April 4 at 8 pm)

**FRIENDS AND COMPANY.** (Company Theater, 1653 La Cienega Blvd, 274-5154, April 3 at 2 pm, \$1.50)

**FROM BERLIN TO BROADWAY.** (Inner City Lodge Theater, 1308 S. New Hampshire Ave, 387-3280, April 1 thru April 3 at 8:30 pm; April 4 at 7:30 pm and 3:30 pm)

**GEORGE M!** Musical about the life and songs of Cohen. (Golden Mall Playhouse, 226 E. Tejon Ave, Burbank, 843-7529, April 2&3 at 8:30 pm; April 4 at 7:30 pm)

**THE GLASS MENAGERIE.** The Tennessee Williams epic. (Immaculate Heart College, Intimate Theatre, Western at Los Feliz, Hollywood, 462-1301 x 233, April 3 and 4, 8 pm, \$2, \$1 students)

**A HATEFUL OF RAIN.** (Theatercraft Playhouse, 7445 1/4 Sunset Blvd, 876-3575, April 2&3 at 8:15 pm)

**KENNEDY'S CHILDREN.** A play about the embittered and disillusioned generation of the 60s. (Huntington Hartford Theater, 1615 N. Vine St., 462-6666, April 1, 2, 3, 5, 6, 7, 8, at 8:30 pm; April 4 at 7:30 pm; matinees April 2 and 7 at 2:30 pm)

**KING RICHARD III.** (Globe Playhouse, 1107 N. Kings Road, 650-0208, April 1 thru 6 at 8 pm.)

**KINGDOM OF EARTH.** Play by Tennessee Williams. (Pasadena Repertory Theater, 103 S. Fair Oaks Ave, 793-1246, April 2&3 at 8:30 pm)

**KRES MERKSKY AT THE CODFISH BALL.** A one-woman evening. (Theater West, 3333 Cahuenga Blvd, Hollywood, 851-4839, April 2&3 at 8:30 pm; April 4 at 5 pm)

**MAD VINCENT.** An evening with Toulouse-Lautrec, Gauguin, Van Gogh. (Zephyr Theater, 7458 Melrose Ave, 650-0464, April 1 thru April 3 at 8 pm)

**MARK TWAIN TONIGHT!** Hal Holbrook's one-man production. (Ahmanson Theater, 626-7211, April 1 thru April 3 at 8:30 pm)

**A MIDSUMMER NIGHT'S DREAM.** (The Founder Theater, 1154 E. 7th St., Long Beach, 597-1191, April 1 thru April 4 at 8 pm)

**NORMAN, IS THAT YOU?** (Ebony Showcase Theater, 4718 Washington Blvd, 936-1107, April 2&3 at 8:30 pm; April 4 at 7:30 pm)

**PIANO BAR AND OTHER CALIFORNIA STORIES.** (Inner City Cultural Center, 1308 S. New Hampshire Ave, 387-8289, April 2 thru April 4 at 8 pm)

**PING PONG.** Comedy-drama about divorce and 20th century sexual mores. (The Onion Company, 800 N. El Centro Ave, 466-4485, April 2&3 at 8:30 pm; April 4 at 7:30 pm)

**PUBLIC WORKS.** (The Church in Ocean Park, 235 Hill St, Santa Monica, 399-1631, April 2&3 at 9 pm)

**SIGNALS.** (Synthesis Theater, 6468 Santa Monica Blvd, 464-0710, April 1 & 2 at 8:30 pm; April 3 at 7:30 & 10 pm)

**SOLOS.** Luke Walker & Jerry Reynolds star. (La Mama Hollywood, 1276 N. Van Ness Ave, 465-6111, April 1 thru 3 at 10 pm)

**THE SOUND OF MUSIC.** (Jester's Theatrical Society, 560 S. Fair Oaks Ave, Pasadena, 793-9639, April 1 thru 3 at 8 pm; April 4 at 3 & 7 pm)

**THE THREE SISTERS.** Play by Anton Chekhov. (East West Players, 424 Santa Monica Blvd, 660-0366, April 2 thru 4 at 8:30 pm)

**TWELVE ANGRY WOMEN.** Adaptation of Rose's Twelve Angry Men. (Patio Playhouse, 4856 Laurel Canyon Blvd, 980-9861, April 1&2 at 8 pm)

**TOM PAINE.** (Burbage Theater Ensemble, Century City Playhouse, 10508 W. Pico Blvd, 339-3322, April 1 thru 3 at 8:30 pm)

**TWO MCLURES SUNNY-SIDE UP.** Two new fantasy plays by Michael McClure. (Company Theater, 1653 S. La Cienega Blvd, 274-5154, April 2&3 at 8 pm, \$4, \$3)

**27 WAGONS FULL OF COTTON.** Tennessee Williams' play billed with Richard Steele's new play "Isomer." (Scorpio Rising Theater, 426 N. Hoover St, 660-9981, April 2&3 at 8:30 pm)

**VIRGINIA WOOLF, THE UNCOMMON LADY FROM BLOOMSBURY.** (A one-woman show by Sara DeWitt. (Harris Group Theatre, 1211 Montana Avenue, Santa Monica, 451-1603, opens Friday April 9th)



**INSTRUCTIONS AND PAINTINGS BY MICHAEL DAVIS AND JAMES OBIE.** Thru April 21 at SPACE. 615 Santa Monica Blvd., 461-8166.

**"FOURTH SITUATION" HAPPEY.** A light and space environment focusing on perceptual process. University of California, Irvine. Tuesday-Sat. 12:00-5:00. Closed Sunday and Monday.

**ART EXPLORATION WORKSHOP.** Beginners introduction to drawing and painting with artist-teacher Lynn J. Sunshine. \$15 includes materials, coffee and dessert. Arlyn Sunshine Studio, 4002 1/2 Riverside Dr., Toluca Lake. Reser. 849-2681.

Continued on Page 10

Tom Knowles

IT'S A SILENT!!  
300,000 LEAFLETS OF  
DIAMOND LANE INSTRUCTIONS  
ARE TORN AND SCATTERED  
ALL OVER THE FREEWAY  
CAUSING MASSIVE TIEMPS...



'THIS CHAOS IS A DIRECT  
RESULT OF THE LEGALIZATION  
OF POT - POLICE CHIEF DAVIS.'

'THE GUINEA PIG FREEWAY -  
IT STINKS! - TYPICAL MODERNIST.'



VII, VIII, IX (OUR TAX DOLLARS AT WORK)

## Community theater

**OF DUTY.** Ionesco's bizarre comedy, billed with Chekhov's "The Night Before the Trial." (Santa Monica Playhouse, 1211 4th St, Santa Monica, 394-9779, Apr 2 at 8 pm, April 3 at 10 pm)

**DOLF HITLER SHOW.** About the Nazi mystique. (Odyssey Theater, 1111 Ohio Ave, West LA, 826-1626, April 3 at 8 pm, April 4 at 7 pm)

**OVER TOWN.** West coast premiere of Murray Schisgal's roadshow hit. (Callboard Theater, 151 Melrose Pl, 653-9205, Apr 2 at 8 pm)

**BE ANDERSONVILLE TRIAL.** (Westchester Playhouse, 8301 S. Indry Ave, 645-5156, April 2 & 3 at 8 pm)

**MISS REARDON DRINKS A LITTLE.** (Palos Verdes Playhouse, Alaga Cove Plaza, 375-7566, April 3 at 8:30 pm)

**ANYTHING GOES.** (Sexson Auditorium, 1570 E. Colorado Blvd, Pasadena City College, April 2&3 at 8 pm)

**ARE YOU NOW OR HAVE YOU EVER BEEN.** HUAC investigations of Hollywood community in the 50s. (Hollywood Center Theater, 1451 N. Las Palmas, 464-9921, Apr 2 at 8:30 pm; April 3 at 6:30 and 9:30 pm; Apr 4 at 7:30 pm)

