February 8, 197

SAN DIEGO'S FREE WEEKL'

THE
CUCKOO
RETURNS
AND
OTHER
NOTES

PAGE 5

Blacks in Tynite

Blacks im

PAGE 4



MOST UNIQUE

PAGE 5

40 40 40 FORTY THINGS

TO DO IN SAN DIEGO

PAGE 2

Fat
Albert
and
siblings
are
ready
to go...

classifieds

PAGE 7

PYRAMID

of

SOAP

-John Milton-

Back in the early 1960's the John Birch Society flourished in Southern California. It was real grass roots: neighborhood ladies dropped protest cards in stores that carried Communist-made goods, suburban families invited other suburban families over for dinner and shared copies of Robert Welch's Birebook, bumper stickers glared from the rears of cars on Los Angeles Tereways—"Impeach Earl Warren", "U.S. out of U.N." In 1965 a political -cientist in the LA. Times explained the John Birch phenomenon in terms of alienation. The Birchers used their simplistic neighborhood techniques because they felt a strong distrust of big government and its traditional political process.

In a very similar way, again, strong in Southern California, flying in the face of traditional corporate marketing are two grass roots businesses—Amway and Bestline. Both companies depend heavily on the recruitment of new salesmen. Too heavily, say some, and charge the companies with a pyramid structure, with riches accruing to the people who recruited the people who recruited the people who recruited the people and so on. After being solicited six times in the past several months, by six different people, "Say, John, I'd like to tell you about a Business Opportunity," I finally decided to have a look

a look.

The Amway meeting took place in the Orselline "swingles." Oakwood Aparlients in Perific Beach. There were about forty of se traumed into a roum above Oakwood's recreation room where a couple of singles were taking fenering lessons and proposed to the people at the meeting were wernig nice clothes and were very attentive. Dressed in a nice begg stit, young, moustached Dector Stuart Mann, a chest physician at the Veterans Hospital in La Jolla, aintroduced the main speaker. Dr. Tom

Feraz, also an M.D. but just flown in from John Hopkins in Maryland. "A doctor selfins soap, you ask?" he asked likeli, he and his wife had gotten involved with the company because they wanted to have their "dream home" and an "opportunity to ski and to travel" while they were still young. And he imagined that's why a lot of us were there, too, Multiple sources of income. The doctor was a perfect too. Multiple sources of income. The doctor was a perfect selesman. First of all, he was very respectable. He used works the "fortuitous", "modificum" and "multiple sources of modificum" imultiple sources of the company's name, Anway, until ultiva nhour had nessed these them.

"some of you may have had preconceptions about Among.")
Dr. Ferazi refraited from using the words pramid selling to describe the Amway technique In fact, that seemed to be kind of a driy word, "yes sure you retruit other people to work for you hut not 1.2 penny is made indessomething is sold. This soil' a get-something is sold. This soil' a get-

rich-quick scheme". And then he went on to describe how Amway worker! the one who actually sold the product got 30% immediate profit. The person who has recruited this immediate seller got a Business Management Profit of anywhere from three to seventy-five per cent. Dr. Ferazi kept emphasizing the positive side of things—"We share fairs business with our friends. What kind of people do you choose to share this with? People you can ski with."

Dr. Ferazi said his wife Mary didn't believe in Amway until she got their first check for \$5000. Last year the Ferazis got a \$10.000 end-of-year homes. And they've gotten four paid acations, including Disneyland and the French Riviera. The people in the crowd sighed, oohed and rubbed their hands anxious-

After he speni some time philosophizing, "your whole life situation changes when you're financially independent," the doctor's wife stood up and walked to the front of the room to

demonstrate some Amway products. She was an attractive bronstre with her hair piled on top of her head. She showed how the Amway cleaner worked — much better than Tide— and how it was four cents cheaper per load. Then she brought forth the Amway analogues to Draino and Pfedge container and lit it, explaining that Buff-Puff, unlike Pfedge, did not contain alcohol.

Probably the most convincing

Probably the most convincing part of this housewife's presentation was her comparison of the Annway product marketing with that of Proctor and Gamble. Tide, she explained, contained a high percentage of fillers and huffers, and had to be used in relatively large amounts, so that even though each package of Tide was cheaper than the Annway package, the money spent on advertising, packaging and promotion by Proctor and Gamble jacked the overall price of Proctor and Gamble far above its

(continued on page 3)

RALLYE

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February 8, 1973

A PYRAMID OF SOAP

And it was this idea of honest

packaging and a grass-roots sales campaign by Amway, pitted

against the hard-sell Madison

Avenue Proctor and Gamble that

growing. There's plenty of room

for us to become managers." On the wall hung a banner

proclaiming, "You're First in Line With Bestline." On one of

the center tables sat a record

player singing, "Bestline is wonderful Bestline is wonderful,

The master of ceremonies said

something about "our high-quality product line" and then

said we were going to see a film about Bestline. Instead of a film.

nariation coming from the same record player. We found out that

Bes'line's cleaning discoveries

were first made by a chemist. Mr

recovering from an accident in a

hospital, began to think about all the money his wife spent on

household products. Then Mrs

Barbara King, the archetypal

carf earrings blond hair

nodern kitchen, cup of coffee in

hand, "I'm proud of this beautiful country and I'm con-cerned..." She was concerned

about pollution. And she saw the

ecological soap, a product for the

King's nice suburban house, saw

her child taking a bath with Bestline soap and saw her hus-

hand wash his crankcase-oil

ands with Bestline soap.

