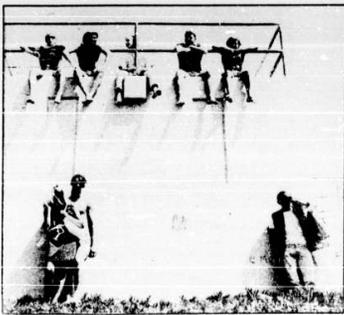


## TOO OUTRAGEOUS FOR LA JOLLA



Vicki says when she first read Wolfe's story, it seemed "absurd." But now all the years have mellowed me out, and I think maybe we did do all those strange things.

The Pump House Gang in 1965



**Beach People say old surfers never die. They dry up like sun-baked seaweed and are blown away by the offshore breeze. Before their end, they may move their knotty knees inland to manufacture surfboards or promote surfing films. Or they may even trade the salt air and freedom for classrooms or bureaucratic jobs. But whatever did happen to the La Jolla surfers immortalized by Tom Wolfe in his book, *The Pump House Gang*?**

—Jane Weisman Stein—

Eight summers have drifted by since Wolfe (author of *The Electric Kool-Aid Acid Test*) traveled to California to write a series on "The New Life Out There" for *New York Magazine*, a Sunday supplement to the now-defunct *New York Herald Tribune*. It was after dining his white, vested suits in East Los Angeles interviewing greasers and custom car freaks that Wolfe was told about this strange group of wealthy La Jolla teenagers who were living in a garage, puzzling daily kegs of beer on the beach, and careening through inland San Diego valleys performing "de-structures" (tearing down old, unneeded barns for obliging farmers).

Fascinated by the idea of teenage communal living, Wolfe took his notebooks and migrated south from L.A. to observe what he believed was a purely west coast phenomenon. "I was interested in the possibility of young people living together at a time when it was relatively unheard of," explains Wolfe, who has been deemed America's pop sociologist.

Wolfe spent roughly a month in 1965 observing the life of the group at WindanSea beach in La Jolla. He called them the Pump House Gang because they congregated around the salmon-pink La Jolla Water System pump house at the end of Northside Street. Tourists and older people, called "black polluters" because of the black

shoes they inevitably wore, were verboten on the WindanSea Beach. The Pump House kids maintained territorial rights by heaving water balloons on the intruders.

Amazed at these goings-on, Wolfe wrote the story that originally appeared in two February 1966 *New York Magazine* issues and later in a book of his stories. To the easterners dredging out their days in the sooty, smoldering, humid cities, the story seemed incredible. They couldn't believe that kids frolicked half-naked on California beaches, surfing and living together without a care.

The last paragraph of Wolfe's tale asks a question about the future of his Pump House friends: "Tom, boy! John, boy! Neale, boy! Artie, boy! Pam, Liz, Vicki, Jackie Haddad! After all this—just a pair of bitchen black panther bunions inching down the sidewalk away from the old Pump House stairs? Perhaps this question can best be answered by revisiting some of the members of the gang. Coincidentally, several are still living in La Jolla, not more than a mile from the old Pump House.

Jackie Haddad Hellingsohn, whose essay about surfing, "My Ultimate Journey," appeared in Wolfe's book, has remained in contact with the author, as well as with many members of the gang. She lives in a hundred-year-old cottage on Draper Avenue in La Jolla. The woody, covey house has been totally remodeled by her husband Ken, a carpenter. She sits in her book-filled living room, surrounded by letters from Tom Wolfe, various articles about the Gang, and a hardcover edition of *The Pump House Gang*, personally inscribed by Wolfe.

Tanya, Jackie's six-year-old daughter, wanders about the house, her long blonde braids flying behind her. It is hard to imagine Jackie, the picture of calm motherhood, heaving water balloons from the Pump House roof.

Jackie starts to review the recent fates of the Gang members. "Well, I know that Ken Tilden is doing construction work in Elkins, John K. Weldon is a diver in Santa Barbara, and Jack MacPherson, founder of the Mac Media Destruction Company, is a politician in La Jolla," Jackie explains with a smile. "The Mac Media Destruction Company was created as a joke by Jack and his friends who were older than the rest of the gang. Jack had Mac Media decals made, and he and his friends plastered them throughout La Jolla. The Company even had a bogus phone number and held conventions."

"The conventions were usually in Sorrento Valley," Jackie continues. "We would start drinking beer early, and by the time everyone was feeling good, we'd all go out and tear down an old barn or building a farmer didn't want anymore. Jackie emphasizes that all their destruction was done with permission. "Sometimes the guys who played football would knock it down with just their shoulders, but usually we used Jack's jeep, and then tore the rest down by hand. . . . When I think back about all the parties here, sometimes we got our conventions and just hanging around the Pump House, it wasn't

fair. We weren't half as bad as some kids today."