**ASHES.** Drama of changing roles and future shock. (Mark Taper Forum, 626-7211, April 3 at 2:30 pm; April 4 at 7:30 pm)

**ATTORNEY AT LOVE.** (Santa Monica Playhouse, 1211 4th St, 394-9779, Apr 3 at 8 pm; Apr 4 at 7:30 pm, Apr 7 at 2:30 pm)

**THE AUTOBIOGRAPHY OF JUDGE CRATER?** Premiere of a comedy-horror play. (Group Repertory Theater, 11043 Magnolia Blvd., North Hollywood, 241-8886, April 1 thru April 3 at 8:30 pm; April 4 at 7:30 pm)

**AWAKE AND SING.** Odets' tragic-comedy about Jewish life in New York. (Venture Theater, 1031 N. LaBrea Ave, 571-3304, April 2 thru April 4 at 8:30 pm)

**THE BEST MAN.** (Santa Monica College Little Theater, 18th & Pico, SM, 399-5973, April 1 thru April 3 at 8 pm)

**BOY MEETS BOY.** Lampoon of the 30s musicals. (Las Palmas Theater, 1642 N. Las Palmas Ave, 469-8681, April 1 thru 3 at 7:30 and 10:15 pm; April 4 at 5:30 and 8:30 pm)

**THE CHANGING ROOM.** Ultra-naturalistic study of a rugby team. (Odyssey Theater, 12111 Ohio St, 826-3446, April 1, 3 thru 8 at 8 pm; April 2 at 8:30 pm)





# vanguard guide



## Films

### APRIL 1

**JANUS' BEST OF NEW CINEMA.** Shorts by famous directors including Truffaut, Lester, Polanski, Marker. Also Janus' Cinema Animation Festival. (Nuart Theatre, 11272 Santa Monica Blvd., West LA, 478-6379, \$2. Starts 7 pm)

**ALL QUIET ON THE WESTERN FRONT** (1930). Stars Lew Ayres. Most famous of the anti-war films. **FOUR FEATHERS** (1929). Stars Richard Arlen. Adventure. Lots of documentary footage, shot in East Africa and the Sudan. (Gary 11 Theatre, 8325 Santa Monica Blvd., Hollywood, 654-8030, 656-9105, \$2.50) Continues thru April 6.

### APRIL 2

**THE EARTH IS A SINFUL SONG.** LA premiere of Rauni Mollberg's feature filmed in Lapland. (Fox Venice, 620 Lincoln Blvd., Venice, 396-4215, 7 pm, adults \$1.50, children, \$1.

**PHYSICISTS PLAYING DICE WITH THE UNIVERSE.** About black holes, time distortions, life on other planets. **NOT SO SOLID EARTH.** Award winning film about future continental drift. (Theosophical Society, 4628 Hollywood Blvd., 666-5713, 8 & 9 pm, \$1) Same program on April 3 & 4, 6 pm, 7:30 pm, & 9 p.m.

**LAST TANGO IN PARIS.** Stars Marlon Brando. **TURKISH DELIGHT.** Erotic love story about young Amsterdam artist and his teenage girlfriend. (Nuart, 11272 Santa Monica Blvd., West LA, 478-6379, \$2, starts 7:15 pm.)

**W. C. FIELDS AND ME.** Stars Rod Steiger as Fields and Valerie Perrine. (Hollywood Paramount Theatre, Crest Cinema, Westwood, 272-5876)

### APRIL 3

**CAT ON A HOT TIN ROOF.** Paul Newman, Elizabeth Taylor and Burl Ives as Big Daddy. **STREETCAR NAMED DESIRE.** Young Marlon Brando, and Vivian Leigh. (Nuart Theatre, 11272 Santa Monica Blvd., West LA, 478-6379, \$2, complete shows at 3:05, 5:05)

**THE AMAZON,** documentary film. (Delacour Auditorium, Natural History Museum, Exposition Park, 2 pm. FREE)

Vanguard, 9014 Melrose Ave., 278-0641. 8:30 pm, \$3, \$2 Students. Also April 3.

**THE LATE, LATE, LATE BEAN BAG CONCERT.** Music Rehearsal Hall, Cal State Long Beach, 6101 E. 7th St., 11:30 pm. Free.

**WESTERN WIND,** vocal sextet. UCLA, Schoenberg Hall, 8:30 pm.

**PAUL STROUD,** organist. Our Saviour's Lutheran Church, 370 Junipero Ave, Long Beach, 8 pm.

**RAY REUSSNER,** classical guitarist. Campus Theater, El Camino College, 16007 Crenshaw Blvd., 8 pm.

**DAISIETTA KIM,** soprano; **LARRY WONG,** piano, classical concert. Municipal Art Gallery Theater, Barnsdall Park, 4804 Hollywood Blvd., 8 pm.

### APRIL 1

**HAIR.** The American Tribal Love-Rock Musical. Pasadena Civic Auditorium, 449-9493. 8 pm, \$5.50, \$6.50, \$7.50. Continues April 2 & 3. Matinee April 3, 2:30 pm.

**WILLIAM CHARLES BECK,** classical organist. St. Paul Cathedral, 6th & Figueroa, 626-6721, 12:05 pm. Free.

**LOS ANGELES PHILHARMONIC ORCHESTRA,** Lukas Foss, conductor; Murray Perahia, piano. Dorothy Chandler Pavilion, Music Center, 8:30 pm. Continues April 2, 4.

### APRIL 2

**EVENING OF PEOPLES MUSIC AND THOUGHTS.** Jo Wilkinson, Peter Boyd, Chuy Perez, Haymarket, 715 S. Parkview St., LA, 388-8171, 8 pm, \$2.

**THE FULKERSONS, CONCERT OF CONTEMPORARY MUSIC AND DANCE.** Films by Roberta Friedman, Graham Weinbran. Theatre

**ANTHONY AND CLEOPATRA** by Barber. Cal State Northridge Opera Theater, 8 pm. Continues April 3.

**ROBERT KURSINSKI,** classical organist. St. Paul's Church, 4112 W. Washington Blvd., 8 pm. Free.

**ST. MARK'S COVENTRY & WINCHESTER CHOIRS,** in JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT. St. Mark's Episcopal Church, 1020 N. Brand Blvd., Glendale, 7:30 pm. Free.

### APRIL 3

**BREAD & ROSES.** Feminist Guerilla Theatre, RUTHIE GORTON, singer. Haymarket, 715 S. Parkview, 388-8171, \$2. \$1 unemployed.

