

Frank Harrison

I first heard about sensitivity groupsn I was a junior in college. A friend of mine who had just returned from a week-end of grabbed me, stared intently into my eyes and blurted, "Frank! I really like you! You know that, don't you?" Having been raised in a white protestant, stand-offish home where I got embarrassed when my mother kissed me in front of my friends. I was startled y my friend's sudden emotior And somewhat suspicious of this encounter group business, es-pecially as the days were on and the trance and smile on my friend's face gradually wore of Within two weeks we were back to our normal salutation, "Hey, shithead, what's up?"

But San Diego is the kind of lace where you can't avoid encounter groups. Everywhere you o, the names Carl Rogers or Kairos or transactional analysis burden the everday cocktail conversation. Or a perfect stranger will ask you out of the blue.

I resisted and I resisted, telling myself that this group touchy, feely stuff was superficial, that the emotions one got in sitting and telling them his deepest phony. I resisted until I saw the following ad one week

SUNDAY NIGHT Singles. Creative relationships. Make friends fast in this popular program. A variety of group experiences, including TORI encounter, body and self-awareness, non-werbal communications to help participants break through the usual barriers with others. Each evening is unique.

Not having the courage to go alone, I begged and pleaded a friend who ringly said okay she'd go. But first she'd have to brush her teeth and put on pants and a heavy sweater. (You can never tell what's going to happen in the non-verbal communication part.

We were fully half an hour late But the bearded young man sitting at the card table in the living room of a typically plain Clairemont home didn't seem to mind. He took our two dollars and told us to pin on a name tag. After everyone was seated on the floor. our eyes focused on the bearded man, who, from his supercilious look, was obviously the leader. Very carefully, almost gently, he asked what we would like to do tonight. One collegiate-looking man on the leader's right suggested yoga; a middle-aged, black-haired lady from Texas across the room said she thought it would be a good idea if we all explained why we had changed our first names. Who had changed his first name? Over half the group raised their hands. A couple of people explained why they had changed their names ("My name was really Edgar," a man with an Oklahoma accent onfessed. The rest of us broke into nervous laughter.) The leader, again very carefully and very gently, said he wanted each of us to pick someone else in the know and go sit by him. The

TOUCHY FEELY



I begged and pleaded a friend who finally said okay she'd go. But first she'd have to brush her teeth and put on pants and a heavy sweater. (You can never tell what's going to happen in the non-verbal communication part.

The girl I had

come with had

been telling me

about this

where they

massage every

orifice of the

body, including

pot-bellied, darkhaired man with a pleasant face crawled over to another middle-ager named Trish. Trish had been talking and laughing and making a big fuss about a wet spot on the carpet that was caused by Linda the hostess's dog. When the pot-bellied man nestled up to Trish she patted him on the head and called him her dog. No one else moved. Several people began complaining about having to choose another person just ar-bitrarily. Finally, ignoring the leader's wishes, several groups of three or four broke off from the group and launched into typical

cocktail party conversation.

I began to talk with a girl who introduced herself all in one breath. She sold real estate in Kearny Mesa but had majored in Mediterranean architecture at San Francisco State of course that was o my goodness ten years ago but she really liked religion and philosophy and had I read the book Before Philosophy by Frankfurt oh that was a wonderful book. Another person joined us, a young guy with wire rims and long, light brown hair. He said he was an engineer for the Navy at North Island. For some reason we spent forty-five minutes listening to the girl defend her job as a real estate agent.

"I'm telling you, everyone in real estate is honest, you have to be, they really watch you. I really help people. If I can find the right home for someone it makes me feel so good inside. If a house isn't right for someone, I can't sell it to them. Would you buy a house that you didn't want?"

Fortunately the group leader called half-time and we filed into the kitchen for cookies and a choice of coffee or Red Mountain. Leaning against the refrigerator, I listened to two recent divorcees exchange ex-periences. One was the hostess Linda, "Oh, these singles groups have been my salvation. I went to them every night for months after my divorce. And they've changed excercise at Kairos my whole life. Before, I was jus Chuck's wife. I wouldn't talk to anyone. I was afraid. Chuck did all the talking. He talked so much... He didn't wait even month after the divorce to marry someone else. And I wish him and someone else. And I wish him and his new one all the luck in the world. I really do." "You do, really? You really do?" The pot-bellied man stirred.

tear duct muscles. "Yes, I do I really do " Linda smiled broadly, but the cracks in her voice and the lines in her face suggested a deep, bitter sadness. The pot-bellied man said his experiences were similar. He had

ived in the Bay Area, in Sai Mateo, and when he got divorced, he lost all of his married friends, "I distrit know San Diego had these groups. I'm so glad to

find out that they do."

"Oh yes. They've got them every night of the week. Let's see. Tuesday it's the Music Makers singles who want to get together and play instruments Wednesday, there's anothe group, Thursday too, and Friday there's a singles dance."

Certainly after half-time, I thought, the real non-verbal exer-cises would begin. The girl I had come with had been telling m about this exercise at Kairo where they massage every orifici of the body, including tear duct muscles, and people break down and cry and tell all their ex-periences they had subconciously wanted to cry about before...

I went back into the livijn room and sat down with some of the older people in the group. The lady from Texas, it turned out. sold real estate in La Mesa another lady, in her late fifties taught music at some San Diego junior high school; and the Oklahoma man, who wore a tounce, worked for loca hypnotist-showman Michael Dean. The conversation drifted from Chryslers vs. Fords to in millionaire was really happy, to hypnotism. Dr. Dean's assistan claimed that almost anything was possible through hypnotism These people were encounte group regulars. Some of them were even regulars to this Sunday night group. They were all very interested in psychology. The words "rap" and "hang up' slipped off their tongues easily. They each posed the question of whether they had some sort of hang-up or problem and then went to great lengths denying any problem. They all seemed a little irritated that the group leader hadn't had them do physical exer-

The girl I had come with found herself with the other half - the younger, seemingly better adjusted members of the group who seemed to have come just on a lark. A young engineer from Rohr who had driven up from Chula Vista, a young carpenter from Santee who lived in a house with a wood stove, an Iranian naval officer, about 30, who, when asked if he had personal problems, said he had dandruft and meant it, "I've tried everything." The carpenter suggested that he wash his hair every day

The closest we got to touchy feely was a kind of exhibition The group leader Al and the Hostess Linda did kind of an acrobatic, back-rubbing exercise in the middle of the room. Then for about half an hour Linda nassaged Al's bare feet. squeezing each one of his toes Perhaps this was supposed to be some kind of pedagogic ploy, but it didn't work. Everyone staved in his little group and talked frantically about taxes, real estate, hypnotism, and what the last rea riscounter group he attended did Like a small-scale cocktail parts or church social. Nobody cried or said "I love you." Maybe it would have been different on Wednesday or Thursday.