Jackie recalls that the wealthy residents around the Pump House constantly called the police, and the gang was given an endless stream of tickets for "spitting on the sidewalk and obstructing pedestrian traffic."

"At the end of that summer we couldn't even sit on the Pump House," Jackie reflects that the police, and the introduction of drugs to La Jolla, were the beginning of the end for the Gang. "We split up mostly after a bottle of the wile, some got into drugs and some didn't," she comments seriously. "Two of our friends eventually died from drug overdoses."

Jackie rises to begin fixing lunch for Tanya and her little friends. The former Jackie Haddad, expecting her second child soon, brushes a strand of her long, wavy hair from her eyes. "In La Jolla, parents say here's the money, instead of here's me. We're not that kind of parents," she pauses. "I think that's why so many of the Pump House gang were mixed up. They needed each other because they didn't have a good family life."

A mile away, in the dark, rustic Braekellat restaurant, Geoffrey Scully, now a 22-year-old manager of a bar in a Mission Beach restaurant, sips a drink. He is anxious to discuss his Pump House days.

"I wasn't mentioned in the book, but I was partners with Tom Coman, the guy whose garage we all hung around at." He holds up two fingers tightly pressed together to emphasize their closeness. His long hair is sun-bleached, and his moustaich moves animatedly as he speaks.

That summer of 1965 was the year marijuana first hit La Jolla," Geoffrey remembers. Before that, he and Tom Coman had taken up daily collections for kegs of beer to be consumed at "The Slots," a hidden section of the beach where underage drinkers were safe from police. "We weren't exactly troublemakers, but too outrageous for La Jolla at that time."

Geoffrey remembers Tom Wolfe as "some weird old man hanging around who asked questions while we made up a lot of the answer." (Several other Gang members I talked to say that Wolfe's story contained more fictitious incidents than factual, for example, Wolfe described a "loga party" which no one remembers.)

"It was an insane summer," Geoffrey continues. "I sort of began in December when Leonard Anderson came down to the beach and shot his girlfriend Donna because she wouldn't marry him. We all watched as he shot her and then shot himself." Geoffrey stops as if to conjure up a mental picture of the scene. "Then, two of our friends' husbands were stunt pilots, and they flew over the beach to put on a show for us. Something screwed up and they crashed into the ocean and both drowned while we watched." Again he pauses. "Of course, it was also strange to go see the Watts riots for fun. . . . (Some of the Pump House Gang jumped in a VW van and went roving in the riot area in L.A. during the 1968 riots.)"

(Continued on page 5)

# MOVIES

The reviewer's priorities are indicated by a one to four star and antipathies by the lack of a star. (Unless stated as for the unviewed.)

### CORRECTION

Because of a mix up in the printing of last week's movie listing, all of the "I" movies were misqu岸ed with the "L" movies. We managed for the reviewer's bedeviled mind, the reviewer with their proper ratings as follows:

The Light of Paris...  
Last Tango in Paris...  
L.A.M...  
Legends of Big Game...  
Love Story...

April Fools - Expense contemporary style in which a Miss True nurse...  
Caper...

Animated Films - Selections from the 8th International Tournee of Animation...  
The Ballad of Cable Guy...

Daddy's Gone A-Hunting - Into the life of a happily married young mother...  
Day of the Jackal...

Battle for the Planet of the Apes - The fifth and final adventure...  
The Deadly Trap...

Billy Jack - Sort of a moderate SHANE with a tawdry, malicious big game...  
The Bubble...

slither - James Carr...  
The Ken...

loving GEORGE SEGAL...  
The Ken...

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The Ken...

**Bullitt** - The ersatz glamour of Steve McQueen's Super Cop characterization...  
**Chinatown** - Despite the tendency to make ideological stepping points along the way...

**Empire of the North** - Every way of life needs its self-justifying legend...  
**Comet** - It is not altogether easy to do such an uninteresting version of such an inevitable story...

**April Fools** - Expense contemporary style...  
**Animated Films** - Selections from the 8th International Tournee of Animation...

**The Ballad of Cable Guy** - Sam Peckinpah's elegy for individual...  
**Daddy's Gone A-Hunting** - Into the life of a happily married young mother...

**Day of the Jackal** - Frederick Forsyth's bestseller...  
**Battle for the Planet of the Apes** - The fifth and final adventure...

**The Deadly Trap** - Faye Dunaway's dramatic...  
**Billy Jack** - Sort of a moderate SHANE with a tawdry, malicious big game...

**slither** - James Carr...  
**The Ken** - A comedy...

**loving GEORGE SEGAL**...  
**The Ken**...

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**The Ken**...

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**The Ken**...

-duncan shepherd

**Doll's House** - The first of two...  
**The French Connection** - Low budget...  
**Jesu Christ Superstar** - A Norman Jewison...  
**Jungle Frenks** - This alien film...  
**The Last Tango in Paris** - Bernardo Bertolucci's big splash...

