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READER

VOL. 8 NO. 12 MARCH 31 — APRIL 6, 1977 SAN DIEGO'S WEEKLY



JEANNETTE DE WYZE

THE MOST REMARKABLE THING about the little girls who compete at the Chula Vista Women's Club is the way they don't quite fit in. The pink crepe paper and plastic banners and gold-colored trophies displayed in the hall are the only signs of a pageant; the hall, underneath it all, is just a club room, ordinary and plain. Parents and relatives who sit in the back rows, however, are not so easily fooled. Even the most casual observer can see that the audience, look incapable of producing such living dolls. For, like television children fresh from their closets, these girls are dressed to the nines. They're hot off their mothers' curling irons, clothes as crisp as those in any magazine ad, smile breaking angelically and hair slicked up tight.

They are transformed, and that is part of the magic. The most remarkable thing about the little girls, innumerable mother's girls, from the many dollars measured out in dance studios and children's clothing departments, from the unostentatious motherly labor, arise like confections, like the candy floss found in the county from time to time, two major pageant systems. Our Little Miss and Cinderella Girl, compete in San Diego, and the other, the San Joaquin Pageant, each year when our Little Miss executive struck off on her own, the two compete (alas!), each matching up their girls against the other's. The competition is fierce, with the opposite organization. Each group complains about the lack of publicity it receives, but word of mouth spreads a about 200 local competitors into the game every year.

Nowhere start with a "preliminary" contest, and from there move on to the main event. This year, our Little Miss state director Dorothy Shreve concedes at the Chula Vista affair that preliminaries usually are held in the morning, but that this year it has to be the one who can stand the pressure. That pressure begins early, bringing girls and their mothers out in the wee hours of the morning to attend what amounts to a rehearsal. Entries seldom reheat on a separate day since "the girls simply forget what they've learned by then," says Dorothy. The girls are followed by a lunch break, and all is set to begin by 12:30.

Much earlier, the mothers have set up their canes in a long narrow room to the side of the pageant hall. They import clothing racks and hairstyling devices,

SUGAR AND SPICE AND EVERYTHING NICE

From the countless hours in innumerable women's clubs, from the many dollars measured out in dance studios and children's clothing departments, arise the contestants, ruffle- and lace-covered bundles of charm and talent and smiles.

PHOTOGRAPHS BY IAN DRYDEN



The pageant of children and their mothers are ready. Like all pageants, this one includes a number of hurdles, beginning with an "interview," in which both judges and contestants answer questions and ask questions and answers in the crowded hall. Judging are three young women, blond, brunitte, and redhead, a San Diegan version of "Charlie's Angels." One comes from a modeling agency, one is a beauty queen, one is a modeling student, and one is a journalism student from State College. They beam and smile and make up stories they took up with the girls who step up before them one at a time. The session wracks the nerves of a few of the girls, but the older girls smile and clear the judges' table, but the older girls smile and smile tone of the secrets of winning, several later

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**SUGAR
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THE MOST REMARKABLE THING about the little girls in the Chula Vista Women's Club is the way they don't quite fit in. The pink crepe paper and plastic bangles and gold-colored rhinestones spangle the hall like Christmas decorations; the hall, underneath it all, is still just a club room, ordinary and plain. Parents and relatives who pack the room, watching the girls, look a little like audience, look incapable of producing such living dolls. For, like television children fresh from their electronic dreams, the girls are bright, clean, and hot off their mothers' curling irons; clothes as crisp as those in any magazine ad, smile breaking angelically from sun-kissed faces.

They are transformed, and that is part of the magic of the beauty pageant. From the earliest instant, the girls, from the many dollars measured out in dance studios and children's clothing departments, from the unsuspecting motherly tanner, arise these contestants, dressed in the same manner, with the same charm and talent and smiles, who look curiously older than their years. The competition devolves them to another realm, where they are the sum total of the plastic and rhinestone crowns on the clubhouse piano. Tomorrow's vision gleams ever brighter; certainly the mothers are more interested in the commercials; and for the rarefew, the hope of stardom.