DIDECTORY

Actor's Quarter	480 E/m	234-9325
Cantornia State univ	San Triego	286-5204
Cassius Carter Theatre	Barboa Park	239-2255
	14th & C Sts	239-7854
Community Concourse		
Coronado Playhouse	Silver Strand, Coronado	
Crystal Palace Theatre	3785 Ocean Front Walk	488 8001
Fine Arts Gallery	Balboa Park	
Folk Arts	3743 Fifth Ave	291-1786
Jewish Community Center		
La Jolia Art Assn.	. 7917 Girard Ave	459-3001
La Jolla Museum	700 Prospect St.	. 454-0183
Mission Playhouse	3960 Mason. Old Town	295-6453
Old Globe Theatre	Balboa Park	239-2255
Palomar College Theatre	Palomar College	744-1150
Patio Playhouse	373 Hale Ave . Escondido .	. 746-6669
San Diego Art Institute		234-5946
San Diego Public Library		236-5800
Sports Arena	3500 Sports Arena Blvd	. 224-4171
Timken Art Gallery		
UCSD	. La Jolla	. 453-3362
USIU	Pt. Loma	. 224-3211
USIU Conservatory	350 Cedar Street	239-0391
Valley Music Theatre	1340 Broadway, El Cajon .	. 442-0473

events

THEATRE

DON JUAN IN HELL, Stagehouse Theatre, Grossmon College, Thursdays, Fridays and Saturdays through February 17, 8:30 P.M.

ONE FLEW OVER THE CUCKOO'S NEST, Cassius Carter Center Stage, Tuesdays, Wednesdays & Sundays 8:00 P.M. Fridays & Saturdays 8:30 P.M. until February 24.

SAY WHO YOU ARE, Old Globe Main Stage, Balboa Park, Tuesdays, Wednesdays, Thursdays & Sundays 8:00 P.M. Fridays and Saiurdays 8:30 P.M.Through March 18.

ARSENIC AND OLD LACE, Patio Playhouse, Fridays & Saturciays through March 3, 8:30 P.M. A THOUSAND CLOWNS: Actor's Quarter, Fridays & Satur-

DINNER BRIDGE, FACE CARDS, Crystal Palace Theatre Fridays, Saturdays & Sundays through March 11, 8:30 P.M. CINDERELLA, Actor's Quarter, Saturdays & Sundays through February 18, 2:00 P.M.

MANUMIT, Mission Playhouse, Old Town, Salurdays, 8:30

OLD TIMES, Mission Playhouse, Old Town, Fridays 8:30 P.M. FIDDLER ON THE ROOF, Valley Music Theatre, Thursdays and Saturdays at 8:00 P.M. Sundays at 7:00 P.M. Indefinitely. HOW THE CTHER HALF LOVES, Coronace Playhouse, Fridays through Sundays until March 24, 8:30 P.M.

THE GLASS MENAGERIE, Sable Hall, U.S.I.U, February 15, 8:00 P.M.

THE MAGIC ONION and THE PUPPY WHO CHASED THE SUN, Bulboa Park Puppet Theatre, February 18 and 25, 1:30 and 2:30 P.M.

SUMMERTREE, San Diego City College Campus Theatre, February 15 through 18 and February 22 through 24, 8:00 P.M.

SPORTS

BASKETBALL: Aztecs vs. U. of the Pacific, Sports Arena, February 15, 8:00 P.M.

TRACK: Annual Indoor Invitational Games, Sports Arena, February 17. High school events start at 1:00 P.M., Invitational events at 7:00 P.M.

BASKETBALL: Aztecs vs. San Jose State, Peterson Gym, Cal State U., February 17, 8:05 P.M. BASKETBALL: Conquistadors vs. Indiana, Peterson Gym, Cal. State U., February 18, 7:30 P.M.

WRESTLING: Aztecs vs. U.C.S.D., Peterson Gym, February 21, 7,30 P.M. Admission free.

MUSEUMS GALLERIES

MAN'S COMMUNICATIONS: Early cameras, print, writing media techniques; European Dolls; 'Round the world Cradleboards, Museu m of Man, Balhoa Park, continuing. MARK ELLIOTT LUGO multi-media pieces, S.D. Library (Central.) through February 28.

CHEN TING-SHIH, Chinese artist of Fitth Moon Group. Fine Arts Gallery, Balboa Park, through February 18

HURSCHLER TAPESTRIES, Contemporary American and European tapestries, Fine Arts Gallery, Balboa Park, through February 18.

STAN SOLLEDER, JOSEPH GARCIA, watercolor and mixed media, San Diego Art Institute, through February 25.

LAKESIDE STUDIO COLLECTION, original lithographs, intaglio, serigraph and woodcut prints, February 17, 10:00 A.M. to 4:00 P.M. Mr. Doug DeLind will answer questions, Fine Arts Gallery, Babboa Park.

100 ORIGINAL GRAPHICS, Thackeray Gallery, 321 Robin son Ave. Through Fegruary 28.

ONE MAN SHOW: Painter Doug Durante art professor at Palomar College exhibits work, Casa Real, Aztec Center, Cal State Univ., February 22 through March 2, 10:00 A.M. to 4:00 P.M. Admission free.

LECTURES AND TALKS

NNER LIGHT FOUNDATION PRESENTATION, Copper

CALIFORNIA SUPREME COURT JUSTICE STANLEY MOSK, "The Judicial System Today," Cal Western School of Law Evening Lecture Series, Boney Hall, Cal Western Univ., Ficturary 15, 8:00 P.M., Free admission.

DAVID VILLASEVOR, Indian sandpainter, Room 100, Social Science Building, Cal. State Univ., February 16, 9:00 P.M. Admission free.

MARTIN PETERSEN leads a tour through the gallery of American Painting, Fine arts Galery, Balboa Park, February 17, 10, 00 A.M.

THE GULF COAST AND MAYA AREA, John K. Sterns, Copley Auditorium Fine Arts Gallery, Balboa Park, February 21, 5:00 P.M. Admission charge and refreshments.