**The Friends of Eddie Coyle** - Most of the movie's vigor comes from the special view...  
**Lady Signs the Blues** - Fictionalized biography of Billie Holiday...  
**Man Who Loved Cat Dancing** - The cute credit sequence...  
**Mary Poppins** - Julia Andrews' album...

**Live and Let Die** - Roger Moore...  
**Change at the Drop of a Hat** - Subject to check with the LISTED THEATRE...  
**The Unicorn Cinema** - Emerges through Monday...

**The Fighting 69th** - Peppy patriotism...  
**Fuzz** - Ed McGlin's 87th Precinct...  
**A Faithful of Nazim** - Dusk, You Sackler's...  
**Hong Kong High** - Split-personality western...  
**Plots of Fury** - One of the Chinese kung-fu films...

**40 Cents** - The Broadway hit...  
**The Unicorn Cinema** - Emerges through Monday...  
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**The Lost Sheila** - Murder mystery...  
**Love and Pain and the Whole Damn Thing** - Love story that is Spain by the sea...  
**Love and Pain and the Whole Damn Thing** - Love story that is Spain by the sea...

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**Superfly TNT** - The follow-up film...  
**Toro, Toro, Toro** - This moment-by-moment recounting of Pearl Harbor...  
**The Rebels** - Faulkner's nostalgic period piece...  
**Paper Moon** - Can artists, a mismatched charmer and a ten-year-old tomboy...  
**Screamers** - The screenplay by Garry Shandling...

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**The Rebels** - Faulkner's nostalgic period piece...

**Paper Moon** - Can artists, a mismatched charmer and a ten-year-old tomboy...  
**Screamers** - The screenplay by Garry Shandling...

**Vanishing Point** - Nonsensical narrative...  
**Shanghai** - Mandarin & Shanghai Style Chinese Restaurant...

**Shanghai** - Mandarin & Shanghai Style Chinese Restaurant...  
**Shanghai** - Mandarin & Shanghai Style Chinese Restaurant...

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**Shanghai** - Mandarin & Shanghai Style Chinese Restaurant...

STRAND THEATRE...  
The Ken...

THE FIGHTING 69th...  
THE INSPECTOR GENERAL...

THE UNICORN CINEMA...  
THE UNICORN CINEMA...

THE UNICORN CINEMA...  
THE UNICORN CINEMA...

THE UNICORN CINEMA...  
THE UNICORN CINEMA...

Produced by CONCERT ASSOCIATES

## A MASTERPIECE OF OF KITSCH

Jonathan Saville

"I Do I Do," currently alternating with "Private Eyes" at the Carter Center Stage, is perhaps the most brilliantly subtle take-off in the modern theatre.

The basic idea devised by Jan de Hartog in his play "The Fourposter" and elaborated with lyrics and music by Tom Jones and Harvey Schmidt, was to trace the history of a marriage, from youth to old age, without once permitting a note of authentic human reality to intrude. Quite a challenge—for if you put any fairly talented actor and actress on the stage to play the husband and wife it is very likely that once in a while, through an inadvertent slip, they are going to reveal that they have a more blood pulsing in their veins than do the sugar plumkins on a wedding cake. Yet the greatness of art is to overcome impossible obstacles, and this the authors have done with such ingenuity that one can only let one's eyes roll and one's mouth hang open as one contemplates their achievement.

Their first stroke of genius was to center each scene around a cliché so dead that no playwright who respects his art at all would allow it even to creep into his imagination. The bridegroom unable to locate the wedding ring; the awkward embarrassment of the virgin couple on their wedding night; the frenzied anxiety of the young father to be as he was in the hospital corridor for his wife to give birth; quarrels about the wife's incompetence at keeping records of her expenses; the father's rages at his teen-age son's staying out late at night; his jealousy of his daughter's suitor ("My daughter is marrying an idiot"); imagine the poetic boldness of authors who will not only unblushingly exploit these appallingly stereotyped situations, one after the other, but will fill an entire two hours of stage action with absolutely nothing else. Only the fury of inspiration can account for such blazing cheapness.

It is the nature of clichés that they tend, in spite of their paired

exhaustion, to be true. Cliches do comprise wedding rings, husband-do-give-anxious-father-the-first-child-who-is-curious-father-does-not-puthrough-for-the-young-men-who-are-frightening-to-worry-their-daughters. This fact posed a great threat to the authors' project of eliminating all human truth from their play. But they beat back that threat with the determination of a lion. And what if somebody were ever to get sick, or to lose hope, or to break faith? That would be the end of "I Do I Do," for its aesthetic is so perfectly hygienic that one slight sour breath of suffering would blast the whole away flower-bed. How marvelously the authors have avoided all these pitfalls. There may not be any art inside this ever-blooming greenhouse, but there's not a single germ either.