**AMERICAN BRASS QUINTET,** UCLA Schoenberg Hall, 8 pm.

**MUSIC & COMEDY REVUE,** SUE FINK, JOELYN GRIPPO. Women's Bldg., 1727 N. Spring, 221-6161, 8:30 pm, \$3.50.

**APRIL 4**  
**ROMEO AND JULIET.** Franco Zeffirelli's production of Shakespeare's eternal love story. (Monica 1, 1332 2nd St., Santa Monica, 451-8686, 11 am, \$2.50, \$2 students)

**STEPPENWOLF.** Hesse's classic. **FANTASTIC PLANET.** French animated sci-fi. (Nuart, 11272 Santa Monica Blvd., West LA, 478-6379, \$2, Steppenwolf at 4:55, 8:25; Planet at 3:30, 7, 10:30 pm)

### APRIL 5

**SATURDAY NIGHT AT THE BATHS.** Sexual confusion at the famous NY Continental Baths. (Shows at 8:35 pm) **A VERY NATURAL THING.** A non-exploitive gay love story. (Shows at 7, 10:20 pm) (Nuart, 11272 Santa Monica Blvd., West LA, 478-6379, \$2)

**ALL QUIET ON THE WESTERN FRONT; FOUR SEASONS.** See details in April 1 listing.

### APRIL 6

**HOUCHE VOLANTES** (1976) and **HORIZON** (1971-73). Films of Larry Gottheim with filmmaker in attendance. (Theatre Vanguard, 9014 Melrose Ave., LA, 278-0641, 8 pm, \$2, \$1.50 students)

**LOLITA** and **DR. STRANGELOVE.** Two Kubrick films. (Nuart, 11272 Santa Monica Blvd., West LA, 478-

6379, \$2. Lolita shows at 8:40 Strangelove at 7, 11:25 pm)

### APRIL 7

**SWEPT AWAY.** Lina Wertmuller's biting battle of the sexes. (Haymarket, 11523 Santa Monica Blvd., West LA, 477-5581, \$2.50)

**100 MEN AND A GIRL** (1937) and **IN CENTRAL PARK** (1948) Dennis Durbin classics. (Gary 11 Theatre, 8325 Santa Monica Blvd., Hollywood, 654-8030, \$2.50) Continues thru April 11

**THE BLUE ANGEL.** Marlene Dietrich's classic. (shows at 7, 10:20 pm) **THREE-PENNY OPERA.** Film adaptation of Brecht & Weill's immortal musical about the plight of the poor in London slums. (shows at 8:40) (Nuart, 11252 Santa Monica Blvd., West LA, 478-6379, \$2)

### APRIL 8

**INDEPENDENT FILM OASIS OF LOS ANGELES.** West Coast independent filmmakers. Films by Bruce Conner, David Rimmer, Tim Sheperd, David Wilson. (Haymarket, 715 S. Parkview, LA, 387-0932, 8 pm, \$2)

**THE GRAND ILLUSION** and **RULES OF THE GAME.** Two of Jean Renoir's greats — an anti-war masterpiece and a satire on the decadence of pre-WW II France. (Nuart, 11252 Santa Monica Blvd., West LA, 478-6379, \$2) Illusion shows at 9 pm; Rules at 7, 11:05 pm

## Music



### APRIL 1

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### APRIL 2

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**AMERICAN BRASS QUINTET,** UCLA Schoenberg Hall, 8 pm.

**MUSIC & COMEDY REVUE,** SUE FINK, JOELYN GRIPPO. Women's Bldg., 1727 N. Spring, 221-6161, 8:30 pm, \$3.50.

**ARTISTS OF NAUSHAD MUSIC CLUB,** music and dances of India and Pakistan. Campus Theater, El Camino College, 16007 Crenshaw Blvd., 8 pm.

**JEFFREY SOLOW,** classical guitar. Alumni Auditorium, Occidental College, 1600 Campus Road, 8:15 pm. Free.

**LOS ANGELES PHILHARMONIC.** Andre Kostelanetz, conductor, **LOS ANGELES BALLET.** Dorothy Chandler, Pavilion, Music Center, 8:30 pm.

**SAN CARLOS OPERA CO OF LOS ANGELES,** Richard Lessing, conductor; **CAVALLERIA RUSTICANA** and **I PAGLIACCI.** San Gabriel Civic Auditorium, 320 S. Mission Drive, 8:30 pm.

**CAL ARTS YOUTH ORCHESTRA,** Cesare Pascarella, conductor. William S. Hart High School, 24825 Newhall Ave., Newhall, 8:30 pm.

**BILLY COBBAM, GEORGE DUKE,** Santa Monica Civic Auditorium, 8:30 pm.

### APRIL 4

**PASADENA YOUTH SYMPHONY ORCHESTRA,** Fred Ohlendorf, conductor. Ambassador Auditorium, St. John Avenue at Del Mar Blvd, 5 pm. Free. Also free transportation available for Pasadena area residents.

**CATHEDRAL CHOIR,** Emmanuel Lutheran Church, 11919 Oxnard St., North Hollywood, 8 pm. Free.

**LEAH EFFENBACH,** pianist, classical music. Schoenberg Hall, UCLA, 8 pm.

**EARLY MUSIC CONSORT OF LONDON,** Royce Hall, UCLA, 8 pm.

**WILLIAM HALL CHORALE,** Mass Solemnis, Glendale HS Auditorium, Broadway & Verdugo, 8 pm.

**WIND ORCHESTRA.** David Wilcox, conductor. Campus Theater, Cal State Northridge, 8 pm.

**HARRIS GOLDMAN,** violin. **CAROLYN BROWN,** piano; classical music. Hancock Auditorium USC, 8 pm.

**LOS ANGELES DOCTOR SYMPHONY,** Charles Blackman, conductor. Dorothy Chandler Pavilion, Music Center, 8 pm.

**MARIO ESCUDERO,** classical guitarist. Mt. San Antonio College Social Science Center Auditorium, 1100 N. Grand Ave., Walnut, 7:30 pm.

**YOUTH SYMPHONY WEST,** Robert Armer, conductor. Robert Frost Auditorium, Culver City, 3 pm. Free.

**ST ALBAN'S CHURCH CHOIR & ORCHESTRA,** James Val, conductor. Classical concert, 530 Hilgard Ave., Westwood, 3 pm.

**ROBERTA ISENBERG** and **CHRISTINE SEPE,** duo piano. Harbeson Hall, Pasadena City College, 1570 E. Colorado Blvd., 8 pm.

**LOS ANGELES CITY COLLEGE COMMUNITY ORCHESTRA.** Dominic DiSarro, conductor. Camino Theater, LACC, 855 S. Vermont Ave., 2 pm.

**CHANCEL CHOIR,** Lester Remond, conductor. Wilshire Methodist Church, 4350 Wilshire Blvd., 11 am.

### APRIL 6

**EAST LOS ANGELES COLLEGE CONCERT CHOIR,** directed by Ed Nisula, St. Paul Cathedral, 6th & Figueroa, 626-6721, 12:05 pm. Free.

### APRIL 8

**COLLEGIUM MUSICUM,** chamber orchestra and chorus from Cal State St. Paul Cathedral, 6th & Figueroa, 626-6721, 12:05 pm. Free.



# vanguard guide

## Lectures

**APRIL 1.**  
**A DECADE OF CONSPIRACY: FROM DALLAS TO WATERGATE.** Rusty Rhodes, Thorne Hall, Occidental College, 1600 Campus Road, Eagle Rock, 8:15 pm.  
**BECOMING FROZEN.** Alan P. Spivak at UCLA, 146 Dodd Hall, 7:30 pm.

**THE AGE OF SCAPEGOATING.** Arthur L. Bietz at Alhambra High School, 101 S. 2nd St., Alhambra, 7:30 pm. Free.

**EXTRASENSORY PERCEPTION AND HOW TO DEVELOP IT.** Philip Whorlow. Film lecture at Holiday Inn, 1755 N. Highland Ave., Hollywood, 7 pm, Free.

**APRIL 2.**  
**INCREASE YOUR READING SPEED AND COMPREHENSION.** Dan Rosenwasser, Marina Mind Science Ctr, 2012 Lincoln Bl, Marina del Rey, 399-7534, 8-10 pm, \$3.

**HYPNOSIS: DOORWAY INTO THE PAST.** Earl M. Bryant. Self-Hypnosis Center, 224 E. Olive Av, Burbank, 8 pm. Free.

**MEDITATIVE ACTION: THE SIX PARAMITAS.** Apr 2, 3, & 4. Los Angeles Dharmadhatu, 914 S New Hampshire, LA, 662-8812. Seminar opens at 7:30 pm Friday and will be from 9 am till 6 pm Saturday and Sunday, \$25.