MUSIC

SAN DIEGO SYMPHONY, Civic Theatre, Community Con-course, February 15, 16, 8:00 P.M.

BALLIN' JACK, Palomar College Dome, February 16, 8:00 PHIL GROSS, MARTIN HENRY, JOE & RICK, Folk Arts, February 16 and 17, 8:00 P.M.

BALLIN JACK Imperial Valley College, El Centro, February 17, 8:00 P.M.

CIVIC YOUTH ORCHESTRA, Civic Theatre, Community Concourse, February 17, 8:00 P.M.

DONALD SINTA, saxophonist, Matthews Campus Recital Hail, U.C.S.D., February 17, 8:30 P.M.

JESTER HAIRSTON, Spiritual singer, La Jolla Church, 7715 Draper, February 18, 4:00 P.M.

PACIFIC ARTS TRIO, Sherwood Hall, La Jolla Museum of Contemporary Art, February 18, 8:00 P.M.

SANDI AND THE CLASSICS, Pleza Hall, Community Con-MUSIC FROM ISRAEL, Central Public 1 brary, February 20, 7:30 P.M.

PAUL BUTTERFIELD, Golden Hall, Community Concourse February 20, 8:00 P.M.

DEBORAH HADLEY, Ballet U.S.I.U., U.S.I.U. Conservator, February 21, 8:30 P.M.

TELEVISIO

THURSDAY, FEBRUARY 15

NATIONAL GEOGRAPHIC SCCIETY, The Violent Earth explores voicances. Channel 8, 8:00 P.M.

MOVIE: Valley of the Dolls, Barbara Parkins, Patty Duke Susan Hayward Paul Burke, Sharon Tate, Lee Grant and Joey Bishop, Channel 8, 9:00 P.M.

AN AMERICAN FAMILY, continuation of a visit with the Loud family of Santa Barbara. Channel 15, 9:00 P.M.

FRIDAY, FEBRUARY 16

JACQUES COUSTEAU, Hippo. Channel 6, 8:00 P.M. MASTERPIECE THEATRE, Tom Vrown's Schooldays, concluding episode. Channel 15, 9:00 P.M. EVENING AT THE POPS, Lifet Gimpel, 12 year old virtuoso violinist, Channel 15, 10.00 P.M.

BILL MOYERS JOURNAL, Channel 15, 11:00 P.M. IN CONCERT, Loggins and Messina, Billy Preston and the Holies, Channel 6, 11:00 P.M.

CEYLON NATIONAL



Admission: \$5.50-\$4.50-\$3.50

MIDNIGHT SPECIAL, Billy Paul, Helen Reddy, Billy Presto Waylon Jennings and the Hollies, Channel 10, 1:00 A.M. SATURDAY, FEBRUARY 17

BASKETBALL: Pacific vs. Cal State Long Beach. Channel 6

BASKETBALL: Washington Huskies vs USC Trojans. Channo

ANDY WILLIAMS SAN DIEGO GOLF TOURNAMENT Channel 6, 8:00 P.M.

WIDE WORLD OF SPORTS, Daytona 125 Stock Car Race. Channel 6, 5:00 P.M. WASHINGTON WEEK IN REVIEW, rebroadcast. Channel 15, 6:00 P.M.

WILLIAM F. BUCKLEY vs. GERMAINE GREER, Cambridge debate on Women's Lib rebroadcast. Channel 15, 7:00 P.M. NET OPERA THEATRE, The Trial of Mary Lincoln. Channel 15, 8:00 P.M.

FILM ODYSSEY, Ivan the Terrible, Repeat of Sergei Eisenstein's 1943 Russian film which traces Ivan from coronation through abdication to his return to power. Channel 15, 9:50 P.M.

AN AMERICAN FAMILY, repeat of visit with Louds. Channel 15, 11:00P.M.

SUNDAY, FEBRUARY 18

ROBERTA FLACK, Evening at the Pops. Channel 15, 7:30

MASTERPIECE THEATRE, Point Counter Point, Aldous Hux-ley's savage portrait of corruption violence and sterile intellec-tualism in the 20's. Channel 15, 9:00 P.M.

MONDAY, FEBRUARY 19

THE MYSTERIOUS MR. ELIOT, documentary about Nobel Prize-winning poet. Channel 15, 8:00 P.M.

THE BOLERO, performance and documentary featuring Los Angeles Symphony and Zubin Mehta. Channel 15, 9:00 P.M.

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-Iane Weisman-

The key to a hotel room can be the holder to put out a "Do Not Disturb" sign, lock the door, turn on the television, and buzz for room service. The key to a room in the Julian Hotel, however dosn't offer such isolation. There are no privacy signs, no private televisions and no room service. There is a warm parlor to play a game of checkers or Parchesi in, and a porch overlooking a rustic Main Street.

Set on a wooded lot, the Hotel and its four cottages have been welcoming guests since 1887, says a sign. It is the only hotel in Julian a tiny four block town in the mountains off Highway 78.

The notel was built by Albert Robinson and his wife, freed slaves from Georgia. They ran a when Julian was a link between the inland southern California Gold Rush country and the coast. The town then had a population of 3000, when San Diego was

inhabited by a mere 2,500. Escaping from the frosty air nto the Hotel's gift shop, one can find the present owner, John Nelson busy with customers and guests. The gift shop is in the

the property in 1967 when he was

"I'm between managers now."

teacher, who's been on a two year

school. Nelson resembles an elf.

with his pointed brown beard and

leave from a Los Angeles

scouting for land in the Julian area. He is the third owner of the

at his hotel and why.

to have lost their spirit of adven

A mother in levi's and an orange sweatshirt came down to

for one with twin beds. It should cost \$2 more, but Nelson rranged the trade without charge. The woman's three blonde, look-alike daughters carried their flowered suiteases up the narrow stairs

"Kids love to stay here. It's like experiencing a fantasy after staying in Holiday Inns," Nelson called down as he followed the girls up the stairs.

The only way up to the fourteen rooms is through the parlor. White wicker furniture, with blue and red printed cushions offer comfortable seating. The pot-bellied stove in the corner doesn't burn wood anymore, but it still warms the room with memories.

"Please respect the furniture. ic's older than Grandma. Thank You," a sign on the parlor wall reads. White lace curtains frame overlook the wide porch, furnished with more chairs for guests.