In the present production at the Carter, the only flaws in this exquisite monument to unreality are the players. Pat White and H.L. Mark Dempsie. They are so versatile, so energetic, so skillful, so intensely human in their own right, that they constantly seem out of place in a perfect production of "I Do I Do!" What is needed is a pair of players as empty and shallow as the play itself: players like Rock Hudson and Carol Burnett, who are now starring in this same play in Los Angeles. Miss White and Mr. Dempsie are simple too fine for this sort of stuff—though it is an interesting spectacle to see them debasing their talents for its sake. An exceptionally sophisticated audience played along quite cleverly with the play's ironies. With the exception of a few surprises here and there, nearly everyone fanned exactly the right response to the authors' devastating spoof of de-cadent dramatic art. They laughed, they cried, they applauded, and they nodded their heads in time to the superbly unmemorable music. Such a play deserves such a fine audience, and if you don't have anything more interesting to do—such as cleaning out the toilet or watching tune-ups at the corner gas station—you might want to join them, one of these evenings.

successful in his slick rise through the ranks of less illustrious encloments, had failed in his profession and needed some real love and support from his stockholders. He died of a heart attack. What if the son had become a drug addict or a delinquent? What if, at the time of his daughter's marriage, the charmed father had been forced to sing "My daughter is marrying an idiot." And what if somebody were ever to get sick, or to lose hope, or to break faith? That would be the end of "I Do I Do," for its aesthetic is so perfectly hygienic that one slight sour breath of suffering would blast the whole away flower-bed. How marvelously the authors have avoided all these pitfalls. There may not be any art inside this ever-blooming greenhouse, but there's not a single germ either.

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## Baseball Biggies Bounce Back (Into Town)

—Alan Pesin—

Of all the professional sports, only baseball can hold legitimate, entertaining, spectacle performances between retired past participants. Try to stage an oldtimers' game among over-the-hill football players, and you would need twenty-two wheelchairs and a couple of cardiac units. Arthritis-plagued ex-basketballers would lie straggled all over the court after the first break. Retired hockey players spend their spare time counting teeth. Most car racers are dead before they get a chance to retire. Put two retired boxing champions in the ring, and they will give bad imitations of Fred Astaire-Ginger Rogers dance routines. Pro wrestlers are about the only athletes besides baseball players that can give a good show at any age.

There aren't many chances left to



Mickey Mantle (one of thirty-nine all-time old-time baseball greats coming to San Diego Stadium for a Friday the thirteenth 7:00 P.M. Oldtimers' game) crossing home plate after hitting a bottom of the ninth game-winning home run off Barney Schtz in the 1964 World Series. Yankee teammates Elston Howard (32) and Joe Pepitone (26) wait to congratulate Mick, as Cardinal catcher Tim McCarver checks to see if Mantle will miss home plate.

see big league baseball in San Diego. If you have been thinking about going to a game, but haven't decided which one, Oldtimers' Night, July 13, is the game of the year for anyone that knows the difference between the World Series and Water-gate. In addition to Mickey Mantle and Whitey Ford (past Yankees, future Hall of Famers, and my own personal idols), plus a regularly scheduled game between the Padres and the St. Louis Cardinals. Friday night's 7:00 P.M. two-ning game among American and National League baseball oldtimers will include Dodger greats Duke Snider, Pee Wee Reese, Johnny Podres, and Tom Newcomb; Hall of Famers Satchel Paige, Casey Stengel, Stan Musial, Bob Feller, and Lefty Grove; and favorites Minnie Minoso, Ernie Banks, Warren Spahn, and twenty-five more.

(continued page 5, col. 1)

## BASEBALL

(continued from page 4)  
come a gift from Padre President Buzz Bavasa to the baseball fans of San Diego. All-expense, first-class treatment is being afforded all thirty-nine oldtimers. Bavasa has even invited Hall of Fame announcer Mel Allen to act as Master of Ceremonies. The two-ning game will probably be more competitive than many regular season Padres games. Most of these "oldtimers" could be playing in Padre manager Don Zimmer's starting lineup. For once local fans are being treated to a major league production; and we had better turn out for the game in major league fashion.

During fielding practice before the first game of the 1962 World Series between the American League champion New York Yankees and the National League champion San Francisco Giants, a ten year old boy sitting in the Yankee Stadium bleachers called out to Yankee centerfielder Mickey Mantle that he had come to see which of the centerfielders, Mantle or Giant great Willie Mays, was better. In the top of the fifth inning, after both Mantle and Mays had struck out, Mantle heard the young boy yell that he had changed his mind and was now trying to decide which centerfielder was worse. When the final out was recorded, ending a game in which both Mantle and Mays had played, Mantle parts, a tiny voice could be heard over the stadium roar screaming, "Hey, Mantle, you win."