**THE IMPORTANCE OF LITERATURE AND FILMS IN EVERYDAY LIVING.** Mark Schwartz, Harmonia, 8585 Charleville, Beverly Hills, 657-3439. Free will donation.

**APRIL 4.**  
**THE GREAT PYRAMID DECODED.** E. Raymond Capt., archaeologist/researcher, Theosophical Society, 4628 Hollywood Blvd., 666-5713, 3 pm, free will donation.

**APRIL 7**  
**WOMEN/ARTMAKERS.** Feminist Lecture Series by the XX Group at LA Institute of Contemporary Art in Century City, \$2 general admission, \$1 for LAICA members, \$15 for series subscription (9 weeks). Speaker this week: Ruth Iskin.

**AN EXERCISE IN HEALING TECHNIQUES.** Charles V. Kuntz. Everywoman's Village, 5650 Sepulveda Blvd., Van Nuys, 787-5100, 12:30 and 8 pm, \$3.50.

**APRIL 9.**  
**AN INTRODUCTION TO AC-TUALISM.** Debora Fels. Harmonia, 8585 Charleville, Beverly Hills, 657-3439, 8 pm. Free will donation.

**LEARNING THE BASICS OF ASTROLOGY.** Marina Mind Science Center, 2012 Lincoln Bl, Marina del Rey, 399-7534, \$3, 8-10 pm.

## Special events

**APRIL 1**  
**ASTER AND PASSOVER.** Display exhibit of Easter eggs from around the world, Kiddush cups, gadahs, more... Exhibit free; items for sale. (United Nations Center, 1048 Westwood Blvd., 477-11, open Monday & Friday until 9; other days 10-5. Continues until April 30.

**APRIL 2**  
**CLEAR TOWER TOPPLER IN LA.** Lovejoy, the man who toppled a foot tower in protest against a proposed atomic power plant in Massachusetts AND WAS ACQUIT-ED, will speak at a showing of the n "Lovejoy's Nuclear War." nte Office Bldg., 107 S. Broad- y, downtown L.A. 8-10 pm, \$2. \$1 (ited income)

**DISC HEALY: BUILDING SOME ANGLES.** Publication party. yond Baroque Center, 1639 W. shington Blvd., Venice, 392-5763)

**APRIL 3**  
**TICKET AT ARGENTINE RLINES.** Demanding end to US l to junta; freedom for all lital prisoners, restoration of

civil liberties and free elections in Argentina. Sponsored by Solidarity Day Committee of the Argentine People; US Committee for Justice to Latin American Political Prisoners. (545 S. Olive St., LA, 12 noon)

**SALUTE TO SENIOR CITIZENS DAY.** More than 50 agencies offering information and referral services, educational programs, medical and mental-health services, entertainment and refreshments. (LA City College, 855 N. Vermont, 666-1018)

**APRIL 4**  
**CALL TO REMEMBRANCE: FORGET NOT THE DREAM.** Caravan, march & rally honoring Dr. Martin Luther King, Jr. on the eighth anniversary of his death. Starting points (1 pm) Second Baptist, 2412 Griffith; Good Sheppard Baptist, 510 53rd St.; Messiah Baptist, 4500 W. Adams. Rally (2 pm) at Holman United Methodist, 3320 W. Adams. Main speaker: Rev. Jesse Jackson. Sponsored by Concerned Clergy.

**SPRING PLANT & BOOK FAIR.** Featuring workshops on gardening, poetry reading, storytelling,

exhibits of rare and finely printed volumes, slides and movies, puppet shows. Books and plants for sale. Immaculate Heart College, Western at Los Feliz, Hollywood, admission \$1, children 5-12, 50¢, under 5, free, 9 am to 5 pm.

**FUNDRAISING EVENT FOR WENDY YOSHIMURO DEFENSE.** Womens Bldg., 1727 N. Spring St., LA, 221-6161, 4 pm.

**APRIL 5**  
**CALIFORNIA PUBLIC UTILITIES COMMISSION HEARINGS.** Calling for consumers' testimony on what their basic, minimum needs are each month for gas and electricity. If you want to express your views, this is the time. (Commission Courtroom, State Office Bldg., 107 S. Broadway, LA, 10 am, more information: 620-2240)

**PASSOVER SEDER.** Open to everyone. Ceremonial dinner commemorating exodus of Jews from Egypt. (Immaculate Heart College, Western at Los Feliz, 6:30 pm, \$5)

**AUTOBIOGRAPHICAL FICTION WORKSHOP.** Directed by Liza Williams. (Beyond Baroque Center, 1639 W. Washington Blvd., Venice, 392-5763, 7-9 pm)

**APRIL 6**  
**EXPERIMENTAL WRITING WORKSHOP.** Led by George Drury Smith. (Beyond Baroque Center, 1639 W. Washington Blvd., Venice, 392-5763)

**APRIL 7**  
**VENICE POETRY WORKSHOP.** Directed by John Harris, Frances Smith & James Krusoe. (Beyond Baroque Center, 1639 W. Washington Blvd., Venice, 392-5763, 8 pm)

**APRIL 9**  
**LA PENA.** A happening in Latin American style. Food, music, theater, poetry, all with great heart, cabaret style. (Haymarket, 715 S. Parkview, 387-0932, 9 pm, \$2)

**CZECHOSLOVAKIAN POETS.** Read their work. (Beyond Baroque Center, 1639 W. Washington Blvd., Venice, 392-5763, 8 PM)

## th Deadly Sin



## FOOD

My weekly food column is heavily influenced by European traditions in cooking, yet I am sick to be tantalized by Chinese, Indonesian and Middle-Eastern

cuisines, and have a very active curiosity about most styles of food preparation.

Although not a vegetarian, I find my interest (financial interests included) in meat eating waning. It is hard not to be conscious of the amount of acreage wasted in the grazing of cattle, and to be aware that that same land could be used more efficiently to grow vegetables, fruits, and grains. Nonetheless, there is enough of the hedonist in me to appreciate meat bases to soups, the juices of meat in sauces, and even the occasional roast beef with Yorkshire pudding. However, I am finding myself less and less comfortable with the idea of confronting slabs of roasted or broiled flesh on a plate.

Basically, I am attracted to

fresh and healthful food, but am very aware of the monumental numbers of truly boring meals that are too often served up in the name of health food. The basis for a true gourmet cuisine should be fresh and good food... and hopefully, it will be cooked, not only with love, but with imagination. For that reason, although my head endorses the new French cuisine that eschews rich sauces, flour, and sugar, my heart leads me back to the old cuisine unerringly.

One of my favorite recipes is ratatouille. The proportions of the vegetables can vary, some people add garlic, and some season with oregano, basil or rosemary. I feel the herbs are unnecessary but like the garlic, and although it would not be my choice, many people

would prefer the addition of a sliced green pepper while the onions are cooking. While the proportion of ingredients is not too important, the choice of olive oil is. Since the flavor of the oil permeates the whole dish, if you use a cheap salad oil the flavor will be ruined. I tend to favor Bertolli oil. It isn't cheap but it is well worth the investment.

### Ratatouille

1 large eggplant  
2-3 good sized cloves of garlic  
1/2 cup olive oil  
2 medium onions  
2 medium zucchini  
4 medium tomatoes  
salt, freshly ground black pepper  
Slice the eggplant into 1/2" slices, sprinkle with salt, and leave

for 45 minutes to bleed.