The television in the parlor stays quiet most of the time.

He calls everyone down in the evenings to introduce the guests and organize the parlor games.

Hotel.

Hotel, but I still keep a home in Hollywood." While selling candy and postcards to a busload of children, he explained who stays

"Most people come from outside of San Diego County, and most of my guests are young people. The very old have already experienced this type of rustic hotel, and the middle-aged seem

Nelson smiled and said he calls everyone down in the evenings to introduce the guests and organize the parlor games. "People feel very welcome here. We encourage friendliness."

Friendliness is almost a necessity with all the guests sharing one "Necessary Room for Ladies," and one for gents. At the end of the upstairs hall, these rooms flank the Bath Room. "A bath room in the last century meant just a room for the tuh" exin use, with a tub deep and wide

from \$8 to \$22. Each room and furnished with antique of antique-like furniture. Carved mirrors, wicker headboards, and tall bureaus complete with crocheted doilies are in each room. Some rooms are named. angels saying, "The Scripps Room," "U.S. Grant Suite," "Robinson Room," and "Governor's Suite," among others.

"I named the rooms from names I found in the old registry. I have all the old books from the first years of the hotel, and I plan to name the rest as soon as I decide which names to choose, said Nelson.

authenticity without appearing Disneylandish. The only jarring reminders of modernity are the sanitized glasses wrapped in green paper, and a shiny coffee maker in the upstairs hall.

"The last owner installed flourescent lights in the ceilings I've done a lot of unmodernization, including taking out those awful lights!" Nelson had hung small chandeliers in their place. The small but cozy rooms all

overlook the grassy yard and four cottages. On that Saturday, only five rooms were rented, and the

Nelson runs the hotel with the help of a few part-time maids. No maids were around, but the rooms were spotless. The furniture and accessories are attrac-tive, yet not tempting enough for visitors to try to take when they leave. Perhaps Nelson protects his decor by choosing plain, but authentic items.

He coesn't encourage stays of more than two or three days Groups such as the Antique Car Club rent the entire hotel for weekends, but most guests are curious, one-night tourists

A night in the Julian Hotel would be enough to conjure visions of the rough miners, ladies in bonnets, and the stagecoach rumbling to a halt at the Hotel veranda. It would be a pleasant change from the closed do blaring televisions of a Holiday

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Madern Times Chaplin's 1936 feature, his first with sound, which conscioulists the maners, machine and the state of the st

La raisona, through 2/18)

Pete and Tillie — Wolter Marthhou's and
Carol Burnett's strong roots in
naturalness enable this fair-minded
partial of a middle-das marriage to
evolve gradually and smoothly from
Directed with few lapses of purpose by
Mortin Rat. (Grossmort)

Planet of the Vampires — With TWITCH OF THE DEATH NERVE flicking flivrogath from recently, if it would prove the recent of the recent of the specially. Extraterestrial explores in specially. Extraterestrial explores in frogonial processor in a recent of the specially extraterestrial explores in the special processor in a recent of the little processor in a recent of the little processor in a recent of the special processor in a recent of the individual processor in a recent of the special processor in a recent of the filter than the special processor in a fi

The Possiden Adventure - Something a little different in time-ticking-away, struggle-for-survival a pict. The characters are so obnasiously inane, it would be a mercy for veryone if they were all aliminated quickly. It can be so in through quite sailly, out of loterance for (College; Pacific Drive In)

Pretty Maids All in a Row — Roger Vadim knows his way around bouderis, but, in his first Hollywood job, is uterly lost around an American mystery has the same google-syed interests as the BEACH BALL movies, although it is a bit more smutry and less disamning. A thoround "A oppey as partners," acted, 271 Michael 2019

Prime Cut — A concise, droning carride from Chicago to Konsos City and a shotpun battle in tall grain are the main events in this sloppy gangster movir that contains a both of very strange notions. Lee Marvin vs. Gene Hackman; directed by Michael Ritchie. (Parkway 3)

(Aztec, 2/18 through 20)

MOVIES

READER'S GUIDE TO SAN DIEGO MOVIES

DUNCAN SHEPHERD

Avanti Probably the best 1959 movie mode in 1972. Billy Wilder's latest mode in 1972. Billy Wilder's latest remaintic comments comment comment comment comment comment comment comment comment comment in the comment of the comment of

he Balled of Cabib Negue — Som Peckinpoh's elegy for Individual enter-tion of the Cabib Negue — Som Peckinpoh's elegy for Individual enter-tives of the Cabib Negue of the N (UCSD, 2/16 only)

Buck and the Preacher — For his first directing try, a yarn about black pioneers, Sidney Politer seems to have very orderly notions of what he want to do, especially in the action scenes. Co-starring Belafonte with girmin

Cabare? — Liza Minelli asks to be loved askewed adolescent, as 6 Carrege told enterine — and it's aking a lat. The time and entering at 1923 in the time and entering at 1923 in moodness. And it were a good idea to we he pointed face and oblistic place moodness. And it were a good idea to we he pointed face and oblistic place detailable by lot Grey) as a receiva-nt on the personal and societal decay categories and and and entertainment in this latery demonstrain cab large to the second procedure; Core, Brondewey, Neurin Secondary; Core, Brondewey, Neurin Core, Brondewey, Neurin 1985 of the core of the core of the Core, Brondewey, Neurin 1985 of the core of the core of the 1985 of the core of the core of the 1985 of the Park: UA Cinema

Child's Flay — Gone of with, and with, and sect, in a musty Catholic Boyl, and sect, in a musty Catholic Boyl and dish, and sect, and the section of the sec

will-veronce — Rother too discouply photographed, but this lattle poroble have been provided by the photographed but this lattle poroble have been provided by the provided by

se Detective — Everyhody in the whole world, especially everybody in the N.Y. police department, everybody except Frank Sinatra, is filthy and corrupt. Waes and more wees. Directed by Gordon Douglas. (UCSD, 2/17 ordy)

The Cresce: Charm of the Bougeoisle
— The new Luis Bunuel movie, starring
Stephane Audran, Bulle Ogier, Fernando Rey. (Capri)

The Emigrants — Jon Trael's tribute to the Swedish peasants of mid-19th Century who took all the misery they could take in their homeland and then could take in their homeland and then wentured to America, taking more misery all along the way. It has, shall we say, an unwavering sense of pur-pose. Liv Ullman and Max von Sydaw.