Mickey Mantle was one of the handsomest baseball players ever to play the game. Besides this, he hit 536 career home runs, holds fifteen individual major league baseball records, played in more games than any other New York Yankee, and once co-owned with teammates Whitey Ford and Yogi Berra, the largest bowling alley in New Jersey. In the summer of 1964, the last year a Yankee team won an American League pennant, Mantle, with buddy Ford and hanger-on Yankee pitcher Jim Bouton, made his first trip to San Diego. The Yankee team was staying in Los Angeles, preparing for a two game series with the California Angels. The teams had an off day so the three Yankees decided to drive south to see the San Diego Zoo. Bouton was most interested in the local hippopotami, but Mantle and Ford seemed more excited by the presence of loose roosters. The day ended with a three-way, beaver-shooting contest under the elephant cage. Bouton was declared the loser and was left behind with two guns. Mantle and Ford went speeding back to their Los Angeles hotel in their rented Fairlane. As the sun set, and they passed Mission Bay, a screaming squaling car pulled them over and arrested them for car theft. Bouton, under whose name the car had been rented, had reported the vehicle stolen. At the downtown police station both Ford and Mantle were allowed one phone call. Ford called his wife and she asked the manager of their bowling alley how business was holding up. Mantle called his brother in Los Angeles and told him not to worry for "we [Mantle and Ford] shall return." It just so happens that they did return in time for the next night's game, but until this week, neither Mantle nor Ford had returned to San Diego. "City in Motion." So tomorrow night, July 13, in this final year of local major league baseball, when Yankee greats Mickey Mantle and Whitey Ford appear at San Diego Stadium for the Oldtimers' Game, more than baseball memories will be rekindled.



## Debunking Senility

—Jennifer Kotter—

Elders: slow, retiring—confined indoors, held in the arms of the living room sofa, feet propped up on the nearest stool. Yesterday's newspaper folded neatly to a half-finished crossword puzzle. The screen's static for entertainment. This myth is called effeminate past sixty—Senior Citizens stand in line to be a carded Social Security checks, a card deck for solitaire, and a new portable RCA with free one-year-subscription-to-T.V. Guide—with-your-purchase-if-you-call-today. Sons and daughters conjoin Moms and Dads to Leisure World and later confine them to a rest home where their age appraised. Seniors are pumpered—perceptual sludge and chilled sensibility. A mature and dignified John McLaughlin, California Hard-edge/Minimalist/Abstract painter

## PUMP HOUSE GANG

(continued from page 1)

Geoffrey's sleek, bored girlfriend nudges his arm impatiently. She is tired of his reminiscing and wants to leave. They stand up, and as he walks away, he glances back, "I was disappointed in Wolfe's translation of our scenes." In the same restaurant, another Pump House devotee works as a waitress. Susie (Brandy in those days) Brandelius arrives in a white ruffly dress, high heeled vampy shoes, with her pony tail swinging. Now 22, she is sons away from the Brandy pictured in *New York Magazine*, leaning on the Pump House in the arms of her fifteen-year-old boyfriend.

"Tom Wolfe really was a jerk when he was with us, and when the story came out, we knew he was a jerk," Susie sits down and lights a cigarette. "After it came out, someone wrote 'Tom Wolfe is a Dork' on the Pump House, but it's gone now."

Susie agrees with Jackie that police harassment added to the break-up of the Gang. "One day Artie—whose now married and lives in Hawaii—got mugged because some tourists wouldn't get off the beach. While they wandered down to look at the ocean, he sat down on their blanket and ate their entire lunch!" She laughs at the memory. "Boy, were they speechless when they came back and saw this kid finishing up their picnic...but then they called the police."

Asked why so many members of the Gang still reside in La Jolla, Susie suggests that it is the nature of La Jolla itself. She likens it to a small village, in which money and status are the common denominator: of the residents. "Everyone has their roots here..."

middle grey along with some basic primary colors. All presented in terms of value. The concern is optics: evenly pigmented rectangles parallel the shape of each whole. What stretched canvas. Edges and lines converge as one entity, share the same properties when pulled later horizontally and vertically. In some places they become invisible but remain spiritually constant before reappearing. The border line intersection of two or more rectangular areas act as a reverberating spring, throws momentary variation back and forth. This optical exercise stops at total neutralization and flattening out of vibrating space. The white becomes neither full or void or light. Positively and negatively are blanketed in calm; and overall flatness is assumed through this mysterious even exchange.