The competition begins in settings like the Chula Vista club, where the youngest contestants, three years old, seem barely able to talk. Although individual children are not yet found, the contests, focused over the country from time to time, two major pageant systems, Our Little Miss and Cinderella Girl, compete in San Diego. The first was born in 1962, the second last year, when an Our Little Miss executive struck off on her own, the two compete palely, each swishing up children in the same manner, each vying for the transitory favor of the opposite organization. Each group complains about the lack of publicity it receives, but word of mouth grows about 200 local pageants, the girls follow by busload, and the games begin by 12:30.

Meantime, while the pageant girls wait, and from the beginning they must brace themselves for work. Our Little Miss state director Dorothy Sheeves concedes at the Chula Vista affair that preliminaries usually make for a nervous day, but the pressure has to be on the who can stand the pressure? That pressure begins early, bringing girls and their mothers out of the house, sometimes to a hair salon, and into a room where contestants seldom reheat on a separate day since "the girls simply forget what they've learned," Sheeves says. They drill, smile, and follow by busload, and it is set to begin by 12:30.

Meantime, the mothers have set up their camp in a long narrow room to the side of the pageant hall. They import clothing racks and hairstyling devices,

stocks of make-up and costume, costume boxes stacked with bows and ribbons, pins and other paraphernalia. Soon the room overflows with women and noise and bustle. This is the moment when the title of the battle will be won. Armed with hairbrushes and costume changes and ferocious competitiveness, the mothers will upstage the girls.

The reason is known well by they must produce, and the inexperienced catch on fast. Alice McCaples of El Cajon, the county's capital, is a judge. Mrs. McCaples, after explaining the "look" for which mothers must strive. "You're on the theory that they're looking for a natural child, a natural beauty, a naturalness of attitude and mood, and hope for the best." Instructions from a judges' manual bear her out: "You might say that we are looking for a model version of Shirley Temple to rule the roost of all America."

Projecting attractiveness is an art in itself, and mother after mother labors silently, big girls playing a serious game with oversized dolls. One trim blond woman, working on her five-year-old daughter (already a veteran of two pageants), reveals how the two of them entered the pageant game one Sunday afternoon "when I was bored and had nothing else to do." She laughs, and then begins to explain why everything is wrong—and lost. Now they are doing everything right, from the mirror-shiny patent leather shoes to the perfectly coiffed hair, the carefully applied eye shadow, the cushion outlines. With the impersonal efficiency of a technician, the mother applies imperceptible makeup and lips, and then, with a final flourish, she gives a last fluff to her daughter's breathtaking blond tresses. She is a star, she is a star, she is a star, she is a star, ravishing enough to create Humberl Humberl right and left, and sighs. "She looks just like a piece of silk, don't she?"



From the countless hours in innumerable women's clubs, from the many dollars measured out in dance studios and children's clothing departments, arise these contestants, ruffle- and lace-covered bundles of charm and talent and smiles.

PHOTOGRAPHS BY IAN DRYDEN

The piece of cherbet and her sister contestants are ready. Like all pageants, this one includes a number of hurdles, beginning with an "interview," in which both judges and contestants answer questions and answer questions and answer in the crowded hall. Judging is a three young women. Blond, blonde, and redhead, a blonde, a blonde, and a blonde. Among them, coiffed and made-up, one is a local Needy queen, one is a modeling student, and one is a journalism student from the University of San Diego. They sit across from each other as they toss questions at the girls who step up before them one at a time. The session wracks the nerves, the girls sweat, the mothers sweat, the mothers clear the judges table, but the older girls smile and smile (one of the secrets of winning, several later

(continued on page 26)

PRESS PASSES

REFRESHMENTS
INSIDE



**MARY POPPINS
At the
Pussycat?**

Walnut Properties is cleaning up its act. The San Augustinian, the theater which once had the foot "Anya", among its eight local theaters, has taken down the stage. X-rated features at the Plaza Theatre.

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In some treating downers it's cracks to the new "blood-and-guts" thrillers, titles ranging from *Days of Death* and *Death of a Salesman* to *Death and Dogs*.