And then Bestline's founder.

Mr. William E. Bailey, told us

that Bestline could bring about a

turning point in our lives. A picture of a sailboat was flashed

on the screen (So the decision

or sailing with Bestline?) "You

may be asking yourself, 'how can I become a part of this?'' Mr.

Railey briefly described the

be a local distributor (the one

who actually sells the product), a

direct distributor (the local dis-

tributor's manager), or a general distributor (even higher up). And

an example of each type of dis-

ributor gave his testimonial.

Carol Reynolds, a direct dis

tributor, had found Bestline while

attending a girlfriend's baby

shower Mrs Reynolds would

have a party and invite ten peo-

ple. Assuming she sold \$8.75 worth of products per person she could sell \$87.50 at each party

nd make a \$25 profit. Although

it had "been such a terrific ex-

perience" it was hard for her to member everything

olution in Bestline's B-70,

estline is wonderful "

was very appealling.

events

DIRECTORY

Actor's Quarter	480 Etm
California State Univ.	Sin Diego
City College Theatre	14th & C Sts.
Community Councourse	3rd & B Sts.
Coronado Playhouse	Silver Strand, Co.
Crystal Palace Theatre	3785 Ocean From
Fine Arts Gallery	Balboa Park
Folk Arts	3743 Fifth Ave.
Jewish Community Center	4079 54th
La Jolla Art Assn.	7917 Girard Ave.
La Jolla Museum	700 Prospect St.
Mission Playhouse	3960 Mason, Old
Off-Broadway Theatre	314 F Street
Old Globe Theatre	Balboa Park
Palomar College Theatre	Palemar
Patro Playhouse	373 Hale Ave., Es
San Diego Art Institute	Balboa Park
Sen Diego Public Library	820 E Street
Sports Arena	3500 Sports Area
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UCSD	La Jolla

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MUSIC

JOHNNY CASH, CARL PERKINS, JUNE CARTER, TENNESSEE THREE, CARTER FAMILY and the STATLER BROTHERS, Sports Arena,

CONCERT/DANCE Buckstep, Glory, D.C. Blues, February 1, 8:30 P.M. 1:30 A.M., The Paince, 4025 Pacific Highway, information 276-5442. THREE FCNNY OPERA, New Shakespeare Company of San Francisco Montgomery 1:gh School Auditorium, 3250 Palm Ave., Imperial Beach (424-3994) February 1, 8:00 P.M.

U.S. MARINE CORPS BAND, Pilgrim Hall, 225 S. Hickory St., Escondido, February 2, 8:00 P.M. MARY McCASLIN, JIM RINGER, FIDDLIN' RED SIMPSON and his Old Scratch Band, Folk Arts, February 2 and 3, 8:00 P.M.

CLARINET & PIANO DUO, Allen Skei, Phyllis Irwin, Building 409, Matthews Campus, U.C.S.D., February 2, 8:30 P.M. UNIV. OF REDLANDS CONCERT CHOIR, Paradise Hills Baptist Church, 6038 Cumberland, (479-4111,) February 3, 6:30 P.M.

SAN DIEGO YOUTH CORALE, Cal State Univ., Recital Hall, February 3 MASS IN C MAJOR/BEETHOVEN, All-City High School Choir, Fire Methodist Church, 2001 Camino del Rio, February 4, 4:00 P.M.

OCUNIST STACY PHELPS, Palomar College Theatre, February 4, 3:00

UNIV. OF REDLANDS CONCERT CHOIR, First Presbyterian Church Oceanside, (757-3560.) February 4, 7:30 P.M.

CELLIST JOHN WALZ, Jewish Community Center, February 4, 8:00 P.M. OLD-TIME BANJO N'FIDDLE CONTEST, Pepper Grove, Balboa Park

ORGANIST DAVID BRITTON, Grace Lutheran Church, 3993 Park Blvd. (295-1712.) February 5, 8:00 P M

WOMEN'S CHORUS S.D. Public Library (Central.) February 6, 7:30 P.M.

BARITONE CHARLES KING, City College Theatre, February 6, 12 noon. NEW AGE STRING TRIO. Chamber music. Auditorium in Humaniti

Durary, Revelle Campus, U.C.S.D., February 6, 12 noon, Building 409 Matthews Campus, February 7, 8:30 P.M.

