

ane perfect STEP BEYOND

He raved about it. saying it was super-excellent and would make La Paloma's reputation...

Before, the areas for the coffee house and books used to open up into one another; now they are cut apart and the coffee house remains. the coffee house has become, as of last month, a restaurant. In a way, this is disappointing because much of magazines. Unfortunately everyone did exactly that. owners couldn't survive on those few pennies. But on the other hand, North County desperately needs pleasant, inexpensive restaurants and La Paloma is just this.

We went to dinner there on opening night which was, somewhat confusingly, not the night it opened. The first four nights were a kind of dress rehearsal, but don't think, as we did, that something special was supposed to happen the night the tables were officially set with pink chrysanthemums. When we asked our waitress what was supposed to be so distinctive about December 15, she said with some perplexity and much enthusiasm, well, everyone is going to come for dinner. About that she was right. The dining room was completely full, and chemistry lab.



the sense of openness which was so characteristic about aculous combination.

The tables are of wood with no table clothes or paper mats and there are plants hanging everywhere from Three Weeks Later. ★★★★A stupendous meal. The La Paloma's original charm came from the patron's being able to dawdle there with tea and rifle through the unpretentious, non-commercialized surroundings. There eight entrees, none of which are boring, including They would linger all day long drinking tea and the grilled red snapper (\$3.00), chicken kona (baked in white wine with pineapple sauce, \$3.50), and a beer and beef ragout (\$2.95). These prices include the by now successful San Diego formula of a trip to a salad bar He raved about it, saying it was super-excellent and has hot breads to its left, and the not-so-common cup of coffee. The salad bar is standard, although more well-stocked than most (there is the luxury of sliced the booths and did have much privacy without the sense fresh mushrooms and the novelty of raisins), but the little tongs try your patience. Everything, especially the pleased to see that there were quite a few children-no mushrooms and raisins, seems to stick to them. Try the segregation-and yet, surprisingly, it was much quieter house dressing which is creamy and flavored with cheese, than before. The one disappointment was the Dream but do not go near the vinaigrette-it is so salty and so Crepe, a misnomer. It's really a black walnut sundae strongly acid as to lead one to suspect it was mixed in a whose ice cream and chocolate sauce drowns the little

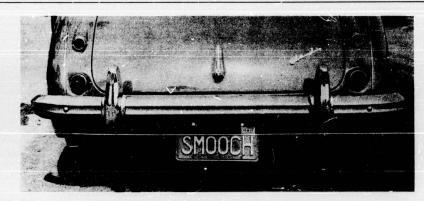
We ordered the Special, a delicately grilled halibut which was large in portion but not superlative in season ing, and an entree which was not only excellent, but will please vegetarians a casserole of lots of cheeses, nuts, and vegetables that was very tasty, chewy, and filling. Dessert is a la carte, and there are only four choices, but three of them are out of the ordinary. In addition to ice cream, there is carrot cake (it could have been just a trifle moister that night), crepes (that night they were out of them), and cherries jubilee. The Look, we learned, Comes from La Costa.

To drink? Regular milk and certified raw milk.

herb teas, fruit juices (fresh, including papaya and boysenberry), and of course, wine-we had an unusual white, a 1971 Green Hungarian, tangy and re-

The service was youthful and eager to please, although there were a few slips-no saucers, for example, with either our tea or with the cherries jubilee. But such slips can have a positive side. The cherries jubilees were especially delicious, thanks to a mistake by our waitress. She couldn't get the brandy lit the first It's a long drive to Encinitas from San Diego, but it's the din was agreeable, not destructive of private con-time so she added a second jigger. Like the desserts, La worth it. La Paloma is low-key and low-pressure and versation, perhaps because the ceilings are so high. But Paloma is not an ordinary restaurant. It's unpretentious, somehow entirely natural, and it goes one perfect step beyond La Jolla's Unicorn—it has film, books, and food, sit in one of the booths I noticed around a corner), for you can eat well for little money. This is an almost mir-

> menu has changed subtly, a few prices going up a little, a few coming down. Those who are very budget conscious will be unhappy to learn that a la carte dinners have disappeared. I ordered the red snapper-it could not have been more succulent and yet daintly crisp-and Robert the beef and beer ragout. would make La Paloma's about a carry-out service. This time we sat in one of of being pushed into small space. Both of us were



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KSON'S COUNTRY STAR AMATEUR TALENT SEARCH. Civic Theatre. Saturday, January 13, 7:30 p.m. JESSE COLIN YOUNG. Golden Hall. Sunday, January 14,

SAN DIEGO SYMPHONY. Civic Theatre. Thursday, January 18-20, 8:00 p.m.