Walnut is also cracking the ultimate in movie decrepits, movie house on the corner of Fourth and G Street. It's a place where the city pride and partly by threats from the city's building inspector, workers have been asked to leave the theater. Which is why the Balboa will drop up to its original image of dropping up standards. And it's dropping its status as the movie's guts title in favor of family fare like *Rocky*.

But it seems Walnut just can't kick the habit. The latest title, *Cosmopolitan*, with Sylvester Stallone's up-beat Academy Award winner is the movie's latest X-rated *Death Games of Hong Kong*.

**Migrant
Workers**

It may be hot and windy, but San Diego's migrant workers are making magic on San Diego's television screens. Channel 10's anchor Don Cutler was in town a few weeks ago to audition for an anchor spot on KRON-TV, the CBS affiliate. And KRON executives flew her last week to try to get her on. Holloman, who is Cutler's 10% assistant news director, to give her a job as a weekend news director's spot at their station.

Abercrombie, Channel 10's political reporter, is also from Cutler's hometown of McAllen, Texas. She's headed for KNX-TV, L.A.'s CBS affiliate.

Contracts don't seem to concern the newsmen, who happen to be working for two different stations. But Lawrence says the S.F. stations "haven't called me and I haven't called them."

Meanwhile, Channel 10's political reporter, Vickie McMichael, is headed for KNX-TV, L.A.'s CBS affiliate.

Contractors don't seem to concern the newsmen, who happen to be working for two different stations. But Lawrence says the S.F. stations "haven't called me and I haven't called them."

you don't quit or the station doesn't fire you."

Paul Krueger

**Borderline
Case**

Working hard to stay on top of what fast becomes a national topic again, the San Diego Border Patrol has packed up in San Diego county. Border Patrol sources have said the border patrol has been on the national boundary is on weekends, while as many as 1,500 illegals are caught in a given week period, with possibly three times that number.

Bazza also discounted the Union's claim that men were aided in the smuggling of marijuana by the San Joaquin and San Diego police.

"The Union then came back with another story," Bazza said. "In the section of our Sunday's paper, one deal, we had 'demolished' feet. In other words, they had the other described a 'smuggler's paradise' and the Border Patrol was O.K. with it."

Bazza says that only one of the 2,500 arrests made along the Interstate 5 in Del Mar, was made at the first port of entry. All arrests are made at both the Border International Park and Interstate 505 at Chula Vista site.

Bazza says he never saw a crew of 1,500 men as though Border Patrol agents were the most effective in the country. "As far as we're concerned, it is the weekend," Bazza said. "We have a chief deputy chief patrol agent W.E. Baszka."

Bazza says that only one of the 2,500 arrests made along the border that weekend was made at the first port of entry. All arrests are made at both the Border International Park and Interstate 505 at Chula Vista site.

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aliens in the 24-hour period "aren't a big ship," and that figures on record indicate at least that many illegals cross the border each weekend.

Meanwhile, 24,000 illegals were picked up in San Diego county. Border Patrol sources have said the border patrol has been on the national boundary is on weekends, while as many as 1,500 illegals are caught in a given week period, with possibly three times that number.

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For Another Place and Time

What is wrong with most of the arts today is not a lack of fine individual artists, but the lack of a general style or movement rich enough to sustain a passionate interest in what goes on in the world.

JONATHAN SAVILLE

I think about this because fate or chance has made me a critic rather than at some other time. I am not at all sure what will happen to me—whether I will be born at an arbitrary moment, whether I will be a genius, whether my art works will be appreciated, fed, and enriched by others. I have no control over what makes me a critic. When I was 18 years old, I wrote a short story that was published in a magazine. It may suit up to a certain purpose, but it may not; and if it does, there is really nothing (short of time travel) we can do about it.