OPERA: Romeo & Juliet, Civic Theatre, Community Concourse, February 9, 8:00 P.M., February 11, 2:30 P.M. (Student Performance, February 8, 8:00 P.M.)

THE TAVERN, Old Globe Main Stage, Thursday & Sundays 8:00 P.M., Friday and Saturday 8:30 P.M. until February 4.

KISS ME KATE, USIU Performing Arts Center, February 1-3, 8:30 P.M.

CINDERELLA, Actors Quarter, Saturday and Sunday through February 18, 2-00 P.M.

CLARA'S OLE MAN and DAY OF ABSCENCE, U.C.S.D. Theatre, February 1, 2, 3, 8:00 P.M.

A MIDSUMMER NIGHT'S DREAM New Shakespeare Company of Sar Francisco, U.S.D. Camino Theatre, February 2, 8:00 P.M. SNOW WHITE, Junior Theatre, Casa del Prado, Balhoa Park, February 2, 7:30 P.M.

ARSENIC AND OLD LACE, Patio Playhouse, opens February 2, 8:30 P.M. A THOUSAND CLOWNS, Actors Quarter, February 3, 8:30 P.M.

LECTURES AND TALKS

ECTURE DEMONSTRATION, Yuji Takahashi, pianist/compose a 409 Matthews Campills, U.C.S.D., February 1, 12 noon E-HISPANIC MEXICANS, John K. Sterns, James S. Copley Auditorium 5 Arts Gallery, Balboa Park, February 7, 14, 21, 28, 5,00 P.M. Admission series \$10; students \$5, individual lectures \$3.

MUSEUMS AND GALLERIES

HURSCHLER TAPESTRIES, Contemporary American and European tapestries, Fine Arts Gallery, Balboa Park, through February 18. ALEPED MITCHELL, La Jolla Art Association, through February 14

STAN SOLLEDER, JOSEPH GARCIA, waterchlor and mixed media, Sar Diego Art Institute, through February 25.

MARK ELLIOTT LUGO multi-media pieces, S.D. Library (Central.) (February 28.

HOCKEY: Cuits vs. Tulsa, Sports Arena, February 1, 7:30 P.M. BASKETBALL: Cal State U. vs. U.C.S.D., Sports Arena, February 3, 8:00

HOCKEY: Guils vs. Phoenix, Sports Arena, February 4, 7:00 P.M. SOCCER: San Diego All-Stars vs. Baja California All-Stars, Balboa Stadium February 4, 2:00 P.M.

> PLEASE SUBMIT !TEMS FOR THE READER EVENTS CALENDAR BY CALLING 276-3866



LETTERS

! just wanted to send you : complimentary letter. None of the writers for the Copley papers are as good as some of your writers, not even Neil Morgan in his daily gossip column of the Tribune. I especially like Ms. Carla Jewells (I wished she would vrite some more) and Kathleen Woodward, Duncan Shepherd is very good and so are Jonathan Saville and Jeff Weinstein, but I find these three a shade too negative for the San Diego temperment. I liked Jane Weisman's story on the Pet Cemetery, but some of her and "A desk laden with cookies dares a guest to grab a nibble") seems a little forced. In any case, keen up the good work San your paper for a long time.

Sincerely, Frances Gordon,

January 18, 1973 TO: THE DOOR AND THE

certain opinions on San Diego

one of those three-headed one of those three-headed monsters known as a Media Director. In other words, my position in life is the tacky task of spending other peoples' adver-tising dollars in a manner "guaranteed" to sell products. When I originally selected this much maligned profession ten years ago, most radio time purchases were made utilizing

purchases were made utilizing some rather interesting criteria. Namely, you either hought the stations your client listened to, or you bought your "friends". The latter usually resulted from your "friends" buying you, with luncheons, exotic trips to Vegas,

There was a rating service or two around, but little credibility was attached to them.

Less than ten years ago, the buying market was presented with a new stone tablet, ARB. Suddenly the "vast valley of bull shit" that existed between buyer and seller was bridged with

new tool, I have seen as many crimes perpetrated in the name of numbers as I had previously seen

trips to Las Vegas.
Interpretation of the numbers is the primary problem; because frankly, there are few people capable of spending anothers' dollars without subjective opinions fogging their

These same subjective opinions cloud the view of radio salesmen who feel their product is number one despite the numbers.

There is a good deal more to spending advertising dollars than ARB ratings, and the stations you interviewd know this.

Personally, I have a fine system have blond, blue-eyed salesmen. This makes it very simple for me. but the stations claim that my statistical base it too small.