DAVID EVANS, JACK TEMPCHIN and WARREN HUGHEY. Folk Arts. January 12 and 13, 8:00 p.m.

BATDOUF AND RODNEY. Backdoor, California State. January 12 and 13. 8:00 and 15.30 p.m.

THEATRE

January 18, 1973

STORM IN SUMMER. Off-Broadway Theatre. Through January 21, 8:30 p.m. Tuesday through Sunday.

THE TAVERN. Old Globe Theatre. Tucsdays through Sundays

THE BARTERED BRIDE. A comic opera. San Diego State Theatre. Fr day and Saturday, January 12 and 13, 19 and 20. 8:00 p.m. MOON FOR THE MISBEGOTTEN, California State University Dramatic Arts Building, January 11 through 13, 8:00 p.m.

A THOUSAND CLOWNS. Actors' Quarter. Starts January 12 and 13 8:30 p.m.

LECTURES AND TALKS

JACK ANDERSON, famous newspaper columnist will speak. Cam de Prado in Balboa Park. January 12, 8:00 p.m. Free.

HOCKEY, GULLS vs. TULSA. Sports Arena. Saturday, January 13, 8:00 p.m.

MISCELLANEOUS

HOLIDAY ON ICE, Sports Arena, Tuesday through Sunday KOREAN CHILDREN'S CHOIR. Civic Treatre. Thursday, January 11 8:00 p.m.

DIRECTORY

Actor's Quarter Theatre Civic Theatre
Coronado Playhouse
Crystal Palace Theatre Folk Arts Mission Playhouse Off-Broadway Theatre San Diego State Theatre 480 Elm 3rd and B Streets Silver Strand, Coronado 3785 Ocean Front Walk 236-6510 3743 Fifth Avenue 3rd and 9 Streets 239-2255 Univ. of California, San Diego 3500 Sports Arana Rivel 224.4171



SYMPHONY ORCHESTRA THURS-FRI, JAN. 25-26 GAETANO CIVIC THEATRE 8 PM

At 8:00 p.m. last Friday Buckminster Fuller, inventor of the geodesic dome, began speaking to a crowded gymnasium at Mira Costa College in Oceanside. At 9:50, when finally left, he was still talking, adding fact after fact in random order just as one adds spherical triangle to spherical triangle to build one of his domes. But this analogy, I'm afraid is much too generous to his speech and not at all fair to his domes

He began by announcing that he had no thought as to what he would talk about, and the audience laughed, believing this to be a charming ploy. Unfortunately it was not. He opened his mouth and an elementary course in fourth grade science tumbled out. It takes "x" number of people standing on each others heads to stretch from the "highest earth." The universe has no "up" or "down", only "in", which always has a specific direction, and "out", which has any direction. Change is accelerating exponentially: when he was seven the car was invented, when he was fourteen the North Pole was aiscovered

But in the midst of all this ownian movement, he did glide across his basic attitudes and major concepts about man and the universe. The one word which kept recurring in his two-hour ramble over his Life and Times was "extraor-dinary". Man is an "extraordinary organism" and the universe has an "extraordinary balance". Humorously he put man in his place: I'm quite confident, he said, with a wry touch, that Wall Street isn't running the universe. At the age of 77 he still has the wonder and optimism of a child. Yes, we do have enough to go around and no the revolution, if it comes, will not be political, but technological. Here he joins the company of Alvin Toffler (Future Shock) and Charles Reich (The Greening of America): real change (Change) will come about through an alteration of one's life style, not one's

According to Fuller, all political ideologies from communism to capitalism and Marx to Malthus are based on the mistaken assumption that resources and that therefore if we are to survive, we must scramble for a part of the pie and, in fact, fight each other viciously for possession of all the mincemeat. But with the aid of technology, through a revolution in "design science", we can provide enough telephones and food and shelter for everyone. We can for example, build 30 geodesic domes for the price of one average square building. And, as he points out, such a revolution in building would also have the virtue of bringing us closer to natural structures. The building blocks of the universe are spheres and tetrahedrons





He spoke with a Boston slightly watery accent, and as he warmed to the audience, his speech accelerated and his gestures increased. His fingers wriggled, he stood on tiptoe. raised his arms above his head like a Baptist preacher, and imitated a growing tree.