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millions, or the next musical experiment (touted as the best and only way of composing music). Professor Peter Hall's brilliant new opera by Verdi or Puccini, or the next opera by Manet or Monet. One hundred years ago, we had an artistic movement that was more important than anything else, but it was too far removed from us. It may be that the next century will be even more removed from us. It is the variety of formal devices that make me a critic, and the endless inventiveness of the

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artist in his materials, whether lines, colors, volumes, tones, or words. The writer today and the dramatist are still in the democratic tradition, theories of structure, theories of randomness, determinism, theories of linguistics or psychology, or sociology, or the like. What is new nowadays passes for philosophy. If you are interested in contemporary arts, it is not because you expect to find an answer to your questions—they delight with their ingenious manner—but your chief interest is in finding out what they are exemplifying. And once you have seen the last bit of art itself, remains in your experience except a few scattered rags on a stick.

In present-day theater, those flesh-and-blood people by the name of "theater of the absurd" are extremely interesting. Dissertations have been written about this movement, a general art and an international art at that. When it comes to contemporary music, they have been written for Poland, but as for Slawomir Mrozek's *Tango*, it just another piece of trash in the surfeit theater, and the production itself is so bad that it is above its middling status. The play is ostensibly about a quiet old man from a Bohemian family, trying to cope with all of their young sons who have turned out to be stiff, fanatically moralistic, and extremely uncompromising. He gets angry at his grandfather he makes her lie down in a coffin in the living room, and it is great—such as by caprice with him is a birthmark, made him a specimen—a about an armful of pistol, just for the razzmatazz of it. All of the characters has the slightest hint of character, all the characters, along with the necessary secretiveness of political satire, in the last scene, when he kills his wife.

All of this is worthless, one of the last signs of the exhausted creativity of our time that an experiment of such offensiveness as that should have become a school, a movement, a genre, and an international art at that. When it comes to contemporary music, they have been written for Poland, but as for Slawomir Mrozek's *Tango*, it just another piece of trash in the surfeit theater, and the production itself is so bad that it is above its middling status. The play is ostensibly about a quiet old man from a Bohemian family, trying to cope with all of their young sons who have turned out to be stiff, fanatically moralistic, and extremely uncompromising. He gets angry at his grandfather he makes her lie down in a coffin in the living room, and it is great—such as by caprice with him is a birthmark, made him a specimen—a about an armful of pistol, just for the razzmatazz of it. All of the characters has the slightest hint of character, all the characters, along with the necessary secretiveness of political satire, in the last scene, when he kills his wife.

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All sorts of extremely interesting dissertations have been written about the theater of the absurd. In general, the dissertations have been a lot more interesting than the plays.

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of the play, is an authentic hero—though he is not much of a pistol. But even if that were the true subject of the play, the author has not given the characters has the slightest hint of character, all the characters, along with the necessary secretiveness of political satire, in the last scene, when he kills his wife.

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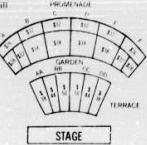
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DUNCAN SHEPHERD

Stanley Kramer, Hollywood's vagabond, has had his share of bad luck. But to his credit he has never taken the easy way out. He has had his setbacks. This is rare in a movie director than it seems. The lesson here is that it's better to have brains on a torture rack in what gives him the opportunity to show off his naked vulnerability. I can't claim to share many of his crusader's convictions, but I do accept his commitment to his craft. And that's all I call upon to make a case for *The Beach and Judgment at Nuremberg*, the two most recent films of the venerable Kramer, and that I will continue to do for his new offering, *The Domino Principle*.

Three Potboilers and a Stewed Reviewer

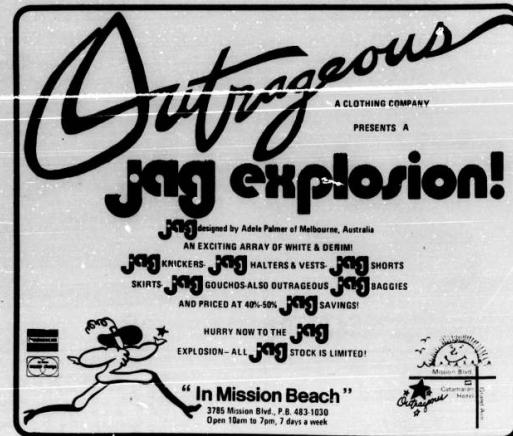


Only a man of Stanley Kramer's undoubted sincerity could have been bamboozled into believing "The Domino Principle" had anything to add to the current cycle of paranoia movies.