Can you imagine how it feels to be loved only for your big

Abbie B. Chapman 4141 Utah San Diego, California

A group of friends and I have been trying to figure the Reader out. Some of my friends speculate that it is an attempt by the L.A Times to feel out San Diego for another daily paper. My guess is that you are owned by Southern California First National Bank Which is it?

Sincerely.
Robert Semick.

Dear Reader

Why don't the theaters list the times of the shows? Or at least the ddresses and phone number? find the little reviews very useful swear by them, but it would be a lot more convenient if ! didn't have to drag out my phone book and yo through the bassle of calling the theatre. How about it



ЯEADER

James E. Holman EDITOR

OS ANGELES ADVERTISING

CONTRIBUTING EDITORS

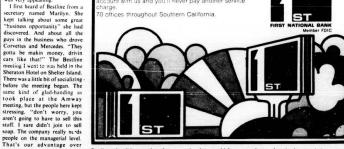
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READER

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Follow the signs to no-service-charge checking.

ist keep a \$100 minimum balance in your checking count with us and you'll never pay another service 0 offices throughout Southern California



Bestline, she did remember that the extra money enabled her to make payments on her station wagon. The examples of the district and general managers were both men; one was a Bob Miller who had been "just getting by" with his job in a department store and the other was a silver-haired John Duncan who had become

make the next highest executive position in his company, and that "I wouldn't be able to take my vife on our second honeymo Both, of course, had been

successful with Bestline.
When the slide presentation was over, the lights came on and the M.C. bounded back up in front of the room and exclaimed.

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potpourri of relevant courses for you to select. Most begin the week of Feb. 19. College credit

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and I gave a little chuckle. A look around the room, however, conthought he was trying to be fun-

main speaker, a vounger, thinner man who explained how we could all become direct distributors (managers) for Bestline. He was a very personable young man. He had come to California with the and had gotten a job at Allstate Insurance. He and his wife began o spend more and more money. buying china, pots and pans, fur-niture, and each month they began to have more trouble making ends meet. Then one night he got an excited phone call from his sister, telling him about this great business opportunity.

In telling the group about the Bestline program, the young speaker almost exclusively dwelled on the fast way to become a direct distributor. "All takes is twenty-nine ninety-\$29.95? That's not too bad. thought. And then he was clearer: "All it takes is twenty-nine hundred and ninety-five dollars to reach this middle level of direct distributor." Before the audience had much time to pender this point, he was introducing direct distributors in the audience who had "made it" with Bestline. There was a football coach who had gotten a who had gotten \$2400 as a bonus last year, and a Navy captain who had gotten a \$2400 bonus. "Did ya ever get a bonus like that in the Navy?" the young man asked.

In case any of us thought that anything less than angelic, the young man provided us with a moralism, "If you're not improving personally, you're dying. lives. I now buy roses for my wife all the time, and we have adopted a step-son in India where there's nothing but poverty and ig-norance. He's gonna graduate in Zurich and speak four or five languages, and though this may sound corny, we can say it was Bestline that did it."

A little more socializing after the speech. The Chinese wife of a Navy lieutenant said she was going to try to take Bestline to Taiwan, but of course she would have to check with Chiang Kai Shek since he was dictator. A few glad-handers approach me, "how about coming tomorrow morning for the follow-up orentation? This may be the one chance in your life.

So this was pyramid selling: recruiting other people to recruit Bestline's approach could more properly be called pyramid selling than Amway's. Bestline kept playing down the fact that even tually, someone was going to have to sell the product. So what ninety-five" was the hope that you would be able to persuade some of your friends to give up their \$2995 (A call to the state Attorney General's office revealed that the Attorney Bestline in a Los Angeles court.) At least the Amway presentation stressed the importance of selling the product itself.

In spite of the obviou problems of a neighborhood. simplistic approach like Amway's and Bestline's, and some of the hedging in an approach like Bestline's, however, the idea of a grass roots marketing system is fascinating. It is especially fascinating that in rootless Southern California society where a simplistic. political movement like the Birch Society flourished, the grass roots businesses like Amway and



The Man of La Muncha — Cervantes' hero musicalized, Broadway-ized, Hollywood-ized, and finally Peter O'Tooled, Directed by Arthur Hiller. With James Coca os Sancho Panza and Sophia Loren as Rosinante,

MASH - The upside-down sense of

ASH — The upside-down sense of homor is more nousesting than the bloody operating room splish-splashing. Gap are constructed to splishing. Gap are constructed to the splishing of the splishing

Naked Under Leather — Tostefully retitled version of the French erolic least control least control of the French erolic least control of the French erol of

Pete and Tillie — Walter Matthou's and Carol Burnett's strong roots in noturalness enable this fain-minded partrait of a middle-class marriage to evolve gradually and smoothly from low-key comedy to gutty teatpresser. Directed with the Valapse of purpose by Macrin Ritt. (Grossmont)

Play It As It Lays — Joan Didion's fragmented novel about the deserts in.