The Getaway — Som Peckinpah's un-consplicated ex-con an-the-lam yarn covers some foilify time and tomlian territory, train depots, third-rate hotels, the open roud. There is relative-ly little action but when it comes it's overcooked. McQueen acts straight-forwardly with some marvelous hand

gestures, Ali McGraw acts affectedly, with her habitual model's postures; and Sally Struthers acts idiotically as a veternarian's wite who chucks her home life for some kicks as a gunman's moll. (Valley Circle)

Gimme Shelter — The Moyales' coyly noncommittal documentary about the Rolling Stones tour that ends with a fatal knifing during the free concert at Albamont. The comera new-cotch as much as you want to see, but they cath enough to qualify this as a genume, if oblique, cultural document—on the Stones, Grace Stek. This Tour Metrin Bells, and the rock outliers of the conditions of the condi (Strand)

The Hearthreak Kid — Uncommonly funny, and directed by Elains May, this comedy has more could meaning this comedy has more than the meaning and the state of the

The Hel Rock — The stors strain like sled dags to pull along the loggy William Coldman comedy about a jursed hold-up crew. Wnenewer a gog does occur the actors tend to averame; 'it's Some (Segal, Leibman) are funnier than others! (Tedford, Mostel). but they're all outshown by the imposing Manhattan cityscopes. (Alvarado Drive In)

Jeremiah Jahnsan — The sogo of a mauntain man, salted with uncomfortable, self-conscious "legendary" qualities — boillads, hammily colloque, with the actors (especially golden-haired Robert Refort) pring to be involte, and with Pollack's direction trying for all offices, and with Pollack's direction trying for all offices, and with Pollack's direction trying for all offices, and the property pitchicility, any sense of frontier hardship is blockaded from the screen.

Junier Benner — Presumably to confute the riritic who've been roting him or Som Peckingsh rid the weight as well are not some peckingsh rid the weight as well are not some peckingsh rid the weight as well are not some pecking of the facel reduced, and moves on the consolents does not denied to the pecking of the facel reduced, and moves on the consolents does not denied morphism of the pecking of the pecking

(Ken)

Ledy Sings the Blues — Fictionolized biography of Billie Holiday, and the inaccuracies will probably leave Holiday warshippers inconsolable. But Diana Ross, in her acting debut, has exceped with surprising success from her buyers monoretims and lives to the property of the hairday and castimes sustain the movie were throught its exercise learth movie were throught its exercise learth.

Med Dogs and Englishmen — Cop-tivating documentary, about a reck-concert four, has no social/clubural comments to hoist, but has unaqualified stunning music, several beguling characters, and the weirdy contradic possessed, electrified lae Cocker and the demonically alocal, slinky Leon Russell.

ne Maltese Falcan — John Huston's overexposed, campy doing of Hommet's novel, playing up the kookiness of names and personalities, from Bogart's elaquent Sam Spade down Ifraugh the flambayant, harmless Sidney Greenstreet-Peter Larrellisho Cook trio of no-goodniks. 1941. (UCSO, 2/17 only): (UCSD, 2/17 only)

The Man of La Mancha — Cervantes e Mai or to mancha — Cervanies hero musicalized, Broadvay-ized, Hollywood-ized, and finally Peter O'Tooled. Directed by Arthur Hiller. With James Coco as Sancho Panza and Sophia Loren as Rosinante, (Lama).

Steuth — Lowerce Chief and Mithed Coine in the cineers and Anthony Solder's bill poly Deceted by Joe Solder's bill poly Deceted by Joe Solder's bill poly Deceted by Joe Solder's Anthonicity, policy for the solder of the Solder's and intermittently interesting the facility of the policy for the policy of the solder of the s (Center 3 Cinemas, Alvarado Drive In; UA Cinema

ragecoch — Gordon Douglar remaiss (who nerve) of the 1939 John Ford-John Wayns daisse. Van prelin and John Wayns daisse. Van prelin and John Wayns daisse. Van prelin and held to de grant held to de grant held to de grant production of the last-mentaced quality. Bay Crosby has mentaced quality. Bay Crosby has produced to the second crowling, the Jerry Goldonin mais is Newton single behind Narman Memory of the Memory of Memo

(Aztec, 2/18 through 20)

Sunday, Bloody Sunday — Penelope Gilliatt's smort, substantial script obout a mature man and mature waman and the fickle young fellow they both desire. It's gar Peter Finch and Glenda Jackson, but it needs a graceful director, too, and unfor-trantisty it's gal John Schlesinger, chumsy. (Unicora, 2/21 only) (Unicorn, 2/21 only)

Super Fly — Abrasive and awkward, this black action picture leans away, rather surprisingly, from encouraging audience whosp dee doc. Credit for the relative subriety should go to uncool, unconceited acting by Ron O'Neal and Carl Lee, as partners in accoine distribution who are looking for a little shaded security.

Sweet Chairty — Itashy Bob Fosse production of the Broadway musical tragicomedy based on Fellini's NIGHTS OF CABIRA. Shirley Mactaine, os a vulgar, vulnarable dime-odonce girl, wears her role as it it were designed, especially for ner, by Destiny.

The Train Robbers — Odd, minimalist western by Burl Kennedy: spare, wivid, comic-strip compositions, in Panavision; cleanly defined lines, concrete passs. large vacant spaces; occasional

(Colitarina, Compus Drive III)

the Valachi Papers — Anemic
European-made gangster movie,
based on the Pater Moas besseler,
goes in more for yoketyvak than
bang-bang. Charles Bronson is impressive for keeping his body and
spirits in peak condition despite the
lethargy surrounding him. Directed by
Terence Young. (Bollboo; Parkway 3)

Indiabaut — Nicholas Roeg's second feature, stuming to view, less so to ponder. I've British school kild ore manaconed in the Australian Outbad, and an anaconed second condition of the Australian Charles of the Australia Charles of the Austr

White Carge — Hedy Lamarr as Tondelayo, and Walter Pidgeon, directed by Richard Thorpe. 1942 c. billed with a late Laurel and Hardy, AIR RAID WARDENS, 1943. (Cinema Leo)

