

Los Angeles Times

Friday, July 26, 1985

CALENDAR

Television Listings

Part VI



WEEKEND GUIDE

Music: 20th-Century Survey

The Los Angeles Philharmonic Institute Orchestra will present an intriguing survey of music from this century in concerts at UCLA this weekend.

Stage: Theatre of the Absurd

Capitalism and humanity in conflict is the theme of Peter Handke's satire 'The Unreasonable Are Dying Out.'

Last chance to indulge in 'A Buff of Foreigners.' Dave Freeman's lowbrow British farce, running through Sunday at the West End Playhouse.

Dance: Ford Series Concludes

The final weekend in the 'Dance Park' series at the John Anson Ford Theater begins tonight with a performance by ODC/San Francisco and a joint effort by Jack Apple, Mary Jane Eisenberg and Bruce Fowler.

Art: Mimbres Closing

Sunday is the last day to see 'Mimbres Pottery: Ancient Art of the American Southwest' at the Southwest Museum.

Pop/Jazz: Just a Dream

Mercurial L.A. quartet the Dream Syndicate is hounding back from what not too long ago looked like terminal problems.

Attractions: Arts and Music

The Festival of Arts, the Sawdust Festival and Art-A-Fair are under way in Laguna Beach, offering visitors entertainment and demonstrations by local artisans as well as a wide selection of arts and crafts.

INSIDE CALENDAR

FILM: Reviews of 'A Man Like Eve' and 'The Heavenly Kid.' Page 14.

RESTAURANTS: Salomi in North Hollywood reviewed by Robin Gross. Page 10.

MUSIC: The Klezmerim at Stage Co. West reviewed by Don Heckman. Page 22.

TV: Tonight on TV and cable. Page 17.

VIDEO: Videolog by Dennis Hunt. Page 16.

THE GOOD FORTUNE OF 'WHEEL'

HOWARD ROSENBERG

'Stay tuned,' says the announcer for the contest on 'Wheel of Fortune.'

Curious thing, though. There is no excitement on TV's most popular syndicated show, a half-hour seen in 182 markets constituting a whopping 88.6% of the nation and attracting a peak audience of more than 40 million earlier this year.

Although the nighttime 'Wheel of Fortune' (7 p.m. on KOP Channel 13) rolls over the opposition in most cities and has sparked bidding wars among some stations.

'Wheel' nearly doubles the ratings of its nearest competitor, 'MASI,' and tops all audience demographic categories, except males 18 to 49.

'Wheel of Fortune' is the Lawrence Welk of game shows, still a copy-paste after all these years.

Distributed by King World, 'Wheel of Fortune' is another game-show creation of Merv Griffin, who patterned it after the Hangman game he played as a kid.

TV audiences seem to crave simplicity as a release from reality.

or shatter? So what if the cat race was ruttier and the frustrations larger than ever?

Tonight we'll spin the wheel with Pat and Yanna, fill in the blanks and vicariously pick up the prizes.

Oh, yes, Pat Sajak is the host and Yanna White the hostess of 'Wheel of Fortune.' They are scoops of vanilla, metaphors for game show present and past.

There also have been scant female hosts, a particular irony because the audience for daytime game shows has always been predominantly female.

Please see 'WHEEL,' Page 19



Pat Sajak is the host of 'Wheel of Fortune.'

LIFE ISN'T QUITE SO BLUE FOR VAN ZANDT

By TERRY ATKINSON

Tall, lean and gaunt, Townes Van Zandt looks like a man who has seen too much.

And like Tony Perkins' character in 'Psycho II,' he's a singer who has found out what it felt like to plunge four stories—though he claims to have jumped away from the fall unharmed.

Unlike Norman Bates, though, the only person Van Zandt has come close to killing is himself.

A press biography tells of a time when Van Zandt was a lock himself in his apartment for a week, taking his phone off the hook, getting drunk on records by Lightnin' Hopkins, Hank Williams and Bob Dylan, and then throw a big party.