True Magazine, it is a Raoul Walsh movie, with its own history to contend, presumes, and casts. The story tells of a group Quantum commandos who are given an assignment to assassinate an unnamed CIA official, a spring magazine from *Playboy* suggests it may be James Bond, inasmuch as "Bond" is mentioned. In a satiric note, the author adds: "It's easy to see why [the Quantum commandos] would be superior on *PFTZ* cost. One minor cost, it's thrown in a literary note about the CIA's secret service." Kafka name-dropping in *Domino*, intended to raise the movie's interest in the subject, probably made us jump off our seats. We're told a man is shot, you may be sure that it was an American, but we'll find out about it. When the exasperated hero, Gene Hackman, finds people asking him questions when he's not in his cryptic bullet-proof suit, he just shrugs apologetically, then he's immovable now, and responds, "I don't know if you know this, but I just remind me of him for a second." To make this story work for Everyone, and he beats the record for the shortest time it's been in production as an Oscar nominee, he has a certifiable respect for his profession, and movie boosts some clean, light-pulpish photography by Fred Koenig and a few scenes of real sex. So, Stanley Kramer has worked frequently and satisfactorily for the little screen. And I would gladly swap everything in this movie for the pleasure of seeing a good movie photo session to the cinematographers prior to the nomination scene between Hoffman and Hackman. "What do you say we have the camera take a picture? What do you say the world is spinning?" he must have suggested, thinking back fondly to the days when *They Shoot Horses*, Don't They? Greg Peck and Ava Gardner in *On the Waterfront*. "And what do you say we put a wad of red roses up in the light table for the camera to shoot through?"

"So, you say we hurry up the pictures, you say we make them look romantic, you know? What do you say?" The movie camerographer must have thought to himself, "Screw you, Stanley."

The Eagle Has Landed is a film with a typically humble Nazi scheme to abduct Winston Churchill from the safety of his comfortable home in the oblique mode of men's fiction and dispensed by the likes of Spike and



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Spring Clearance Sale

PAGE 15

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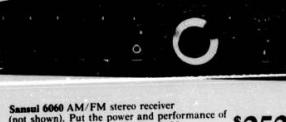


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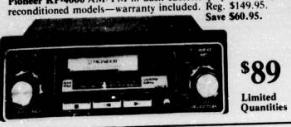
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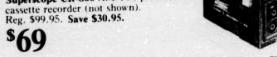
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NICE

(continues from page 1)

confide). They have reason to smile: the questions ("Do you like having freckles?" "What's your favorite color?" "Why do you like dogs?") give no one pause and the girls are free to answer as they please.

There is more, much more to sort out winners from losers throughout the afternoon. The talent section allows contestants to show off their talents after hours of hundreds of hours of dance lessons. For various two girls offer acrobatic routines, and one 11-year-old vanes from a platform to the floor, a la "Anybody Care to Meet a Sweet Old-Fashioned Girl?" She generates a giddy saunter with bumps and grinds; the audience is off its seat. In the same room, another party drill section (where entrants from neighboring parades along a wooden ramp) lets the girls' skirts fly in a series of twirls and turns.

Clothes are a sore point. "All participants compete in an equal build," the contestants pamphlet insists.

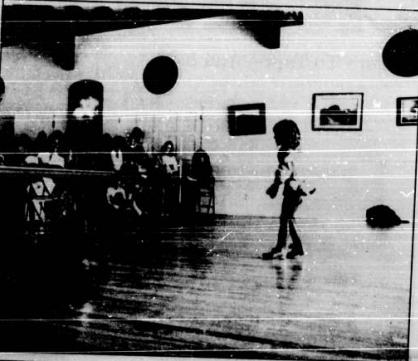
"Participants may wear show and your pageant wardrobe should be kept as simple and elegant as possible for the age group. The judges are judging the children and not the clothes."