lesy H. A. H. Leyy. — Joan Dideo's fregoment done close the deserts in, oround, and between I. A and I. so Vagan has been markered to file, who can make the most difficult marker of the second of the second of the who can make the most difficult marker of the second of the pre-kins, Adom Booker, Tommy Grimsh generally are settinated with filed to the second of the pre-kins, Adom Booker, Tommy Grimsh generally or settinated with second of the second of the pre-kins, Adom Booker, Tommy Grimsh Green Second of the Sill, the prettly clored mostic of cereation interesting longly because the cereation interesting longly because backdrops. (Follow Valley) Grobbin Valley (Follow Valley)

The Possidon Advanture — Something a little different in time-ticking-away, struggle-for-survival e-giscs. The characters are so obnoxiously inane, it would be a mercy for everyone if they were all eliminated quickly. It can be soft through quite easily, out of tolerance for silliness.

PACIFIC COAST HWY, AT 'D' ST. ENCINITAS

MOVIES

READER'S GUIDE TO SAN DIEGO MOVIES

reminh Jahnsen — The sogo of a mountain man, solted with unconflor tobbe, self-conclous "leganduring qualities — ballads, hammily colla-quial narrotino, quaint disalogue. With the corors (especially golden-haired babout Re-(frod) trying to be loveble, and with Pollack's direction trying for loods, espensive pictorialisms, any sense of frontier hardship is blackaded from the stress.

Lody Sings the Bloes — Inchooling of the Lody Sings the Bloes — Inchooling the inaccuracies — Il probably ferove Holday worshippers incomoloble. But Duran Basis in their acting debut, has Duran Basis in their acting debut, has been supported to her Supreme mannerins and lives entirely inside her role. Snazzy period hordos and costumes sustain the mount even through its secsure length and (Fashion Valley, Alvarado Drive In)

Lost of the Red Hot lavers Mawkish Neil Simon idea about an average Nice Guy, strings to represents his self-confidence with a middle-years setramental fling. He get nowhere fast, which could also be said of Alon Arian in a role as monotonously strident as this, Sally Fellerman, Pould Prentis, and Renet Taylor ap prosper.

(Alvarodo Prive II)

Last Picture Show — Peter Bogdonovich's cardboard recreation of trites smallinosm lite is done with superficial, chirusve Inmecapule artiach the records books, movies, magazines, foshions of the period, and reference to the period, and a pathwork of dieser bioliyenad move styles. In a movies that the period of the period, and a pathwork of the strain of the strain of the comprehensive, the ollipercourse sordiness is mater than areally a little fally.

(Strand)

(UCSD, 2/2 only)

DUNCAN SHEPHERD

venti — Probably the Best 1959 move made in 1972 Billy Wilder's latest opps hides, beneshi is Samuel Toylor opps hides, beneshi is Samuel Toylor loyers of undertones, susing from the interior's complex bland of sources, sentimentally, and corn. Playing off interior sources have supported to have been supported to the supported having his properties of the promise have been supported to the promise to the promise supported to the promise to the promise supported to the promise and the promise supported to the promise and the promise and the promise supported to the promise and the promise and the promise supported to the promise and Sally Struthers acts idiatically as a veterinarians wife who chucks her home life for some kicks as a gunman's mall. The Great Waltz — Absurd musical biography about "the house of Stroux" is not a engryche in s SCNG of the strong o

hild's Play — Robert Marasco's prize-winning play about strange goings on at a boys' school. Starring James Mason and Robert Preston; directed by Sidney Lumet. (Fashion Valley)

lee from 5 to 7 — Agnes Vardo's elegant 1961 feature, that fallows around a lunury addited lady during 1'v. two hours of heightened awareness spert waiting for the results of medical fests. Very important for intervenous of a fictional storyline with uncontrival Parisian street scenes. With Carinne Marchand. (UCSD 2/3 only) King of Hearts — One of Philippe De Broca's moldering confections. Music hos melodies, fairy tale costumes, and proncey acting unite to demonstrate that war is not good and that the immates of a funny farm are soner than the people wheeling and dealing in the real world. With Alan Bates. (UCSS, 272 anh).

Clackwork Orange Whotever minicule alterations were required, this version of Anthony Burger's look-ahead novel has recently traded its. Ar or an P. Any worries about possible compromise of integrity would be preposterous, however, for a film that seems to be wholly a cynical pander to seems to be wholly a cynical pander to the "youth market." Kulinck's gim micky, arm waving direction seems positively distraught. (Center 3 Cinema 2)

he Decameron — The smutty storytelling, in Boccaccio's footsteps, adds up to a pretty thin anthology, although there could be no complaint of underachievement on a scale of anol-oriented rounchiness. At least the of underconversions. At least the blue-joke narratives provide a substantial base for Posolia it opiece together massive visto of Renaissance bustle, which are then broken down into fragment of beautifully designed, orough-herm period artifacts, dress, architecture. (Unicorn)

liverance — Rather too dreamily photographed, but this little parable about four Alfance businessmen out of their element on a conce trip in uncivilized hillbilly country is very intensely artind, especially by Burt Reynolds and sived Beatty in very tricky. (Cinerama)

erything You've Always Wanted to Know About Sex (But Were Afraid to Ask) — Woody Allen's sarcastic spinoff from Dr. Reuben's slow witted (South Bay Drive In)