UA Cinema

movie theatres

	Academy
Prime Cut — A concise, droning carride	Ace Drive-In
from Chicago to Kansas City and a	Aero Drive-in
shotgun battle in tall grain are the	Aero Drive-in
main events in this sloppy gangster	Alvarado Driva-In
movie that contains a batch of very	Aztec
strange notions, Lee Marvin vs. Gene	Balboa
Hackman: directed by Michael Ritchie.	Big Sky Drive-In
(Parkway 3)	Broadway
(Fulkway 5)	Brosoway Brosoway at our
Rage — An experimental mishap looses a	California
poisonous chemical-warfare cu. onto	Campus Drive-In
innocent civilians and permits	Capri
innocent civilians and permits	Center 3 Cinema
moviegoers to loose their hostilities	Cinema Leo
towards the military, war research,	Cinema Leo
towards the military, war research, hospitals, and cops. George C. Scott's	Cinema 21
first feature-film directing attempt,	Unerama
even though it is absorbed in concoc-	Clairemont
ting tricky scene transitions and slow-	College
motion action highlights, does not	Cove
interfere with his customary non se-	LOVE
quitur acting, as he undergoes a	Del Ma. Drive-In
sudden change from a simple in-	El Cajon
genous hick into a cunring, steel-	Fashion Valley 4
nerved avenger. Because of the perfor-	Fine Arts
mances by Martin Sheen, and more	Fox
briefly Stephen Young and Kenneth	720 B
	Frontier Drive-In
Tobey, the Army ironically comes off	Grossmont
looking better than the plain folks.	Harbor Drive-In 32nd and D. National City 477-1392 Helix 7966 La Mesa, La Mesa 463-4485
(Ken)	Hally 7966 in Mars in Mars 462 1005
	Jerry Lewis
Red Sun — Unassuming adventure per-	Jerry Lewis Twins
mits such badly dubbed misfits as	Jerry Lewis Twins
Toshiro Mifune, Alain Delon and Ur-	Ken
sula Andress to join Charles Bronson in	La Paloma
a self-indulgent game of cowboys-	Linda
and-Indians. A costume party western.	Loma
filmed somewhere in Spain and	Midway Drive-In
directed by Terence Young, who might	3901 Midway
have been in London at the time.	North Park
sending instructions by carrier pigeon.	Pacific Drive-in
	Palomar College Room P-3, Escondido 744-1150
(Balboa; Pacific Drive In)	Parkway Thealres, 1.2.3
Save the Tiger — Sardonic social com-	Roxy
ment, directed by John (JOE) Avildsen	Pancho Drir 3-in Federal and Euclid
Starring Jack Lemmon.	Parcho Uni 3-in Pederal and Euclid 264-1337
	Solana Beach
(Fashion Valley)	South Bay Drive-In
	Spreckels Broadway and 2nd 233,6541
Shamus — There's a good, fatt, flery	State
opening and a good, pokey, comic	Strand
followup, to begin this unambitious	3rario
private eye case. Before the end, the	Tu-Vu Drive-In
small-mindedness takes over with	UA Cinema Interstate 6 at Magnolia, El Cajon 440-0306
numberless, tactless missteps. But Burt	UCSD 2722 USB Revelle Campus 453 2000
Reynolds gets plenty of chance to	Unicorn
avhibit his othleticism and subtle comic	Valley Circle
improvising. Directed by Buzz Kulik,	Village 820 Grange Avenue, Coronado 435-6161
who seems to have heisted a few ideas	vininge
from THE RIG SLEEP	Vogue
(Frontier Drive In: Parkway 1)	The state of the s

PALLID

PINTER

-Kathleen Woodward-

February 22, 1973

It took Harold Pinter, whom most critics agree is England's most important contemporary dramatist, six years to move from The Homecoming to Old Times, his most recent full-length (if you can call it that—it's a short two-acter) play. Old Times was first presented in London in June, 1971, hit Broadway six months later, and thanks to Edythe Pirazalmost always the first in San Diego to do recent plays, opened here last Friday night. It will

WAS ANNA REALLY WEARING HIS WIFE'S UNDERWEAR AT THE TIME? DID KATE ACTUALLY PLASTER DIRT FROM ANNA'S PANSY BOX ON DEELEY'S FACE YEARS AGO?

rotate weekend nights with James Stevenson's Manumit until the end of February when both plays will be joined by Stevenson's Poor Little Michael Finnegan

Old times. In the good old days. Oldies but goodies. And, in fact, in one of the more catchy sequences of the play, two characters, Deeley and Anna, in competition for a third, Katey, serenade her with snatches from long-gone candy-romantic tunes: Deeley: Blue moon, I see you

Anna: The way you comb your

standing alone...

Deeley: Oh no they can't take that away from me... Anna: You are they promised

kiss of springtime.

And so on. Bizarre, yes. But the

not so bizarre situation un-

Vincent Canby of the New York Times says:

"THE BEST AND THE MOST ORIGINAL **AMERICAN COMEDY OF 1972.** As startling in its way as was 'The Graduate'."



-Paul Ringe, Circus Magazine

year."

"The funniest

film of the

"Best supportina Jeannie Berlin."

-National Society of Film Critics

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"Best supporting actor. Eddie Albert."

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20A

The Heartbreak Kid

An Elaine May Film ing Charles Grodin Cybill Shepherd as "Kelly" Jeannie Berlin Audra Lindle

and Eddie Albert From a story by Bruce Jay Friedman-Screenplay by Neil Simon Produced by Edgar J. Scherick: Directed by Elaine May - PRINTS BY DELUXE-ORIGINAL MOTION PICTURE SOUNDTRACK AVAILABLE ON COLUMBIA RECOR SHOWTIMES EXCLUSIVE ENGAGEMENT Now Playing!

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derlying the triangle is this Deeley a successful film director together in a converted farmhouse near the sea, are visited one night by Kate's former roommate whom she hasn't seen presumably has never met Anna. Kate's one and only friend, and is understandably curious about her. But as the evening wears on he becomes perplexed, nervous, finally desperate.

DID DEELEY IN FACT BUMP INTO ANNA TWENTY YEARS AGO AT THE WAYFARERS TAVERN AND HAVE A LONG "THIGH-KISSING" VIEW UP HER SKIRT?