R. Buckminster

There are now, by the way, over 50,000 geodesic domes I wonder why there aren't more.

planet in the shape of a cube? There are now, by the way over 50,000 geodesic domes. I wonder why there aren't Fuller is an American

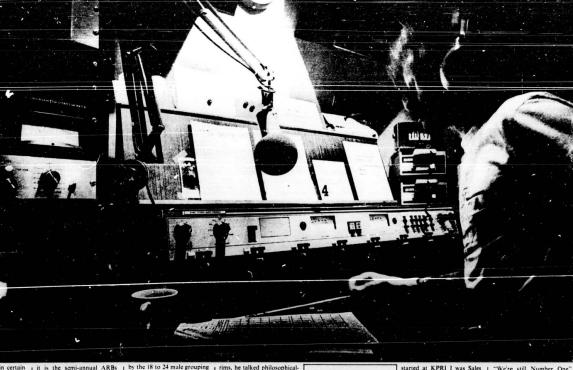
genius in the tradition of Dewey. He is a pragmatist who bases his judgments on how things work. He is concerned exclusively with outer space - the building we livein, the spaceship earth in which we are traveling through the universe - no inner, psychological space. His real gift is that he has invented himself and his work apart from existing institutions and outside of square buildings. He flunked out of Harvard more than once, joined the Navy, worked for Armour, and then in 1927 decided with wonderful American naivete that he would devote himself solely to thinking, to research and development, and not concern himself with the petty details of making a living. And, amazingly, this strategy worked.

But, although a genius, it would be better if he didn't speak for his own work just as some poets should never read their own poetry. If you are interested in Fuller, begin with two of his books: Utopia or Oblivion (Bantam, \$1.25) and the shorter operating manual for spaceship EARTH. Don't expect much in terms of style. Fuller is a plain man and

repetitive prose. Never mind It is his ideas which are important. I came away from reading his books excited by the freshness of his optimism and ready to live in a geodesic dome for the rest of my life, for political as well as

economic reasons. Seeing Fuller, not listening to him, was the one interesting aspect of Friday evening. He looks as though he were 60, not 77, and retains the cleancut outdoor air of the American Navy. He was dressed in a dark grey tweed jacket and khaki pants about three inches too short and wore black glasses which he continually adjusted with both hands, elbows coming up a sharp right angles to his body around the sides of his head is crew cut. He spoke with a Boston, slightly watery accent, and as he warmed to the audience, his speech accelerated and his gestures increased. His fingers wriggled, he stood on tiptoe, raised his arms above his head like a Baptist preacher and imitated a growing tree. His gestures, not his words, conveved his essential vitality and youthfulness and the energy of his life and work. Movement, growth, and change - portable cities which float on the ocean or in the air and mobile living units which can be rented for \$18 per month this is what Fuller envisages for our future.

ROCK RANTS, RAVES, RATIONALIZES RADIO RATINGS



"There isn't a reputable statistician who would consider the ARBs completely valid." -Jack Lane, general manager, KPRI.

"Sure, there are winners this time; it's just like any other book. - Jack McCoy, program director, KCBQ.

"No one did very well in this book because too many people are trying to do the same thing." - Ralph Lawler, program director, KDEO.

'The ARBs give a radio station an indication of what they're doing, right or wrong. Still, one book does not determine death or success." -Larry Shushan, father of "progressive radio" in San Diego, former owner of KPRI, now general manager of HIS/HERS.

"The ARBs are either terrific or full of shit. A week ofter they came out, every station had come down, and all of the stations sounded the same -like shit" Ron Jacobs. creator of Boss Radio (KHJ in Los Angeles), now program director of "recycled" KGB.

Why should the three letters. A R B. evoke such diverse and intense comments from the powers-that-be at these local rock radio stations? Because ARBs are the radio stations ratings; that's why. In radio, ARBs (so called because they were developed by the American Research Bureau) are what earn some station officials sixfigure salaries and some station officials slit throats. "We live and die by those goddam ratings" is the common feeling among announcers and program directors alike. In San Diego, the results of the ARB ratings for the period October/November have just come in

There are altogether three methods of radio ratings:

1. Hooper This method is known as telephone coicidental. A lady, earning \$1.65 an hour, calls people at random and asks them what station they're listening to.