About these right-angled parallelograms of monotone, McLaughlin maintains that they are strictly surface elements. They are not to be opened, peered into or gazed out of as are the doors and windows of Robert Motherwell. "My paintings are not about space." They concern hard surface, power and centrality. John McLaughlin is not a colorist but his insistence on light brushed paint is steadfast. Alternative to bristle stroking are ignored—rollers, squeegees, sprays guns, staining, pouring, blotting, stenciling. Decisions are made in advance on the palette, not on the canvas. There is no variation between the first and last stroke in one carefully designated area. Paint is flatly matted even—blocked in up to the straight edge pencil lines. No underpainted areas peek through the most superficial layer. The appearance of each completed composition is not of dense color. The face of each picture plane has

John McLaughlin aims for perfect harmonious interplay between value tones and geometric symmetry on a flat surface. Employment of black, white and



"Someone wrote 'Tom Wolfe is a Dork' on the Pump House, but it's gone now."

Some of the kids haven't changed in seven years," Susie says. "Everyday follows is still surfing every day and partying every night!" Susie puts her cigarettes away to start her working shift.

"We had such good times," she reflects wistfully. "I'll never forget jumping into John Shine's van and blasting out 'Catch Us if You Can' by the Dave Clark Five, as the police were chasing us through Sorrento Valley."

"Vicki Ballard, called 'Little Vicki' by Wolfe because she was only 13 in 1965, is still petite; she lives less than a mile from the Pump House. "We were all so tan. We couldn't believe anyone could be so white," she recalls as her first impression of Tom Wolfe. "We were all in English Literature from UCSD and is planning to attend graduate school in the fall. The house she lives in is still decorated with the pointillist, almost surrealistic paintings of her older sister Liz. Wolfe described Liz in the summer of 1965 as

more the consistency of paper post card than and a still but quite settled in its life design.

John McLaughlin would tell you it is a cartoon, but see light, playful gaiety in his work. In a deep somber voice he explains the toughness and concern he has for life. "We all know that 'the problems of the world I have to remain spiritually constant before nature. Let the others do what they are doing. I don't want to bother them. The answer...you are young." Long pause and sigh, moving his face to cover eight 75-year-old fingers move up to tap the 21-year-old forehead opposite.

"That's where the answers are. There is where to go. It's all up there."

John McLaughlin holds purist, almost puritan attitudes towards the artist and his art. His terse visual statements display strength and confidence in the medium he made to be grasped only after the second and third looks.

A small man—moustachioed with a brush of harvest white. His nobility is not slightly forced in a manner similar to a Japanese elder—a logical analogy since McLaughlin spent a large portion of his earlier life studying Japanese prints in Japan. Self-contained dignity is stowed inside the conservative tailored lines of his dark summer suit. Behind lensed eyelids, little black arrows—sustainedly poignant—understand the same fluid. He greets wellwishers with a reserved smile and the proper words standing in a stately posture with his hands clasped behind his back. He turns to three young men anxious for an interview and says, "I'll answer your questions but if you don't like what I say it's because of senility." His wise eyes glister. John McLaughlin does not shout when he teaches.

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# TELEVISION

Thursday, July 12

**BOB D'I** GET A WRONG NUMBER, starring Bob Hope and Phyllis Diller, Channel 6, 7:00 P.M.

**PLAYHOUSE NEW YORK** BIOGRAPHY: Abraham Lincoln, Channel 16, 9:00 P.M.

**AN AMERICAN FAMILY** Pat Loud visits Lance in New York City. She takes a room in his hotel. The Obies and spends a week with Lance and his friends, Channel 15, 10:00 P.M.

**THE CITY GAME** Richard Silbermann, Chairman of the San Diego Transit Corp., responds to comments of State Sen. James Mills, Channel 15, 11:00 P.M.

Friday, July 13

**KEY LARGO**, starring Humphrey Bogart and Lauren Bacall, Channel 6, 7:00 P.M.

**THE BEGINNING OF ATONALITY**, Music composed just prior to and just after the break with the musical past in 1910. Musicians from the New England Conservatory of Music perform, Channel 15, 11:00 P.M.

**MIDNIGHT SPECIAL** Smokey Robinson holds Rare Earth and the Stylistics, Channel 10, 1:00 A.M.

Saturday, July 14

**BEDFORD INCIDENT**, starring Richard Widmark and Sidney Poitier, Channel 39, 1:30 P.M.

**THE CITY GAME**, A repeat of Thursday's show, Channel 15, 3:30 P.M.

**INDIAN FIGHTER**, starring Kirk Douglas, Channel 6, 11:00 P.M.

**DESERT FURY**, starring Burl Ives and Elizabeth Scott, Channel 39, 11:30 P.M.

**TOM JONES**, 1963 version of Henry Fielding's novel, Channel 6, 11:30 P.M.

**FIRING LINE**, with host William F. Buckley, Channel 15, 10:00 P.M.

**HUMANISM AND DEMOCRACY**, An interview with Dr. Sidney Hook, New York University, Channel 15, 10:00 P.M.

**A THOUSAND CLOWNS**, starring Glenn Ford and Barbara Harris, Channel 10, 9:00 P.M.

**BLACKBOARD JUNGLE**, starring Glenn Ford and Ann Francis, Channel 6, 7:00 P.M.

**HARVEY**, starring James Stewart, Channel 10, 9:00 P.M.

**ROMEO AND JULIET** by Tchaikovsky. **THE COMBAT OF TANCREDO AND CLORINDA** by Monteverdi. Edward Lunderberg conducts the French National Television Orchestra, Channel 16, 9:00 P.M.