Chop the garlic finely and saute in olive oil. After a few minutes add the onions, and when they are soft add the zucchini and the eggplant, both of which have been sliced. The tomatoes should be blanched in boiling water, to enable their skins to be removed easily, and then should be diced and added to the other vegetables. Season with salt and pepper. Simmer over a low heat in a covered pot for 30 minutes, or until cooked. It may be necessary to remove the lid for the last ten minutes to reduce excess moisture.

Ratatouille can be eaten hot or cold.

Robin Love



# Teamster Rank and File Pushes Fitzsimmons

Sam Kushner

Have the Teamsters been conned, coopted and set up for capitulation by the top union leadership?

Or have they, as a result of the most effective rank and file movement in the nation's largest union in recent years, forced union President Frank Fitzsimmons to behave like a responsible, (not necessarily respectable) union official to stand up to the freight employers and come up with a union contract that begins to meet the needs of his members?

These were among the questions being pondered last week by the 450,000 Teamsters Union members in the freight industry as they voted with near unanimity to authorize a strike unless the employers came up with an acceptable economic package. The deadline was March 31, the termination date of the last contract.

Nevertheless, the members of the Teamsters for a Decent Contract (TDC) last week were still pressuring the leadership to take action while at the same time claiming that they had forced Fitzsimmons to take the strike votes and act like a union official, somewhat responsive to the demands of his membership.

While Teamsters Union members are deeply involved in these developments, workers in other industries have more than a passing interest in the outcome of the three-way battle in the trucking industries; the wealthy corporations have been offering a relatively cheap settlement to a flabby union leadership while the rank and file has been demanding that a decent contract be negotiated.

Less than one month after the Teamsters Union contract for 450,000 over-the-road and city freight drivers was due to expire, almost 70,000 rubber workers were ready for a showdown in their negotiations. Construction workers in ten states, electrical workers at Westinghouse and General Electric and the big four in the auto industry will rapidly follow suit. In a sense the Teamsters could be the pattern setters in collective bargaining this year. And the resistance of the companies to the soft original demands of the Teamsters Union leaders might well indicate a year of bitter struggle on the picketlines, or possibly union leadership massive capitulation.

The vision of a sanctioned all-out national strike in the freight industry was further dimmed by the probability that the Ford administration would reach into its bag of anti-labor laws and seek a Taft-Hartley injunction which would prohibit the picketlines for an 80 day period. Nevertheless, rank and file movements in other industries have been carefully watching the developments in the transportation industry and this was, in part, reflected in the Los Angeles area where union members from the auto and oil industries were among those who came to TDC meetings.

In Los Angeles, many workers were watching the vote of Teamsters Local 208 freight drivers, March 28. It was a large meeting at the convention center and the vote in this independent militant local was overwhelming for authorizing a strike, if necessary, and to reject the companies' latest offer. The vote to reject the offer was 1620 to 34 and the strike authorization was approved 1645 to 140 in the secret ballot vote.

However, a motion at this meeting, aimed at forcing the issue, for "no-contract-no-work" was ruled out of order, and never did come up for a vote. This was one of the three key demands put forth by Teamsters for a Decent Contract for the membership meetings that day. (The others were for strike authorization and establishment of elected strike committees.)

On the same day that freight drivers in 208 took their overwhelming action, dock workers in Teamsters Local 357 unanimously voted strike authorization and rejected the company offer of about 20% in wage increases over a three year period. Warehouse workers in Local 396 on a hand vote turned down the management offer and by secret ballot authorized strike, 281 to 28. Joining in the near unanimous sentiment against top management were the Long Beach drivers in Local 692 who approved strike by a 407 to 38 vote.

The stage for the strike authorization meetings was set on March 13 when over 2,000 workers demonstrated in 17 cities for rank and file demands, as indicated by "Convoy", the voice of the Teamsters for a Decent Contract. In Los Angeles over 200 Teamsters members picketed the offices of Teamsters Joint Council 42 at Union and Ninth and then rallied at a parking lot across the street where rank and file members spoke on the growing strength of their movement.

A larger number that day demonstrated in front of Western Conference of Teamsters headquarters in Burlingame, in the San Francisco-Bay Area. Perhaps most significant of all demonstrations was the one in Detroit at the offices of Local 299, the home local of Fitzsimmons. Drivers, dockers and warehousemen were joined by employees from the United Parcel Service, whose contracts with the Teamsters Union expire in late March and April (UPS has its own grass roots movement, Upsurge).

The movement of the rank and file workers in transportation began last July when the Chicago rank and file Teamsters Union members initiated a national coalition. On August 16, representatives from locals met in Chicago and formed Teamsters for a Decent Contract. From the outset Fitzsimmons leadership was distrusted. The key demands were economic and were limited to the current contract demands. Among those participating in this kickoff meeting were members of PROD, the Professional Drivers Council, which is backed by Ralph Nader. PROD lobbies for safety and union reform.

A massive petition drive was begun and tens of thousands of Teamsters petitioned Fitzsimmons with rank and file demands. At that time the Teamsters Union boss described them as "nutties" and "would-be do-gooders."



TEAMSTERS FOR DEMOCRATIC CONTRACT members picket Teamsters headquarters in L.A., March 13, in protest of official passivity in negotiating with employers. (Photo by DORRIT THOMSEN).

From the very beginning there has been an active radical group that has been involved in the Teamsters for a Decent Contract. The International Socialists, a Trotskyist splittoff, have been very active in this movement. One rank and file Teamster member in Los Angeles commented about this development: "This was a movement whose time had come and the IS was in on the ground floor and, while most of us don't know who they are and couldn't care less, we need help and they

are ready to give it to us."

In Southern California, as elsewhere, the Teamsters for a Decent Contract is made up of Teamsters Union rank and filers who are demanding that their union act as a labor organization should, and negotiate a contract taking into account that inflation erodes workers wages and also gives workers job security.

The freight contract may not set a pattern for all of labor this year, but more importantly, the development of a rank and file

movement is one of the most conservative unions might well point the way for other movements among workers in different industries this year. Radicals have long talked of the "ferment" among workers, which often has been wishful thinking. But 1976 may well be different. The recent events in the Teamsters Union are an accurate reflection of the current mood in the working class. And radicals, many of whom have never been able to relate effectively to unions, may find their help sought after.

The International Socialists have far have filled the bill by providing timely needed assistance. However, as the campaign progressed the sometimes radical rhetoric was tempered by reality imposed by working Teamsters who have been trying to take one step at a time.

The strike authorization vote was the initial step. Maurice Terrazas, treasurer of the Los Angeles TDC, thinks it is as clear as they have yet gotten to a nationwide strike in the trucking industry. The next step might be taken at the national convention of the Teamsters scheduled for Las Vegas in June. If Fitzsimmons fails to come through for the rank and file now he might well have a tougher time at the convention, Terrazas thinks.

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# People's Arts Cal Arts Funding Plans Blocked

Win Blevins

California's art industry elitists have blocked a formidable push by the arts community rank and file to establish populist guidelines for government money to promote art appreciation.

At present the California Arts Council is in limbo, unable to decide what to do with the moneys appropriated by the Joint Committee of the Arts of the California State Legislature. The Committee, itself, uncertain of its role and unclear of its aims.

Philosophical issues, additionally scrupulously ignored, were finally broached in a hearing of the Joint Committee in Los Angeles last winter. The Committee mailed out precise versions of its report and its proposed legislation. It invited representatives of Southern California arts organizations to respond to both in an informal dialogue at the hearing. From private conversations the principal authors of the report and legislation, Sen. Arlen Gregorio (Dem., San Mateo), his de Peter Herman, and myself knew that the response was negative. But for two hours the inversion droned politely, quaveringly, tip-toeing around the conflict. Impatient, I sent a note to Ernest Fleischmann, executive director of the Southern California Symphony Association (that is, of the Los Angeles Philharmonic Orchestra), whom I thought an articulate man and a foe of our proposals. The note attempted to strike the principal issue squarely: Ernest:

Given a proper effort in arts education, for adults and children, I would prefer letting every citizen of California choose for himself what enhances him artistically, to setting up panels of experts who inform the citizens of California what is good for them artistically.