2. Pulse This method is known as sided recall. The surveyor walks up to people in their homes and asks them what station they listen to, and what time they listen.

3. ARB Operated with a large computer in Beltsville, Maryland, this is the most popular and influential nethod, at least with radio advertisers and their agencies A large book-like question-

umbers of people in certain age and sex groupings. Those ho receive the books are asked a large number of questions about their radio stening habits, including the times of day they listen. The ARB read-outs then give to the stations the average percentages of a certain grouping listening to the radio over a certain time period in the day. It is these ARBs that make or break a station. By looking at the leaders in the ARRs advertisers can determine what stations to buy.

In San Diego, at least fou radio stations, KPRI KGB HIS/HERS and KDEO, look to the 18 to 34 male as their most important target. There are 142,000 men in that category here, making them the largest single demographic group locally. (In the age group 12 to 17, male and female combined, there are only 171,400.) This 18 to 34 group is about twice as important as it is in most cities: here. the 18 to 34 males make up 12 per cent of the population. while in Phoenix, for example, they account for only 6 per cent. Thus, we have an unusually large number of "progressive rock" station trying to appeal to the 18-34

tion to their ARB scores in this category. Although there are twelve Hooper and four Pulse ratings taken in San Diego every year.

group, and paying close atten-

it is the semi-annual ARBs that make waves. Taken in the two period April/May and October/November, the ratings have just been released for the latter period. According to these new figures, the following percentages of those in the 18 to 34 market listen to the following San Diego stations during an average fifteen-minute period 6 A.M. o midnight: Men 18 to 34

KCBQ ... KPDI 9 9% KGB (am.) 8.6% KGB (fm) ... HERS 7.0% HIS ... KDEO 6.0% Women 18 to 34 ксво KGB (fm) 3.5% KDFO HIS . 2.4% KPRI Combined 18 to 34 KCBO ... KGB (am) 4.0% KGB (fm) KPRI KDEO 6.4% HERS His

Each station, of course, has its own explanation of the figures. Almost all of the five rock stations listed above complained about the smaliness of the ARB sample and about the fact that there were very few beaks returned

by the 18 to 24 male grouping only 35 from that group came in, making each of those books represent five thousand KDEO complained loudly

and explicitly about the new ARB samplings. Ralph Lawler, KDEO's program director, put it simply, "We're not pleased with this new book at all. They didn't get the proper return in the 18 to 24 male category, so the men who responded got undue nower Also a large portion of the diaries (ARB books) came from North County, and we don't have a signal there. We got screwed." Then Lawler tried to give a few more reasons. "I'm not trying to sound like a sore loser but basically no one did very well in this book. Too many people are doing the same thing. Back when we started, it was just KPRI. But now it's getting awful goddam crowded with people hunting for the same audience. The nie's not big enough to split up..."

Ron Jacobs, the program director of KGB, recently written up in Rolling Stone for KGB's Charity Ball, which brought upwards of 50,000 fans to San Diego Stadium and some helpiul pub. to KGB, is, in his own eyes, a victor. He can say that the combined ratings of KGB AM and KGB FM make him Number One. But, wearing football jersey and tinted wire

everything. But they did serve to show us that our efforts weren't wasted. It was important for us to come out good in the ARBs because there by now. were a lot of people waiting to say, 'See, they couldn't do it; they just don't know the in it..." music'. In radio, there's always the hostile competitiveness. I'm used to it by now. Myself, I just like to rub their noses in it... Anyway have to give credit where credit is due. KDEO laid the foundation in AM radio for a progressive audience. Still, KGB is a real San Diego station; It's not located in El Cajon (as is KDEO) or Santee

ly, "The ARBs aren't

(as is KCBQ). Our reception is

the best. We don't have to

turn our transmitter up and

distort the music... KGB and

KCBQ used to compete; they

tried to outsell and out-yell

each other. Well, we don't do

that any more... All I can say

is that I had to get out of the

exploitative mediocre trip

was in at KHJ... I've con-

tributed to polluting the air

'We're finally waves and I'm through." getting out of If one combines the KGB AM and FM ratings, KPRI being the came in third. But Jack I ane. hippy-dope-KPRI's general manager smoking station." stresses that KPRI is an FM t in the next tation and that its listeners th (he) seemed to have maintained a consistent sing the praises loyalty. He spent a lot of time defending his past reputation of the "movement" as a muckraker, "When