**SPEAKING FREELY**, guest is Dr. Jonas Salk, Channel 15, 10:00 P.M.

**WEDNESDAY, July 18**  
**ALTERNATIVES**, Sorcery and Witchcraft, guest, Conchita Vasco, Southwestern Cable Channel 7, 4:30 P.M.

**TWO FOR THE SEESAW**, starring Robert Mitchum and Shirley McLaine, Channel 6, 7:00 P.M.

**HOSPITAL**, Life in a New York City hospital, Channel 15, 7:30 P.M.

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## THE DEL MAR FESTIVAL OF ARTS & CRAFTS

July 6 thru 15, 1973  
OPEN 10 AM TO 10 PM



FREE ADMISSION  
The Del Mar Fairgrounds

These friendly artists and craftsmen are exhibiting at the Fair:

<b>MANY HANDS</b> A Creative Arts Coop 1731 University Ave. San Diego 295-8278	<b>HAND THROWN CERAMICS</b> Blaidell and Krieger Pottery 365 N. Highway 101 Solana Beach
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<b>COZY CORNER</b> Wooden Windows and Flower Arrangements Debra Cline 1514 W. Broadway Anahiem 714-635-3002	<b>N. INDIA ST. TRADING CO.</b> American Indian Crafts and Antiques 3719 Indis St. San Diego 295-4657
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<b>NATURE'S WOOD ARTS</b> Redwood Burl Tables and Accessories Debra Cline 1514 W. Broadway Anahiem 714-635-3002	<b>FRANCIS BRUCKNER</b> Artist Wood Collages Los Angeles, Calif. By apt. 488-7262
<b>WARD FAMILY ARTISANS</b> Hand Blown Glass and Ceramics 530 W. California Ave. Vista 714-724-8969	<b>INDIA PRINT</b> Tapestries, Clothing Long Dresses, Bikinis Hot Pants, Haliers, Etc. Nothing over \$9.95
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<b>ELF OF CALIFORNIA</b> Enchanted Leather Arts 4966 Santa Monica Ave. Oceans Beach	<b>BABAYAGA</b> Pottery, Indian Jewelry, Leather 3484 Adams, North Park 4933 Voltaire, Ocean Beach

# events

## special events

**DEL MAR FESTIVAL OF ARTS AND CRAFTS**, Musicians, jugglers, magicians and others will perform next to the Del Mar Fairgrounds, Friday, July 6 through Saturday, July 15, 11:30 P.M.

## theatre

**BLACK GIRL**, presented by the Southwest Community Theatre, 150 S. 49th, San Diego, 8:00 P.M. Fridays and Saturdays through July 28.

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**THE GINGERBREAD LADY**, a play by Neil Simon, Mission Playhouse, Fridays and Saturdays, 8:30 P.M.

## music

**PHIL GROSS AND FRIENDS**, Dave Kalatowski, Folk Arts, Friday and Saturday, July 13 and 14, 8:00 P.M.

**SAN DIEGO'S STRAIGHT FLUSH** and Rudy Kazotte, Danco's/Pony, Babco Park Club, Friday, July 14, 8:00 P.M.—1:00 A.M.

**TENOR HOWARD FRIED** will perform at the Jewish Community Center, 7:30 P.M., Sunday, July 14, 8:30 P.M.

**CHICAGO**, the Doobie Brothers, England Dan, and John Ford Coley, Babco Stadium, Sunday, July 15, 1:00 P.M.

Alvin's Quarter	480 Elm	234-9325
California State Univ	San Diego	286-5024
City College Theatre	Babco Park	239-2255
Community Concourse	149 & C St.	239-7554
Crystal Palace Theatre	3rd & B Sts.	236-6510
Fine Arts Gallery	Steve Strand Coronado	435-4856
Fine Arts Gallery	3765 Ocean Front Walk	486-8001
Jewish Community Center	Babco Park	232-7931
La Jolla Art Assn	2742 Park Ave.	591-1789
La Jolla Museum	7917 Grand Ave.	549-3001
Mission Playhouse	1700 Prospect St.	454-0183
Old Globe Theatre	2905 Mason, Old Town	499-9453
Palomar College Theatre	Babco Park	239-2255
Palomar College Theatre	1744 114th	284-1345
Patio Playhouse	273 Hale Ave, Escondido	746-6669
San Diego Art Institute	Babco Park	234-5646
San Diego Public Library	6201 Street	236-5800
Sports Arena	3500 Sports Arena Blvd.	224-4171
Timpani Arts	Babco Park	239-5548
UCSD	La Jolla	453-2000
USIU	La Jolla	224-2111
USIU Performing Arts	350 Cedar Street	239-0391
Valley Music Theatre	1340 Broadway, El Cajon	442-0473

**JOHN McLAUGHLIN**, California abstract painter, forty paintings and lithographs, La Jolla Museum of Contemporary Art, July 7 through August 12.