The French Connection — Low minded hands takes incensive wises of the blow in below the belt Among the second Cocons the further startory in the second cocons the further startory in the second cocons to the second cocons pursuits. The transact car-chaining second pursuits are transact car-chaining second pursuits. The transact car-chaining second pursuits are transact car-chaining second pursuits. The transact car-chaining second pursuits are transact control second pursuits. The transact car-chaining second complete the second pursuits are transactions of second pursuits. The second cocons (Prositive Division Second Complete Control Complete Control Co

Fritz the Cat — Bringing R Crumb's crummy characters to life is no better an idea than bringing Charles Schultz's to life, even for the privilege of boatting about the last Krated carbon. The disappointment comes from some implie vices and stiff anniation, not so much from the dialogue, within a reasonability gritly. (La Palema, through 2/4)

The Getaway — Som Peckinghir un-complicated excon an the lam your reversions fauly firm and familiar servitory, train depots, third rate by little action but when it comes it's overcook of McQveen acts straight forwardly with some markelous hand gestures. All McCraw acts offerchedly, with her habitual models appropriate

tended climax at the kintepoint of an unfortunate actor giving an impersonation of a Puerta Ricin jd. (this characterization will not please the Spanish-American community). On the other hand, a subdued, clipped Shirley MacCaine does very well as a comfortably lixed Manhattanite. Directed by Wars Hossien.

Pulp — A Mickey Spillone-in novelist is hired to ghost-write the memoirs of a retired angieter and tooly-by slim sar. Appearing just briefly, Mickey buty, beaufulf performance, But most of the time is only meandering, with Mike Hodges' loose direction and Mikhes Hodges' loose direction and Mikhes Hodges' loose direction and Mikhes Hodges' loose direction and mack handwooded marration. Colifornia)

Red Sun — Unassuming adventure per-mits such bodily dubbed mislits as Toshiro Miltune, Alain belan and Ur-sula Andress to jain Charles Brasson in a self-indigent game of cowboys-and-Indians. A costume party western, filmed somewhere in Spain and directed by Terence Young, who might have been in Landen at the time, sending instructions by carrier pigean. (Paciet, Dives In)

Reefer Madness — A 1936 "shocker" about the evil weed has been dug up, primarily for laughs, for those who want to feel superior. (Academy)

Rio Lobe — Howard Howks's nonchalant second-remake of this 1959 RIO BRAVO. Except for the bizarre begin-aing — a train robbery pulled off with cale grease and beehives — this is a for less distinguished remake than was the 1967 EL DORADO. Nevertheless. the 1967 EL DORADO. Nevertheless, there ore several elevated scenes, plus Howks's typical familiarity with his seming, as steminy gioure sourier purposefully through darkened bockstreets and along eroded dobbe wolls. John Wayne presides wheezingly over a upporting cost of pitful younger players.

[Aero Drive In] (Aero Drive In)

Adamont It comes from Offi-Broadway and accumulates only a few second, here and there which suggests the difference between stage and screen. The sangs are not merely unmemorable, they are hard to pick up even while they are being mouthed, stomped and gesticulated, stodgilly.

Prime Cut — A concise, droning carride from Chauge to Kansos Chy and o sharper bother. A concise of the control of the control

The UNICORN Cinema Evenings through Wednesday THE DECAMERON
7:00 & 10:30 pm / haly-1971
Directed by Pier Paolo Pasolini
A robust, authentic version of occaccio's collection of erotic tale

BOCIACIO S CORRICHO I I INDICATOR DE LIMINOUS PROCURESS
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February 8, 1973

Shoughterhouse Five — A pretry version of Kurt Vonnequ's novel about or mon who is "unboth, in them." (e., he skips has been a support of the state joints (Ken; La Paloma starting 2/5)

(La Paloma, starting 2/5)

sunder — Authenticity initially peeks through with the title song by Light-ning Mopkins and intermittantly thereofter with the incidental music of Tay Mohal. Sut this heavily sentimentalized image of a black tamily in blurred by coution and clicke. With Cicely Tyson and Paul Winfield. (Center 3 Cinemo 1)

uper Ry — Abrasive and owkward, this black action picture leans away, rather surprisingly, from encouraging audience whoop-dee-doo. Credit for the relative sobriety should go to uncool, uncancieted acting by Ron O'Neal and Carl Lee, as partners in

Three in the Attic — Lame-brained sex fontary obout a compus womanizer (Chris Jones) whose "punishment" for licentiocurers is to be locked in an orbic and loved to eshabustion by three ceeds (Youtte Minieux, Judy Pace, and somebody). Co-billed with Theodore Filcker's THREE IN THE CELLAR, more company. down from the attic antics, and also co-billed is THE SWAPPERS.

own from me oftic antics, and olice co-billed in TVS VAMPES.