In radio, there's always the hostile competitiveness. I'm used to it Myself, I just like to rub their noses

READEL

In one breath Mr. Lane seemed to say KPRI was changing, "We're finally get-ting out of being the hippydone-smoking station," but in the next breath seemed to sing the praises of the "movement": "We were the first station to open up the counter-culture to the public via broadcasting. You could say that we were San Diego youth's first lover, and because we were first, we're the most remembered. That's the phenomenon KPRI has

representing the figures.

Okay, so our ads got negative

response, but it served a pur-

pose in getting us a mailing list

of dissenters, people who

KCBQ, long known as the bubble-gum station of San Diego made no concessions in light of the new ARB figure-

started at KPRI I was Sales We're still Number One". Director. I saw rate-cutting Jack McCoy, KCBQ's and price prostitution and program director claimed. But wanted to do something about Mr. McCoy said he didn't it. People around here weren't know why everyone made the used to that sort of thing and 18 to 34 male so important. reacted to it strongly." Mr. 'we want to appeal to Lane also defended the station everyone from 12 to 49." He against the accusation of bad did let the fact slide that taste, "We started some ads "usually we're ahead by two for KPRI, one in admittedly or three to one - not this time, of course, - but we're bad taste that said 'Don't take sloppy seconds', but it was in still Number One, we're still better taste than KGB's 'no Number One!" shit' ad. We had our reasons. Although not interviewed KDFO had been distribution literature with old ARB ratings, completely mis-

personally about the San Diego ARBs, Marshall McLuhan seemed to be talking about them when he prophesied, "Radio is provided with its cloak of invisibility, like any other medium. It comes to us ostensibly with person-to-person directness that is private and intimate, while in more urgent fact, it is really a subliminal echo chamber of magical power to touch remote and forgotten chords." Somehow the indirectness and the invisibility that surrounds the ARBs make it difficult to see through to the truth. Especially with the charges of disorted samplings. However, the more one looks at the figures and listens to the ationalization of them the question becomes where does the indirectness and invisibility lie in the figures and their validity or in the post mortem explanations?

January 18, 1973

coming-outs in Hollywood

was 1957, which contained

debut features about the

iudicial nuances and

humanitarian philosophy

which goes on in a jury room

(Lumet's 12 Angry Men).

about the "where did we fail"

woundedness in parents' eyes

when their teenager starts

behaving like a normal adoles-

cent (Frankenheimer's The

Young Stranger), and about

the racial fraternity in a RR

yard, where Poitier's un-

disguised message is that "a

man is ten feet tall" (Ritt's

Edge of the City). Throughout

his career, in items such as Hud (with which Ritt became

widely, but briefly, acclaimed

as second to nobody among

the younger generation film

makers) and Hombre and The

Outrage and The Great White Hope, Ritt's predilection for

allegorical characters — Cld

Sagacity or Craven Stud or

Minds His Own Business — in

morally instructional

situations has provided fre-

fine line between simpleness

and pretentiousness.