At the same time the events of the past become murky. Did Deeley in fact bump into Anna twenty years ago at the Wayfarers Tavern and have a long "thighkissing view" up her skirt? Was Anna really wearing his wife's underwear at the time? Did Deeley meet Kate at the movie Odd Man Out or did Anna go with Kate? Did Kate actually plaster dirt from Anna's pansy box on Deeley's face years ago

As it turns out, it does matter to both Deeley and Anna-good times are not so jolly after all but not to Kate: sne's the one in control from the start of things, and she remains in control to the end.
At first take, Old Times i

familiar provocative Pinter, mysterious one-room Pinter. The play recalls Inonesco's Bald Soprano (the spare, funny Dick and Jane language; the Martins finally recognizing that, coin-cidental and curious though it is, they are indeed husband and wife), Bergman's Persona (one woman absorbing the identity of another), and Sartre's No Exit (two women and a man doomed to live with each other, each only show just how thin the Pinter play is. Kentucky bourbon Early Times at least would provide a second round of enter-tainment. For in the end Old Times reduces to a poor version of "games people play". Both Deeley and Anna want Kate, both make up stories about the past to lay claim to her, and these peculiar stories become self-

74561.a Iolla Rivet, 459, 434

prophecies. As Anna says, "Ther are things I remember which manever have happened but as recall them so they take place. Decley: "What?" Yes, that's the slick and only trick the play turns The play, if not the best of

Pinter, surely needs to be

produced and for this we must be grateful to Mission Playhouse. Unfortunately, however, the production is ill-conceived. In Pinter's world he who talks least this is Kate's role. She is selfabsorbed, detached, instinctive, a dreamer, a floater. She is also capable of whipping the scissors from her pocket and cutting down anyone who invades her world. But as played by Flora Richard she turns into a fragile, fidgety finger-twister, who does not curl up on the sofa, as Pinter suggests she should, but instead perches nervously on its edge. As the sophisticated, seductive Anna, Mimette Ehrenfreund is too actressy and unaccountably slips into Irish and Swedish inwomen are out of keeping-Kate is much too elegant in cashmere and fine wool and Anna not enough so in grey double knit. And the set is all wrong Katelikes blurred, soft edges, but her living room is garish and room is garish and discordant rent-a-room furniture with hollywood beds in harsh orange and vellow flower covers side by side with trays. But the ultimate frustration on Friday was that at any single moment only two of the three characters' faces could be seen. This is partially due to the peninsular nature of the theatre, but somewhat by nutting the window directly in front of the audience and reversing the set for the second act in mirror image fashion. as in fact. Pinter's directions

suggest.
Not everything, though, was a gave a remarkable performance as Deeley, losing balance only in the very beginning when he was too inquisitorial and menacing. Otherwise he reminded me of Jack Lemmon, boyish, always slightly on the outside looking in, funny, and capable of inspiring sympathy. Not sympathy for the play, which is not first-rate Pinter and not worth the six years' wait, but for the only likeable character of the trio.



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IHIS WEEKEND



LETTERS

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San Diego, California

cliche, and the opera's harmonic inventiveness is a distinct cut below Irving Berlin. Neverthele for those who love opera this monument of mid-nineteenthcer ary French brainlessness .s a pleasurable work to hear, once in a long while. It lacks any kind of musical interest, but this very lack is so consistent as to constitute style: there is something decidedly pleasurable about stylistic unity, even when it is a unity of dross The pretentious little fugato passages that get nowhere, the "bold" modulations that are immediately resolved into the dullest of possible cadences, the

hum

drum

- Ionathan Saville-

sions of Romeo and Juliet, that by

Charles Gounod is surely the worst. The banality of its music is

Verdi all these are somehow endearing, like the tawdry furnishings of provincial French bordelloes.
Whether a work like this is

appropriate for the San Diego Opera, which presents only four productions a year is another question. The refined and almost decadent sensibility that enjoys second-rate Romantic music precisely for its second-rateness is perhaps not the one that so limited an opera company should cater to, especially in the semiunmatched in the musical theater: | desert of San Diego cultural life

For those who love opera this monument of midnineteenth-century French brainlessness is a pleasurable work to hear once in a long while. But Romeo and Juliet it was, at the every melodic phrase is predictable, every rhythmic device is a

Civic Theater last week (I heard the Sunday performance). And not a very good Romeo and Julier either. The staging, by James deBlasis, was quite as clicheridden as the music, and this was all to the good, I suppose, if what Mr. deBlasis was after was a kind of synesthesia of the humdrum. But there were far too many moments of unintentional comedy, such as that in the balcony scene, when Juliet retires from her illuminated perch, the spotlight snaps off, and Romeo then belatedly queries, "What light through yonder window breaks?"
He sings these very words, for the
performance was given in English, in a deleriously inept straight out of Shakespeare with prosaic bits of conversation in Americanese, reminiscent of television soap operas or serious Western movies Among the principal singers

two were outstandingly good in a cast that ranged from the pathetically mediocre to the infuriatingly dreadful. These two were Raymond Gibbs, tenor, of San Diego and the Metropolitan, and Michael Devlin bass of the New York City Opera. Both are accomplished professional singers, with fine voices and excellent musicianship; they also share some difficulties with the extremes of their ranges, for Mr Gibbs did not always seem at ease with his top notes and Mr. Devlin had to grope for some of his low nes. But both are young singers on the way up, and the correctness of their way of producing the voice makes it likely that they will overcome these range problems. When they were singing (Romeo and Friar respectively), one really had a sense of how pleasant Gounod's chean music can be, if it is well performed. The singers, in these two cases, were better than the music, and the music seemed grateful for the un-

derserved attention they gave it. The rest of the singers were worse than the music. A partial exception might be made for Samuel Van Dusen, a paternally stully Capulet with a strong, suit bass voice. One would like to make an exception for Eileen Shelle (Juliet), for she was evidently trying very hard. But the Muses do not yield their secrets to mere nagging, and Miss

Shelle, whose infinitely light soprano is potentially a worthy instrument, would do well to restudy vocal production from the very beginning, for she seems how to place her voice. The higher it goes, the lighter it gets until at the very top it disappears into a typically desperate mixture of breath and scream. Her acting, too is in need of reworking Shakespeare's Juliet is admittedly young and naive. Yet to portray her as a mincing five-year-old. showing off her new nightie and doing imitations of Shirley Tem-ple, is surely too great an abandonment to the tendency of opera

February 22, 1973

to exaggerate.