Trevels with My Aunt — Whotever hoppened to the Alogais Smith who the

Twitch of the Death Nerve - With any witch of the Death Nerve — With any race of plot or character resolutely kept hidden until the muddled finish. In 160 mode servoires serves purs, undiluted apprehension and colcheased, punitive anniholition, weakens cansiderably, but the mode of the opening andures — the fluid washing in and out of precise details on described in a service of the visit of the precise service unstalling manusion and the blove ish. Bove distributions are serviced flower distributions and the precision flower distributions are serviced flower distributions and the precision flower distributions are serviced flower distributions and the precision flower distributions are serviced flower distributions and the precision flower distributions are serviced flower distributions and the precision flower distributions are serviced flower distributions and the precision flower distributions are serviced flower distributions and the precision flower distributions are serviced flower distributions and flower distributions and flower distributions are serviced flower distributions and flower distributions are servic American-made co-feature. LAST
MOUSE ON THE LEFT, crawled out
from some ratting log and is not to be
endured for a second.
(Spreckels, Rancho Drive In)

Yeung Winsten — Biographical balance obout Churchill's career us a veni-turesome lad. Inevitably, Lord Randolph freis aloud, "What's to become the properties of the propertie

Zazie dans la Matra — Lauis Malle translates Queneau's language acrobatics into visual acrobatics, and the narrative strapnel about a lough little teenager careering around Paris becomes an anthology of cinemotic magic. 1940. (UCSD, 2/3 only)

AS THESE MOVIE LISTINGS ARE SURJECT TO CHANGE PLEASE BE SURE TO CHECK WITH THE LISTED THEATRE

No qualifications, no reser vations, no hesitations: the best out of UCSD's small drama department. Last fall there was Arthur Wagner's astonishing production of Jean-Claude Van Italtie's The Serpent. Now Floyd Gaffney is directing, and he has evening of black theatre vibrating with soul, humor (it seems as though we laughed all the time). and wellsharpened black points. I say "evening" because it's more than just two one-acters separated surgically from each other by an intermission (even the intermission is warm-cider and

cookies). It's all held together by a black backup quartet-two men, two women-who literally open things up. They open the very moving thanks to the resonant, deeply feeling voice of Ann open up the tight little packages heled "play" (where actors exist ir, another time and space) and 'performance' (where perus). A real exchange goes on among the members of the cast and between the cast and audience. You can feel it. The evening is alive. The first play, Clara's Ole Man

1965), is a slice-of-ghetto-life set in a Philadelphia kitchen in the '50's. You can find it for reading in the Black Theatre issue of Talane Drumu Review, Summer 1968. The play turns, with a twist, on the matriarchal character of black society. Clara is a sweet young blushing thing who knows nothing and is being kept by Big Girl, her "ole man", who knows everything. Big Girl calls all the shots. She teaches her retarded

freedom", and she literally, in the Clara when to dance, and Clara does. Power gives Big Girl freedom, her freedom gives her nower and she uses both, to teach and to oppress, both in the same breath. Clara's Ole Man is solid theatre, but the second play is a

tour-de-force original, color-ful, fast-moving, scathingly hilarious. We are presented with a Southern Comfort city which wakes up one strange morning to find that all of its blacks have vanished, hightailed it, split. The town collapses economically, is declared a Prime Disaster Area. and appeals hysterically to neighboring states to lend it Negroes on credit. The genius of Day of Absence (whose title is much too leaden O'Neill) is the simple device of having blacks play the panicky whites in white face. This isn't Uncle Tom "black skin white mask" but consummate satirical irony which avoids weak, straight line propaganda And the genius of Gaffney is that he doesn't stop with white face He goes on to put his people in American flag red-white-and-blue face. Each "mask" is different The invention in faces alone is astounding. There is the Southern Helpless Belle in long white-foxed negligee who wears red felt hearts on her checks and whose husband is the Red-Eyed Executive. There are exclamation points and question marks. To mention nothing of the costumes. Or the amount of care which went into a jumping one-minute switchboard scene.

But I've saved the best to last threatening "come home, Little Sheba" speech which the Fat-Assed Mayor gizes over national network TV. It's a classic of shifts the Mayor desperately appeals to perverted sentiment. George, see here's your rag, the one you washed the car with; Mandy, look, here's the wastebasket you didn't dump yesterday, we're saving it for you lames Averplays the Mayor with such skill and timing and relish that he brought down the house receiving, along with the rest of the cast, a standing ovation.