MOVIES

READER'S GUIDE TO SAN DIEGO MOVIES

DUNCAN SHEPHERD

- Big Joke Outside of the occasional slapstick and frequent slapstash technique, this is an unusually enter-technique, this is an unusually enter-technique, this is a superior of the slapstash of a Texas cattle empire is recalled home in order to lead a power or control to the slapstash of the
- The Gateway Som Peckingol's vincomplicated as can on heliam year vincomplicated as can on heliam year vincomplicated as can on heliam year sterilory. You'd departs, hird-rate hotels, the open road. There is relative, by little cathos but when of cames it's few acrostly with some morrisloss hand gestioners, All Acticaw outs effectedly, with him holiable models, goathers with who challed models, goathers have been seen to be completely with him holiable models. The home left for some kinks on guimma's helmost life for some kinks on guimma's helmost life for some kinks on guimma's helmost life for some kinks on guimma's model. (Volley Circle) Clockwork Orange — Whotever miniscule alterations were required, this version of Anthony Burgess's look-ahead novel has recently traded its X for an R. Any warries about possible compromise of integrity would be preposterous, however, for a film that
- compromote of integrity would be seem to be which a cyrical garden to the "youth market" Kabrick's gammik, men would gletchin seems to be which a cyrical garden to the "youth market" Kabrick's gammik, men would gletchin seems pointwell gletchin seems to demonstrate the proposal seems to be seen to be still seen to be seen to be stilled. Broades are seen to be stilled to see the seen to be styled; the s
 - The Great Waltz Absurd musical biography about "the house of Stroux" is not a rejrophele as SNNG OF NORWAY, which was also directed preserved by noise musical in sudhenic Camp, and it's a good bet to put a smile on your face, storing with the singing narrator, and keep if there. (Center 3 Cinemo)
 - Moreld and Moude The folse-winding looks are predictable and the zony old lady jokes are pyriod. but this unimaginable romance between Bud Cort and RMI Gordon has a sick-sweet toleronce for private pervertiy that is quite beguing. And the many Cot Stewns songs at intervals give things a lift. (Del Mar Drive Ini.
 - The Hot Rock The stars strain, like sled days to pull along the loggy William Goldman comedy about a fixed hold-up crew. Whenever a gag does accur the actors tend to overamility it. Some (Segal, Leibman) are funnier than others (Tediorad, Mostel), but they're all outhbown by the imposing Manhattan cityscopes. cityscapes. (La Palama, through 1/11 only)
 - by melodic, lengthale cathimes, and prancey acting unite to demonstrate that war is not good and that the inmates of a funny farm are saner than the people wheeling and dealing in the real world. With Alan Bates.
 - The King of Marvin Gardens Frigod, monotoned unduck comedy pobor by dream and their abortion. Guide attention would be controlled to the controlled and their state of th
 - lady Sings the Blues Firtianalized biography of Billie Holiday, and the inaccuracies will probably leave Holiday worshippers inconvolable. But Diana Ross, in her acting debut, has broine was, in her acting acour, nor escaped with surprising success from her Supreme mannerisms and lives entirely inside her role. Snazzy period hairdos and costumes sustain the movie even through its excessive length
 - and narrative cliches. (Fashion Valley, Cove; Del Mar Drive In: Alvarada Drive In)
 The Landlard — To do his bit for the e canadara or o do na bit for me oppressed, an upper crust dimwit (Beau Bridges) buys an apartment house in a black phetto and the ensuing jokes thoroughy exploit the situation. Diana Sands raises the level considerably. (Strandi

- Lost of the Red Hot Lovers Mowkish Neil Simon idea about an overage Nice Guy, string to rejevente his self-confidence with a middle-years and the self-confidence with a middle-years for, which sould also be said of Alon Ariss in a role as monotonously strident as this Sally Kellemon, Poula Prenis, and Benee Taylor as prospective playmates all have less time to make themselves treasons.

 (Ahrando Drive In):
- Little Murders Jules Feiffer's script of urban paranoia becomes basically a the Murders — Jules Feiffer's script of urban paranoia becomes basically a Feiffer cartoon brought slightly to life by Ellicitt Gould, Alan Arkin (who also directed). Marcia Rodd, Vincent Garderia. Periodically tunny and con-tinually ugly.