Cordially, Win  
I was not prepared for quite such an uproar as ensued. Fleischmann blew his cool. He first read the note aloud, editing it for his own purposes. Then he demanded an on-the-spot resignation from me as consultant to the Joint Committee. He said he would refuse to pay his state taxes because my fee came from state funds. He called for all the representatives of the arts organizations in attendance to walk out. (No one budged.) He then worked up to a splendidly apoplectic peroration, which I will not attempt to paraphrase here. Its high point was this analogy: "You trust the American Medical Association to run the health program in this country, and they won't even give us the national health system everyone wants, so why won't you trust the representatives of the best arts organizations to run the state arts program?" It was an unfortunate analogy, because it defeated itself: The failure of the AMA, if it is such, in fact offers some reason NOT to make a similar mistake in creating an arts program.

The exchange with Fleischmann caught neatly the basic disagreements between the leaders of the state's more conspicuous arts organizations and the makers of the Gregorio legislation

Win Blevins, formerly entertainment writer for the HERALD EXAMINER, an experience he would like to forget, is currently a novelist and screen writer.

Gregorio report.)

And of course they can benefit from more experience of art from the perspective of audience — more reading, more theater-going, more music-listening. Clearly that might involve bringing the arts out of the major metropolitan centers into the neighborhoods, into the suburbs and exurbs, into the smaller cities and the rural areas. It might involve making tickets less expensive. It certainly should involve more exposure to the arts and education in the arts, so that people will be more aware of the values that await their perception.

This avenue of thinking seemed especially productive, as it approached the basic needs of the artists and arts institutions as well. They suffer from money shortages that are sometimes desperate. The problem was that people were not sufficiently aware of the rewards of seeing or doing art: If they were aware, they would spend more time and money on them, we thought. In 1972, the last year for which we had figures, Californians spent only \$1.50 per capita at the box offices of the performing arts, a woefully low sum. And nationwide, we discovered, almost all the box-office revenue for the performing arts came from one percent of the population.

We were convinced, as an act of faith, that if people were aware of

But we had a grave concern. Which arts? Which artists and productions? It seemed to us inappropriate, even dangerous, for state government to get into the business of making value judgments about art. There were obvious problems: Censorship is scarcely a thing of the past. Government guidance of the arts, by supporting some forms rather than others, is subtler and more insidious.

Aside from these primary

the same direction: The centering of power in semi-independent bureaus is in itself bad policy. Discretionary power works precisely as well as its wielders make it work. Anyone who assumes that it will invariably be put in the hands of the "best" people is very naive indeed. (In the era of Watergate that would seem obvious, yet many of those most concerned about state arts legislation seemed to hold firmly to the idea that whoever

Fleischmann blew his cool. "You trust the American Medical Association to run the health program in this country, and they won't even give us the national health system we want, so, why won't you trust the representatives of the best arts organizations to run the state arts program?"

dangers, there seemed to be an important principle involved: The right of every human being to decide for him or herself what is esthetically enhancing.

The experience of a work of art is crucially private. What we experience, and whether we find that experience positive, depends on very personal matters. Values are involved here, and values are rightly subjective. In this realm, each person should be sovereign.

We decided, then, that the state

administers the state arts program, as long as the state shall exist, will be idealistic, perceptive, and above corruption.)

We could see two ways to limit the arbitrary power of whatever agency would run the arts program. The first was to give it a coherent philosophy and a proportioned set of programs, so that its job would be more administrative than policy-making. The second was to allow decisions about expenditures, as much as is practicable, to be made in a decentralized fashion or by individuals.

The key programs that we proposed, based on these principles, were:

1) **An Audience Development Fund.** This program was intended to make tickets much less expensive. Anyone who wanted to participate could have done so, and they could have used the discount to attend any cultural event within the scope of our bill (which was as wide as we could legally make it.) The program was designed to allow individuals the maximum latitude of choice about what they would see and thus where state money would go (the state picking up the difference between the normal ticket price and the discounted price). It let people vote with their feet. (Seven percent of the budget.)

2) **The Arts Touring Program:** This was designed essentially to get cultural events out of the major arts centers — to make the arts more widely and conveniently available to more citizens. Incidentally, it would have generated additional work and income for arts groups at the same time. It was to function by allowing local sponsors to select attractions from a list of every group willing to tour. The state would then have reimbursed the local sponsor for as much as fifty percent of the artist's fee. (Seventeen percent of the budget.)

3) **Artists-in-Education Program:** This would have funded extra-curricular exposure to the arts for school children through an unusual market-place mechanism. Artists of the state do little to get children excited about the arts; we sought to discover some of the possibilities by inviting all the state's artists to propose extra-curricular arts projects for the kids.

This program seemed to us the most important of the lot, because it spoke directly to the long-range goal of our legislation — to create a

(Continued on Page 16)



Drawing by Francoise Beauchamp

AND DON'T SPEND  
IT ALL IN ONE PLACE!

what a play or an opera can do for them, aware of the richness of that experience, they would gladly look and listen. What, we thought, if that one per cent could be increased to merely two per cent? What an economic revolution doubled revenue would create for the arts. What spiritual good it would do for the people in the theatres and concert halls. This notion, then, became our basic focus: Get citizens more involved in the arts, as participants and as audience. Given that, the problems of the artists will tend to take care of themselves.

One other basic consideration, relative purely to politics, led us in



# Dreyfuss In Control As Fading Young Genius

You can't sell a tomato as a can of beans and luckily the brassy crew behind the Richard Dreyfuss starrer, "Inserts," has stayed right on course with their venture by playing it clean with the public.

The bottom line on this film is that it's good, and most viewers will get their money's worth. It has its faults but for the most part is a many-layered excursion into the psychodrama of relationships. The biggest problem is it's so explicit it can't get by the X rating pinned on it.

Dreyfuss, who plays Boy Wonder in the film, has made a personal campaign against the absurdities of the rating system. His previous coups were in "American Graffiti," "Dillinger," and "Jaws," and he is not afraid that appearing in this "degenerate film with dignity" will hurt his career. He need not worry. His performance is wild, yet controlled, the picture of a fading young genius director.

It's a tight budget film with only one change of costumes, one set, rehearsed for three weeks and shot in three more weeks. The story is a simple slash of Hollywood pinned upon fading hopes. A director who has fallen on hard times, with the help of some brandy, is now making porno films for a bootlegger turned producer (Bob Hoskins). The cast includes a wilting ex-starlet (Veronica Cartwright) and Rex the Wonder Dog (Stephen Davies) who makes ends meet by meeting ends as a gravedigger at Forest Lawn Cemetery. And of course there is the ingenue, Cathy Cake (Jessica Harper) who only came to watch and ends up starring in her own drama.

## Cal Arts (Continued from Page 15)

populace much more responsive to the arts. After starting on a pilot basis, it would eventually have been the largest of our programs, involving every schoolchild in California and requiring expenditures many times the size of the budget of the old California Arts Commission. (Twenty-two percent of the budget.)

4) **Commissions to Artists:** A program through which local governments could commission artists for works to be presented or displayed in public places. The works could have ranged from performances in parks to paintings for public buildings; the point was that the choice of the kind of work and of the artist was to rest with the local government. The state was to pay half the fee. (Seventeen percent of the budget.)