Genet says of his play The Blacks: A Clown Show (this play could be called The Whites: 4 Clown Show) that there must be a white in the audience for the play to work. The same is true with Turner's play. I didn't take my eyes off the stage during the las part of the Mayor's speech, but a friend told me afterward that something peculiar was going on in the audience which was 2/3 white, that the whites, especially those in the front rows, were recoiling while the blacks were getting more into it. No doubt this kind of tension is what Turner had in mind.

The cast for the two plays is enormous (and, I'm happy to say not everyone comes from UCSD. this is open theatre) and for the animated, and right into their characters. Sure, there are a few pallid supporting actors, but so what? Let me just single out as super-good Patricia Roberts as the domineering Big Girl, Gary Morgan as the slick jiving Stoogie, and Charles Bettis as slow-moving Clem. But, really, there's no star system here. It's been put together, together. Don't miss it. Performances February 1, 2, 3.

November sponsored by the Guardian. The topic was "Women

in China", illustrated by over 70

CUCKOO RETURNS NOTES

Blacks

The high-or low- point comes when the Mayor

sentiment:
George, see,
here's your rag,
the one you washed
the car with;
Mandy, look,

-Kathleen Woodward-

wastehasket vou didn't dump yesterday, we're saving it for you.

desperately appeals to

perverted

sentiment:

i. Am

-Kathleen Woodward-

+ If you didn't see Russell Rohrer's splendid performance of the gambling, back-slapping McMurphy at City College's production of One Flew Over the Cuckoo's Nest last fall, fortunately you have another chance. January 23 a not-quite-all-new production directed by Craig Noel opened at the Carter Center Stage. Kesey's drama of a power struggle between the forces of institutionalism, mental or otherwise, symbolized by the Big Nurse (not so big here, but properly soaked clear through with starch), and the Inmates, those "psycho-ceramics" or 'crackpots of humanity" who are more sane than she, receives competent, if not inspired treatment. The best moments come from Russell Rohrer, Ralph Jones who gives an excellently nervous performance of the erudite homosexual Harding, and several highenergy scenes of pell-mell/bedlam confusion when the patients team-up and pull together Otherwise the production lacks the humor it should have in the

(with the exception of William "the Woman Virchis as Marlini) a wide array of unforgettable characters. At Writer in a the City College production, on the other hand, which had altogether more snap, crackle, and pop, each patient displayed his own distinctive quirks and was funcier than the next. But comparisons can be distracting. Cuckoo's Nest is a good play, and this production provides a satisfying evening of theatre. Productions through February

> French novelist Christiane Rochefort spoke to more than her first writing. jammed into UCSD's informal lounge at Revelle last January 24. Self-described as one of the four women writers in France who have publicly declared themselves feminists, she talked about "the Woman Writer in a Male Culture", drawing mostly on her own experience in the French Establishment and with French men. She'll never forget, she said, how her husband, himself a journalist, responded when she first showed him her writing: why don't you darn socks, dear. She did, for three years, then left him and returned to her writing, and has since become one of France's most well-known writers (Le Renos duquerrier, 1958: Les Petits Enfants du Siecle, 1961; Le Printemps au Parking, 1969).

What was special about her talk was not the "level of dis-course", which one person charged was too low. Or the other sexual part of ourselves (the male part of us women, the female part in men) in order to ultimately escape the arbitrary

Male Culture": she'll never forget, (it's staggering) Chinese women she said. how her husband, himself a journalist, responded when she showed him

, thus become a "person" beyond sexual categories. It was the chance to meet such an extraordinary and wonderful woman. As person not a novelist or divorced woman or, or, or she is an inspiration: open-hearted, sensitive, courageous, adorable in the way that children are adorable, and totally without euile

★ On January 25 Dr. Jacqueline Tunberg, Professor of Com-parative Literature at California State University, San Diego, spoke in the Aztec Center's Council Chambers about her have come from pre-1949 Libera-tion days when feet were bound and education unthinkable to today when all OB-GYN's are women and there is full pay during maternity leave and free child care for women workers. She visited schools (where children learn about, through participating in, the production tory where \$5% were women) and cultural events, whose performances all come directly out of the work of the people (we saw slides, for example, of a ballet with beautiful silk scarves which was inspired by the silk workers). Cooperation in the revolution specialization and therefore alienation) are more than just abstract notions, they exists, they are real, she said. In the full three

Jackie Tunbere is an extraordinary woman with a gift for commitment, for seeing the real issues, and for real teaching in a non-patronizing, nonauthoritative way. And, amazinewith grey hair, nothing "madeare light and delicate in an almost Japanese way. Ms. Tunbere will be speaking again about her trip

ment and this on an optometrist's shop: "See well for the Revolu-

tion. Buy glasses if you need

them '

197

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