**HU CHI-CHUNG**, last in a series of exhibitions featuring Film Moon Group (contemporary Chinese artists), Fine Arts Gallery, through July 15.

**CREATIONS**, a two-man show of Brent Herzog, sculptor and G.P. Turley, printmaker, Trid Gallery, 3701 India Street, San Diego, July 8 through July 28, Gallery hours, Tuesday through Saturday, 11—5:00 P.M., Sunday, 12—4:00 P.M.

**GALLERY 86**, jewelry show featuring works by local and Bay Area craftsmen as well as ethnic pieces from Africa, Egypt, India, Peru, and Polynesia. All items for sale, international Center, Mathews Campus, UCSD, hours: Tuesdays through Saturdays, 11 to 8:00 P.M.

**ROBERT RAUSCHENBERG**, collection of collaged prints and drawings from 1964-1973, Jack Glenn Gallery, 424 Fashion Valley, open daily, 12 noon — 5:00 P.M. through July 20.

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**KYOTO, THE FIRST GREAT CAPITAL**, third in the series The Arts and Culture of Japan, James S. Copley Auditorium, here Arts Center, Mission Park, Tuesday, July 17, 7:15 P.M.

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**COLOR LITHOGRAPHS** and etchings by Pat Tebor, Atheneum, 1008 Wall Street, La Jolla, Through July, Open Tuesdays, Thursdays, Saturdays, 2:00—5:30 P.M.

# BASEBALL

**ARTHUR FIEDLER AND CHET ATKINS** conducting the San Diego Symphony, San Diego State Open Air Theatre, Monday, July 16, 8:00 P.M.

**WEATHER REPORT**, Neutral Ground, 4693 University Ave., San Diego, Monday and Tuesday, July 16 and 17, 8:00 and 11:00 P.M.

**ARTHUR LEE AND LOVE**, Neutral Ground, 4693 University Ave., San Diego, Wednesday, July 18, 8:00 and 11:00 P.M.

**COUNTRY JOE McDONALD AND HIS NEW ALL STAR BAND**, July 13-14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1973, at Pacific Beach Jr. High, 4676 Neutral Grounds, 4693 University Avenue.

**WEATHER REPORT**, Jazz, Monday and Tuesday, July 16 and 17, Neutral Grounds, 4693 University Avenue.

**TERRA SANTA**, The Green Onion, Friday, Saturday and Sunday, July 13, 14, 15.

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**WEATHER REPORT**, Neutral Ground, 4693 University Ave., San Diego, Monday and Tuesday, July 16 and 17, 8:00 and 11:00 P.M.

**ARTHUR LEE AND LOVE**, Neutral Ground, 4693 University Ave., San Diego, Wednesday, July 18, 8:00 and 11:00 P.M.

**COUNTRY JOE McDONALD AND HIS NEW ALL STAR BAND**, July 13-14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1973, at Pacific Beach Jr. High, 4676 Neutral Grounds, 4693 University Avenue.

**WEATHER REPORT**, Jazz, Monday and Tuesday, July 16 and 17, Neutral Grounds, 4693 University Avenue.

**TERRA SANTA**, The Green Onion, Friday, Saturday and Sunday, July 13, 14, 15.

**DEL MAR FESTIVAL OF ARTS AND CRAFTS**, Musicians, jugglers, magicians and others will perform next to the Del Mar Fairgrounds, Friday, July 6 through Saturday, July 15, 11:30 P.M.

**BLACK GIRL**, presented by the Southwest Community Theatre, 150 S. 49th, San Diego, 8:00 P.M. Fridays and Saturdays through July 28.

**THE MOTH AND THE RUST** by R. Ray Turner, Upswelling and El Niño by Will Berg. A festival of New Plays. Crystal Palace Theatre, Friday, Saturday, and Sunday, 8:30 P.M.

lessons

THE BEHAVIOR Music Experience ages 6-10, piano, guitar, recorder and cassette are available. \$10.00 per hour. Call Monday 296-7700.

notices

THE SAN DIEGO COMMUNITY CONVENTION is August 15-19 at the Sheraton Airport Hotel. Guests will include such well-known authors as Jack Kerouac, Albert Van Vogt, Stanislaw Lem, D.G. Burgin, and many others.

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(more classifieds on page 7)