5) **Project Grants:** The California Arts Council had essentially followed the lead of the NEA (through Gregorio's enabling legislation) by creating a program of matching grants for specific projects. We saw various dangers in such a program, especially the tendency for arts institutions to move toward doing what the government will pay for and thus to alter their own thrusts, but such a program seemed necessary for the sake of continuity, and for the sake of mollifying the arts community, which clearly wanted it. (Eighteen percent of the budget.)

The job of the senator and the Committee was now to get the support of the arts community, or of the new governor, so that we could persuade a recalcitrant legislature to pass the bill. WE FAILED.

Next Week: The Outcome

The surface story could be one more soap opera already done better by Nathaniel West or F. Scott Fitzgerald but writer John Byrum managed to take an old recipe and turn some new tricks. As center line, however, he based his premise on the making of a porno film and that's where he got into trouble with the rating system. There's no way out of that kind of dramatic premise box but Byrum did beautifully in the directing and writing.

Just a sample: "The pure is never simple." And again, later, "The simple is never pure." And on and on with lines that make any lover of language smile in appreciation.

There is much to enjoy in this film; much to comment upon from your own viewpoint. Visual people will like the period costumes designed by Shirley Russell, who has worked with her husband Ken on "Women in Love," "Tommy," and the forthcoming "Valentino." The set by John Clark of "Tommy" and "Jesus Christ Superstar" is equally perfect.

There are other breakthroughs primarily in the area of sound. For the first time in a quality film, the sound of the man (Boy Wonder) coming is heard in all its reality, a welcome change from the chauvinistic myth that only women make noise when they come while the stalwart male hops and pops. Silently, of course. But the sound continuity does break down at points, a minor imperfection in the overall project. People leave and people arrive but they seem to do so in some miraculous astral projection with exterior noise missing in most cases.

Such minor goofs don't go for much though, and the film has all the intense excitement of a tight crew working on an act of love, an orgy of creativity. Byrum's script

and direction are the work of someone dedicated to getting his act together in spite of the obstacles of commercial Hollywood. It's funny, and fun, and touched with bittersweet for anyone who wants to take the time to listen. You won't even mind that you're seeing it in the ex-produce section of an ex-supermarket now revamped as Mann's Westwood. The setting emphasizes lines like "Put your apples back in your basket" when Big Mac finds his ingenue in the nude with the degenerate director.

Jodi Lawrence



RICHARD DREYFUSS AND VERONICA CARTWRIGHT in a scene from "Inserts."

## Duchess Badly Needs A Touch of Class

"A Touch of Class" is more than just the name of director Melvin Frank's last outing with actor George Segal. It's also exactly what's missing from their latest attempt, "The Duchess and the Dirtwater Fox." Although Segal and Goldie Hawn are a beautifully matched pair of scruffs seeking the easy life in the San Francisco of the 1880's, Frank hands them such a deplorably contrived, cutesy script that they're fighting their material to the bitter end. There's no style to it, no comic consistency: aside from a few brilliant moments when Segal and Hawn really hit their stride, "The Duchess and the Dirtwater Fox" is a pastiche of disconnected bits that have all been done more classily somewhere else.

Dirtwater and the Duchess meet in a San Francisco dance hall — she is a dancer/hooker, he a card shark who's just managed to relieve the Bloodworth gang of \$40,000 they took from a bank. He's about to board a boat for Australia

when the Duchess gets wind of the money. A few plot inventions later, they've reconciled their differences, become travelling companions, and are trying to make it to Salt Lake City without the Bloodworth gang ruining all their fun. And just to keep the interest level high, they're falling in love along the way.

The problem with all of this, though, is that it lacks a foundation, a comic perspective. You could almost imagine Frank, his cohorts, and the studio people sitting around a big table piled high with scripts — "Blazing Saddles," "Butch Cassidy and the Sundance Kid," old Sid Caesar and Imogene Coca bits — and selecting the most popular scenes from each one in the hopes of coming up with the definitive comic escapade.

It didn't work: what you get is a jumbled, uneven comedy that lurches through its paces. In fact, the only time it does work is when Segal and Hawn are left to their own devices long enough to get a

handle on a scene. Their ex in the stagecoach in from befuddled Mormon minstrel hodgepodge of pidgin Italian, and maybe a little all done stonefacedly straight a perfectly tuned bit of it. And Segal's feelings about jack, the trained horse who do any of the things that horses in the Old West were posed to be able to do, gets laugh every time he mentions. Segal does confused hysteric frustration better almost anybody, if he just decent lines.

But for the most part, the embroidered texture of the just too obvious. Hawn has enough pairs of sanforized brand-new red bloomers Frank has come up with enough contrived poses for keep showing them off. When all else fails Frank resorts to a crotch shot. drops in a Jewish wit complete with a Brooklyn break up the chase and a joke quotient. More offensive anything, Frank slips the D and the Fox into a rowboat, sounds of Bobbie Vinton: "The Son of Raindrops, Falling on My Head," a little about lemon drops and lemon sauce.

Maybe some actors would all the padding to make you but Segal and Hawn don't. In this case, would have made whole lot more. Had Frank a simple, clear road for the take, Segal and Hawn could stretched out and done their. But nobody seemed to care about it — or about the audience to organize "The Duchess and the Dirtwater Fox" into a substantial whole. It's pretty much our time and their talents.

Karen Stabin

## Review: Three American Poets

As in his previous books *The Anteroom of Hell* and *The Little Love Of Our Yearning*, William J. Margolis has produced a new slender collection, *The Eucalyptus Poems*, that runs with the sap of gentility and love — poems which in the hands of word-dealers with minimal control, would appear maudlin and contrived. Here, the poet is able to make words like pain and anguish drop the leaves of their cliché origins, and scatter with a barely perceptible delicacy in the yards of — well, Christ, our yearning, perhaps. ("breathe in gently the moon / & lightly finger the nightleaves"). Inside the home of these poems, the poet becomes as vulnerable as his metaphoric tree ("No, Eucalyptus, I'm not so flexible / as you — I drown in these rains / and these gales lacerate my flesh / and my soul splits and shatters / all over the neighbors") and living there Bill Margolis has done what damn few poets have tried to do: He's found his metaphor, and he carries this finding like a paper barge on a river.

Thru the years Jack Grapes has been producing a series of handmade books containing his personal work — largely important because of their graphic sensitivity. Mainly derived from his youthful association in New Orleans with Jon Webb and Lujon Press, Grapes sets his own task

paying homage to his mentor as well as to the craft of the prose poem by putting all the means significant to his four previous books into *Termination Journal*, and he does it with equitable skill and imagination. Particularly interesting, when he's able to inject his weirdly humorous barbs into the veins of his own life, he maintains in his work a soft-voiced renaissance quality; strange possibly, because Marcus J. Grapes is a working film actor whose sense of humanity seems mystery, totally uncharacteristic in a cesspool like Hollywood, California. ("I'll wait in the rain / for a rose to wilt / but I won't take money / for the wrong prayer"). This is not a Chad Everett poetry scene pumped into bookstores by William Morris Agency types whose souls are Cadillac convertibles.

This is not a Richard Thomas poetry scene with a similar Hollywood hype, hollow and flat. This is a poet who happens to work for the greed-heads once in a while; yet his poetry remains thankfully separate and untarnished. As a matter of fact, when Grapes comes on with his almost Amboy Dukes prose voice flourishing when he writes about a German movie-maker or a boyhood encounter with a prostitute, it's all so sort — like what you might have expected if

you heard Leo Gorcey reciting John Donne.