OPERA FESTIVAL AT 29

By MARTIN BERNHEIMER, Times Music Critic

and even a trial by fire. The semi-famous house burned down in 1967, a bigger, better, more beautiful, 1,762-seat theater rose from the ashes a year later.

This summer the agenda includes the first performance anywhere of 'The Tempest' by John Eaton and the first performances in America of Hans Werner Henze's 'The English Cal.'

Strauss has always been one of Crosby's prime preoccupations. Santa Fe has seen him operate by the Bavarian romantic holiday, such parties as 'Capriccio,' 'Daphne' and 'Intermezzo' sharing

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JAZZ REVIEW

TORME, SHAW SHOW CARE IN NOSTALGIA

By LEONARD FEATHER

No question about it, the Hollywood Bowl became Nostalgia City on Wednesday night.

Antiquity calls for very cautious selectivity, and on this occasion it worked. Torme clearly was having the time of his life, paying homage to Count Basie (a Swedish Edison imitation).

Shaw rightly commented, some of the arrangements sound as if the ink had barely dried. Any 1985 writer would be proud to take credit for Eddie Sauter's 1945 treatment of 'Summer-Time.'

It is no longer safe to assume, as Shaw did, that certain tunes need no introduction. After both 'Starbuck' and 'Begin the Beguine,' a young woman near me asked her companion: 'Now what was that called?' In fact, 'Beguine,' which Shaw has said he no longer likes, was 'Begin the Beguine,' which could have been replaced by his own 'Concerto for Clarinet,' which would have provided a stronger climax.

Supersax opened the evening with its still vivid remembrance of old Bird. What better way to start a show than with Med Flory's Parkerization of 'Just Friends'?

The instrumental portion of this set, with 'Ornithology,' 'Tunde' and 'To Ko,' showed how well this concept has survived after a dozen years. But creativity went out the window when Flory became one-fifth of L.A. Voices, a vocal quintet with a bland blend. This segment only came alive when four members shut up and Sue Raney sang alone.

There's a 'Future' on the President's Recovery Agenda

By LAWRENCE CHRISTIAN

President Reagan, convalescing in Camp David, will take a trip into the past with a private screening of 'Back to the Future.'

In the film, a teen-ager is shuttled 30 years back in time when a local theater is playing 'Cattle Queen of Montana,' in which Reagan co-starred with Barbara Stanwyck.

When Leone tells Guido, who may or may not be his wife Silla's lover (he is at the least a very attentive visitor), 'You only see her the way she seems,' that's true of all of them. Guido, ostensibly a man of action, does nothing when a trio of drunken soldiers burst in and rough Silla up.

Part of Silla's restlessness comes from being locked into Womanliness, where she's temptress, wraith, wit, mistress, bad, matricide—whatever male conception plays over her, like a cruel's measuring gaze. She's a series of closed doors—even to herself—like so many of Pirandello's other people, to whom the notion of identity is not only bottomless but insubstantial.

Director Don Elster has set the play in the '50s, when fascism was on the rise in Italy and the characters' dialectical confusions are a further expression of a social and political system that isn't working anymore, and is losing its justification for being.

Leone, who has most of the conclusive lines, likes to tell everyone how he comes to making men suffer.

Please see 'PIRANDELLO'S GAME 'RULES,' Page 20

STAGE REVIEW

FEW PLAY BY PIRANDELLO GAME 'RULES'

By LAWRENCE CHRISTIAN

It's unfortunate that the bulk of the performances in the American Theatre Arts production of Luigi Pirandello's 'The Rules of the Game' are so bad that they virtually bludgeon the play out of sight in the mind's eye.

'Rules of the Game' is very much in the modern European tradition of bitter backstage musings on the war of the sexes. And it's a highly characteristic Pirandello work as well in its depiction of characters caught in the no-man's land between actuality and the apparent.

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A CAMPY 'DANAE' REVIVED IN SANTA FE

By MARTIN BERNHEIMER, Times Music Critic

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