As for the others, little need be said. The singing of Mercutio and Tybalt was such as to suppress any regret the audience might feel when both of them were killed. In particular, Tybalt's command of Sprechstimme, not quite suitable to Gounod, suggests that this singer might do better in more heroic roles—such as Mime. The nage Stenhano (Barbara Park at to have no vocal technique at all: her cheerful and unsucessful attempts at coloratura brilliance made her the object of the kind of trying to do some complicated trick with hoops and batons when all he is really capable of is giving

and sang excellently. The orchestra played with efficiency, but the conducting (clearly not by Walter Herbert, as announced in the program) was lackluster—so much so that the score scarcely exhibited the strength of its own

Thank you for the article that with the Attorney Generals office of California or indeed any other recently appeared in your newspaper entitled "Pyramid of of the 50 states. Investigation will Soap". I thought it was a fair and reveal a clean record for the now 13 years of Amway Operation. reasonable analysis of the sales and marketing plan of the Such a record is also present with the National Better Business Amway Organization. However, there was an error and two im-Bureau and the Federal Trade portant omissions about the program that had been included The error in your article conyour analysis of Bestline. You

cerned the percentage of business management profit. An Amway failed to mention the total and only cost for entering the Amway Program is \$27.54 and that all of Distributor can receive from 3 to 25% (not 75%) of the groups this is refundable at any time in volume. The Amway Corporation and its "grass roots marketing system" has stood the the future.

The second fact omitted is the

test of time. Since 1959, in a 13 year snan when many busines in this country failed, Amway has become the fourth largest home largest direct selling outfit in the world

Finally, I would like to comment on pyramid selling. Not only is it a "dirty word" to quote Mr. John Milton, but in some cases it is an illegal and distasteful form of marketing, much like a chain letter. The people who get in at the beginning of such programs always make more money than the people who join later. This is not a feature of the

on this basis the Amway Cor-poration has been able to maintain such an excellent record with state and federal regulatory agen-

Stuart J. Menn, M.D.

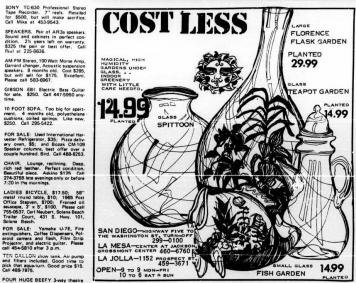
Dear Reader: Since there has been virtually no San Diego coverage of the law (P.C. 1000) concerning mara-juana offenders just passed by the State Legislature, I thought it

If an offender for simple possession of marijuana or other restricted or dangerous drugs is brought to court with a clean record, and the offense is not connected with violence, he can now choose to waive time and submit himself to the Probation tional/educational program they choose to administer to him. And if the defendent has performed successfully in the (Probation ment program, at the end of the period of diversion the charges shall be dismissed." This means the defendent will have a

Cajon, this law became effective December 15, 1972. But according to a Mr. Johnson in the "Intake Section." of the San Diego Probation Department. were less than thirteen offenders in the mill in San Diego up to January 31, 1973.

news-oriented paper, but I ask coverage of this new, important law in the San Diego news media

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Notices

SOFA, an interracial group working to better the life conditions of the low-income minority people in La Jolla will hold its third annual "Walk for Understanding" on March 3. The money raised for the walk will be used for the Community House.

FOR SALE: 1962 Chevy Impala. Runs, but needs work. Excellent tires. \$70 or offer. Please call 272-5296 after 6 p.m. 1970 VW CAMPER with pop-up roof and other accessories. Has 1972 Porsche 914 engine. \$3500 or best offer. Call 454-1888 during the day, and 273-4154 in the evenings.

ON FEBRUARY 24th, the Center for Women's Studies Storefront is sonoscina accordence for San Diego women called, "Crashing the Job women called, "Crashing the Job women called, "Crashing the Job women are widen high School Cafeteria from 10 a.m. to 4 p.m. All women are widened and men All women are widened and men All women are widened and the content of the content of the Crashing of the Crashing Content of the 1963 FORD PICKUP with custom made cab over camper. Very nice condition. \$1000 invested, but will sell for \$700. Call Mike at 272-5079 or 461-1911. 1995 FORD GALAXY 500 Convertible. Bucket seats, power retering and power brakes. New brakes and starter. This car is excellent transportation. \$250. Call 262-2597.

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FOLLOWERS of Guru Meherej Ji, 15 year old Perfect Master will re-late their practical experience of inner light at a public program at the In Between, 5041 Newport, Ocean Beach on Sunday February 18 at 7:36 P.M. Admission free. 459-1814

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SWEET BETTY-LEE, How I love thee, My ardor, forsooth, doth but, grow the nonce. Caresses do but give, oh, My Valentine, wilt thou sweet be.

DEAR CHRIS: We sea ga poe. Z

MOTHER: You are valentine and light, brightness and strength, cute as a buttonwood, mellow as a window, just plain ideal.

WHO NEEDS TV, when you've got

TO H.B. AT C.W.: Don't let the chicken pox get you down. Think of the fun and glamour of your bed. We all miss you at the store room. P.B.

ANNE AT S.W.: Free is the color which is/Unconfused and constant/ Colors are but images though the key can only be found in you. N.S P.S. You can only see if you look first.

KIM: SAY "High" to Mark, Albert Manny, Steve, Kathy, Roger, Cindy Brian, Vince, Sammy, Barry, Kenny and Mike. Leesa.

DEAR SUZIE. \$200 can buy a let of lovely clothes, but nothing looks better on you than your beautiful smile

HAPPY BIRTHDAY to Mr. Sand, who can always tell a phony. From Bernie, Jim, Kenn, Tony, Mama, John, Bev, Connie, Cynthia, Rose Ann, Boh, Susan, Linda and Rick.

CELESTE: Things just aren't the same without ya. I miss ya and the good ole days. Leesa.

LORD OF THE Aborigines: Don't give up the ship, sinking hull that it is. Repairs and restoration will be Repairs and restoration will be completed by March 28. Gale.

MURPH: Happy Birthday. The Car yon and good ole' S'C. awaits. Love Lobin. P.S. Pooh Bears are best

10 THE USD Torero Baseball Team Best of luck for a grand slam season Love, the Cheer leaders.

TO CHARLENE R.: Alias Charley Chuck and Weenie. Happy sweet sixteenth! Have fun with Mom and the girls, go easy on the cake and don't forget to feed Schnapps. Sultan.

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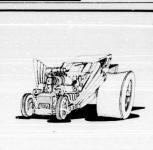
WURTZIE Happy 21 Big Man! Drop by to see us, Valentine. Will you teach me to ride a bike sometime? Much ado about nothing, Love J.&C.

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