Micheline's book is a collection of previously anthologized poems and, indeed, artfully represents his poetry — some of it during the beat years, too, if one forgives analogous poetical rhythmic reference, his years of afterbeat. There are the quintessential street singing poems ("New Orleans / skin joints baby face / blue") or the bark of traffic under the dog-day sun ("give rabbits to the world / give angels and horses / we are all longshots in the night / and the horn blows / the saints marching down the road of eternity"). His marching saints are the San Francisco friends, the defrock'd priests of poetry, the street singers, the city kids who prowl America looking for a girl to carry the tune, ("from the grave / Paul Blackburn laughing again / Kerouac taking it all in . . . a beautiful girl / I met at St. Adrian's Bar / told me she knew Stu Perkoff / And Don Martin / And Kirby Doyle . . . and I took her home / to my cellar / and read her a poem / and she ran away frightened") too, thoughts turning to his own kid ("I kiss my son in Tucson / I have not seen in five years / O Vincent Silver Micheline / Too many streets have taken me out of this world!").

Michael C. Ford

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# Where is he when we need him?

## Mencken and Los Angeles

There exists on Western Avenue under the Aegis YESTERDAY'S BOOKS, an antiquated, dilapidated and totally eccentric bookstore run by an equally engaging oddfellow, Phil Mason. For many years I have frequented this establishment, looking for rare first editions for a dollar a throw (I purchased a bulkner's "Soldier's Pay" for 50¢), but mainly for the wit, the conversation and the amusement that abounds in his place of business.

It is a decidedly Dickensian establishment, a curiosity shop filled with bric-a-brac, old newspapers, ceramic monstrosities, amusing visual arts disguised as paintings, occasional bits of pornography (old school), and, of course, the Mencken-like proprietor himself, Phil Mason. It was Mason who first led me to the works of Mencken, though it is family legend that my grandfather, Arthur Hungerford, knew him as Henry of Baltimore son. And in truth, a sitting professor at UCLA had mentioned him more than once, referring to his "American language" as "an inspired work of genius, though a little cranky."

Given the advice of these two gentlemen and the tradition of my grandfather's friendship, I began to plod through H. L. Mencken at breakfast table. He made me seriously ready for my days as a dog: a little less sure of myself; a little more tolerant of the mistakes of others — but what pleased me most were Mencken's unabridged attacks on the liberals. I had been a card carrying liberal in my younger days, but I came up earned during the McGovern

campaign (George was and is a radical) to beware of men who send their children to private, segregated schools, while advising their constituency to accept busing.

The essay on liberals that is endlessly amusing to me is Mencken's short article "The Archangel Woodrow" in which he castigates Wilson for being not an archliberal but (as in the case with Hubert Humphrey) an archpuritan.

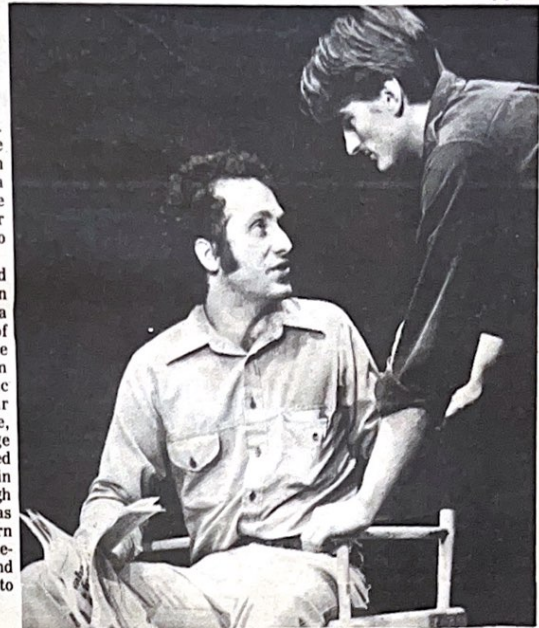
It has been said that Mencken was a conservative and perhaps the Wallaceites (Henry) were right in penning him up in a room during the 1948 convention, prepared to crucify him as a pariah with a sense of humor; but, speaking as a mad era radical I find him curiously up to date. He defended at length and with considerable skill Theodore Dreiser who was at once an intolerant antipuritan and a brilliant Socialist. He could not see how Wilson could refuse to release Eugene Debs from prison when it was proposed to him on his deathbed.

How we need a Mencken now. One could see him excoriating the nonsense penned by Norman Mailer who, on the one hand, is a super anti-warhawk and on the other upholds the brutality of super macho crotchism when it comes to boxing.

My friend Phil Mason has told me many times how Mencken attacked the hypocrisy of a government gone mad, of literature gone over to the professors and of criticism shrunken to the level of academic boobism. Reading Allister Cooke's excellent little volume, "The Vintage Mencken" (Vintage Books: \$1.95) I am again refreshed because as Robert Redford said in "The Way We Were", "You laugh at politicians, don't you," and as Phil Mason says over on Western Avenue, "Mencken knew nine-tenths of mankind are morons and the other one-tenth is too scared to tell them that they are."

Mencken was not.

Ben Pleasants



LANCE ROSENBLUTH AND PETER FRANKLAND (l to r) in a scene from SIGNALS, a Bear Republic Theater Production being presented at Synthesis Theatre in Hollywood March 4 through April 3.

## 'Signals' for Non-Macho Men

"Man, man," says the jazz junkie: "That's what it's all about," "Signals" that is, by John O'Brien currently running at the Synthesis Theatre. "Signals" is a celebration of what it is to be male in light of the feminist movement. By that I mean this ensemble presentation is not a Hemingway-Mailer conflagration of adolescent sex fantasies, but an indepth investigation of masculine anxiety, class struggle, father/son relationships, work ethics, growing pains and frustrations. None of this material is dealt with in the slick, well oiled pages of Playboy and Penthouse where the male is a dynamic bit of macho-machinery bent on buying and bugging the world.

The sequential scenes begin with short bursts of energy: a man having an anxiety attack; fathers reading their newspapers while their sons seek communication; two boys tracing clouds in the sky. The effect is slightly Brechtian — sawed off little scenes that will eventually flower into full investigations of male problems: a sensitive scene between a father

and a son about a young man's "first" erection and his experience with pornography; talks between two boys going through a homosexual phase; a comic scene where a retiring man who hates fishing is given a fishing rod.

It is all done without scenery so that the language, the songs (written and performed with warmth and emotion by Ron Grant) and the intercut of scenes (short and long) move like jazz sequences, penetrating like a cool wind through the skin till it chills and arouses and hits home.

Perhaps the best scene of many is the long employment scene that moves from a basement where a kid and an older man are stacking boxes, up to where the boss is about to hire his son for a big job. The acting throughout is totally uniform and uniformly excellent. Every line is nailed down hard, every turn is timed correctly, every gesture is measured and correct. This reviewer found the play a challenge and the evening well spent. The run will continue through April.

Ben Pleasants

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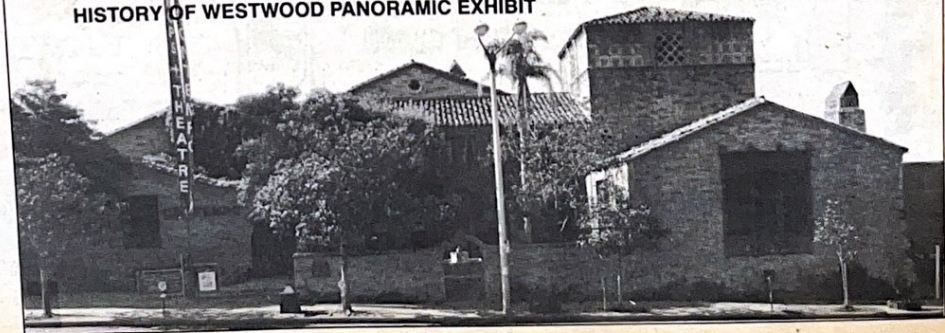
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