 (La Palama, through 1/11 only)
- Lost Patrel Alinor model John Ford, in which a unit of Legionaires is cut down, one at a time, by unseen attackers behind the infinite oceonic community of the community of t
- The Magnificent Seven Ride Again the third followup to the 1960 paragon. With Lee Van Cleef and Stephanie Powers. (Clairemont)
- The Man of La Mancha Cervantes' hero musicalized, Broadway-ized, Hollywood-ized, and finally Peter O'Tooled, Directed by Arthur Hiller. With James Coco as Sancho Panza and Sophia Loren as Rosinante, presumably. (Loma)
- The Party An onespected object to turn up, this 1968 burlerque by Bloke fedwards. Peter Sellers is a hutbored indian bit player who inderstandly and blutzes his way through the night Loughs dribble along steadly and couldly, despite Edwards (Fequent could his to get the peter could have been been selled to the peter selled by the peter india Monty of Sellers' frou pas like the mess-making in the bor's poli-tical sellers and the peter sellers and the peter sellers and the peter from Monty of Sellers' frou pas like the mess-making in the bor's poli-tical sellers and the peter sellers and s
- Pete and Tillie Walter Matthau's and Carol Burnett's strong roots in naturalness enable this fair-minded portrait of a middle-class marriage to evolve graduo"y and smoothly from low-key comedy to gutsy tearjerker. Directed with few lapses of purpose by Martin Ritt. (Grossmont)
- Ploy It Again, Sam Conservative Woody Allen comedy obout a klutry movie butly folged by Allen, whose emulations of Bogart yield a predictable run of jakes about bungled seductions. Sappy excerpts from CASA BLANCA further remove the worshipful Allen character from respectibility. (Frontier Drive In)
- Play It As It Lays Joan Didion's fragmented navel about the deserts in, ay II A. II Lays. — Joon Didon's Tragement done bloom the deserts in around, and between IA and Ian Tragement done letter in the Ian Tragemental on letter, by Frosh Perry, who can make the most difficult motorial were implemented. White Perrism, Adom Rouker, Tommy Grimen gesterolly are entireted with the Ian Grimen gesterolly are entireted with Perrism, Adom Rouker, Tommy Grimen gesterolly are entireted with SSS. II, the petrity, Gorder mosts of productions of remonstratements and produced produced in the Ian Common State of the Ian Common Jacobs (Jacobs) and Jacobs
- The Poseidon Adventure Something a little different in time-ticking-away, struggle-for-survival epics: The characters are so abnoxiously inane, it characters are so obnosiously inone, in would be a mercy for everyone if they were all eliminated quickly. It can be sat through quite easily, out of tolerance for silliness. (College; Pacific Drive In)

Red Sun — Unassuming adventure per-mits such body dubbed midht as such anders to join Charles Bernson in a self-indulgent game of cowbory-oral fadions. A costume party vestern. Charles of the company of the company of the interest by Terrore Young, who might have been in London at the time, sending instructions by carrier pigeon. (Pocial Chive In)

Sounder — Authenticity initially peeks

AS THESE MOVIE

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X, Y, and Zee — Edna O'Brien's script of domestic storms is smarter than what you usually encounter, but not so smart it can stand up under Elizabeth Toylor, whose acting is as broad as her figure these days. Playing Zee, the last word in human hurricones, she attempt to make up for her deficioncy of ear with an obundance of maeth. 1776 — Rather drab historical muicol, set in Congressional Hall baseeth the Congressional Hall baseeth the Congressional Hall baseeth the Congressional Hall baseeth the Congression of the Congression of

Twelve O'Clock High — Henry King's long and stately movie about the nerve-frazzling responsibilities of ser-ding men on air-combat missions over Nazi Germ'ny. Likoble cast includes Gregory Pack, Millard Mitchell, Gary Merrill. 1949. (Cinema Leo)

(Cinema 2)

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Obviously one of the unavoidable discussion topics, when Pete and Tillie and Sounder are playing ten minutes away from each other along Highway 8, is some sort of attempted assay of Mr. Martin Ritt, since he is coincidentally the director of both Ritt can be traced back to the humner crop of directors who came to Hollywood out of a society of Fifties' Golden Age television directors that included names like Frankenheimer and Penn and Lumet and Mulligan. These names were expected to bloom immediately into Kazans and Zinnemanns on the promise of their television work in the Playhouse 90/Studio One/Philco Hour class. Their infallible instinct for critical compliments in the range of 'thought-provoking" and "hard-hitting" and "real" carried into their early movie output at least. The landmark year for their simultaneous



Pete and Tillie is interesting precisely because Matthau and Burnett hold to the far shore ...

Ritt's new Sounder has its feet dragging in the 1957 style of serious television drama: The rave notices it receives are really ensuared at the starting gate. The reviewers fall into mmediate sympathy, or comolicity, with the subject matter alone. Never mind the treatment of the subject. Reviews lay to rest their mental aculties, if any, throughout a tricky slalom route to avoid the movie's sentimental mistatements and gaping omissions and blind distorions. (Sounder's looniest moment, of many, comes when a class of rural gradeschoolers The box bero's inspirational anecdote during Show and Tell. It is poetic license enough to allow Periclean oquence in the little tyke, but it is far too much to have his classmates respond like the

,



mindedly, for a moment or for in entire film, from the and country schooling deadening responsibilities of look believable enough of spokesmanship spokesman ionesty he appears to own a good sense for settings and subjects For example Settured a suburban housing development in credible optimistic colors, and crammedtogether over-the-back-fence neighborliness, and the young appearance to companion their bright futures and material progress; and in Hud. Ritt was virtually definitive on Larry McMurtry's locality, smalltown Texas, with its hard-packed dirt flats and one-or-two story main street and a pervasive vacancy that is occasionally invaded by a lonesome, tinny twang from a transistor radio or a groaning, elephantine Greyhound which carries away fugitives from the desertion of the place. Subjects: The Molly Maguires unearthed the 1870's organization of fated terrorists who nushed for labor's rights in coal country; and The Brotherhood a richly photographed Mafia story, three years ago anticipated most of the principal socialeconomic metaphors, Family Man vs. Business Man ironies, and the ethnic

more at ease in Pete and Tillie's neighborhood than in Sounder's Making the rounds quite admirable balancing act in Pete and Tillie, from suburban cocktail party to Chinese restaurant to beer joint to business office to family vacation site to the wallpaper in the dining room and so on, is done with a well accustomed sense of direction; and the purpose of moving through the milieu is basically to settle quickly in a comfortable middle-class location, unexceptional, undistracting, where Walter Matthau and

procedures of The Godfather.

Clearly Ritt moves around

When Ritt ducks away or casual, retiring manner, wanders away absent- Sounder's Louisiana locales. for a cause or a race or a hot- tion of what ought to controversial ideal, such as transpire there seems to be pure guesswork, or wishful thinking. And there is a lurking sense of severe caution in the characterization of the black family. There is a kind of hat-in-hand, supplicant sense about their behavior, as if they harbor the feeling of being watched over, and one false move, one slip in serenity or patience or magnanimity or human-ness, would undo them. In sharp contrast, Pete and

Tillie is interesting precisely because Matthau and Burnett hold to the far shore, in a brave removal from soliciting audience sympathy. Instead of presenting themselves, puppylike, in the personalities that the audience already knows, and presumably adores, they both play flat and standing-inthe-shade. Undoubtedly the most unco-operative bit of behavior is Burnett's grieved ranting at God and the Virgin ("I spit on you," spoken dutifully four for five times. like an inversion of the Hail Mary ritual). Geraldine Page, as Tillie's inevitable bosom buddy, is the only player in the cast who does not seem to grasp that the point of the film is to create exchanges between characters in which no one gets short changed. Other than Page's flighty selfputdowns the playing of almost every encounter is a in which the characters run parallel to each other with a kind of long-distance pacing and an avoidance of to-thedeath conflicts. There is none of the usual feeling in movies that a score will be reported at the end of each character en-

counter. Adultery has rarely been trotted out with so little assignment of blame, shame. Matthau maneuvers with the kind of practiced, slobby



philandering almost an evitable consequence of his cocktail party roguish routines. And Burnett employs the right amount of self-deprecation, absence of wit and beauty, and coldness. to rule out any of the typical women's fiction selfrighteousness in the suffering of a huspand's inconstant

Ritt's previous movies have frequently contained good acting, and it is almost always of the type which has an actor moving away from the mannerism which built up a fond following in the public. Burton's seediness ad Oskar Werner's banal villainy in The Spy Who Came in from the Cold: Connerv's animal crudeness in The Molly Maguires; Patricia Neal's around-the-house slovenliness in Hud. But with a director who also permitted Paul Newman's cornhall sexuality to roam unchecked from The Long Hot Summer inrough. three additional movies, it is hard to decide that he does not merely provide his players with vast acreage of free space and that his percentage of success runs suspiciously close to the average of luck.



Fat City John Huston's rather fired version of the Leonard Gardeen rovel about hos been and would be prize staphers stap

Fiddler on the Poul - Brondway musical Iddler on the Rouf — Broadway musical rendition of Shalom Alecheim's stories, transferred to film via the strickly atmospheric photography of Owold Morris. Topol, in the role of Teyru, series his hig movie chonce and the over-eagerness shows through his con-vincing makeup disquise. (State, Campus Drive In)

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LOMER: I Love you and want to wish you a Happy Birthday. Thank you for a wonderful two years. You are my man, my bably and my cool raven all in one loving package. XXX OOO. Myrtle.

TO THE FINDER of my tinted, prescription glasses in a brown frame with the name "R. Yadron" imprinted: Please turn them in to the Aztec lost and found or call 465-8903. I need them. Reward.

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