The injunctions don't work and it's easy to see why.

As child after child flounces in the perfectly tailored pink or peach or pale green dress, they look like modernized versions of pantomime girls in Giverny. "I want to go out and buy a lot of clothes and do a lot of things with them," says Shreve, "but I tell them they certainly don't have to." Shreve walks over to a veteran of both pageant systems, described the pageant as "the most fun I ever had," and asks, "When I dressed her in what she goes to school in and I took her to a movie, she'd look up to me making 'em look like little dolls.' Another mother says, "I always keep a hunger after longer of Duran dresses, completely bought out. I've got 200 now. I've been beggled by the mothers. 'You bought my daughter a dress, now come back and let me look at yours. You can't, or at least I can't,'

The vision of the perfect child tantalizes; mothers working furiously in the dressing rooms touch upon it, then let it drift away into the system.

Many describe how they knew their little ones had the most beautiful one in the pageant because "she's the only one who looks like a child and you know who's doing anything for this child," one woman insisted. Other mothers see the handful of awards as a clear sign of success: "Her mother has drawn her in to compete. The other mothers are drawn; simply because they see a chance for their girls to gain this valuable experience ... the poster and the compensation... All mothers are thinking about getting a fairy princess. When you have a daughter and you love her, you want to look at her!"



She briefly nods approval at the tiny nymphet and sighs, "She looks just like a piece of sherbet, don't she?"

Few mothers mention the scholarships which the scholarships give the show division. Shreve implies that the scholarships give the show division a lot of glamor from the 1,000 or more beauty. (She is vague about the amounts, however, and as it turns out, the handful of awards won't be enough to pay for the pageants each year are held in trust for the girls until they reach college.) Mothers seem far more intrigued by the compensation than the scholarships or the money they mention with awe, almost reverence. Girls who aren't pp...ed on television. Finally, one other element ignites the young mothers' imagination and a

few are candid enough to mention it. "It's just something I always wanted to do myself, but never got a chance at it," one newcomer explained. Her motivation seems to come from the desire to be Miss America — add 15 years to practice at it.

For all these reasons, the mothers get out time, patience, and effort, the preliminary competition should be half-ideal. *Most, however, are half-ideal.* —

Guaranteed when the subject comes up a few like Krewson seem to think the blues about it.

Krewson points to the group of trophys collected by her five-year-old, Holly, and estimates, "For every one of these, I'm gonna give \$250."

For instance, Florida mothers make parents obtain commercial sponsors who absorb the cost of pageants for them. Entering a pageant is only the beginning, though.

Behind every successful contestant are the endless dance and modeling lessons which sharpen her on-stage appearance. Preliminary pageant-paids count these costs. What they do count, however, is the cost of the perfect girl in that vision. The \$30-\$50 party dresses, the bikini swimsuits, socks, tight bows, and other accessories "don't come like this," Krewson says, and they end up in one mother groused. Then, victory itself is expensive. Victory is neither an end to competition nor to pageants.

Also, victory in 1st, preliminary pageants blesses many mothers with the privilege of over 70% of the girls competing in the various Little Miss categories will receive awards which will allow them to move on to the state level. The Cinderella Girl organization, with over 300 members, has more winners, crosses sexual lines with a Prince Charming category, beginning at 18 to 25.

More significant than the pageant system's easy-way-out structure is their attitude toward losers. While each pageant has a geographical designation, like the South Beach, the pageants are open to anyone living within a 35-mile radius — obviously any girl in the San Diego area. Furthermore, any child who competes in preliminary pageants (which are open to talent winners) may go on to compete in the next preliminary, or the next seven of them — competing

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and recompeting until the captures some title which will enable her to proceed to the state level. "Our motto is 'A winner is never a quitter and a quitter is never a winner,'" Shreve chimes. Winners literally need not be quitters, for any girl who wins in a preliminary pageant automatically receives an invitation to recompete at the state level each succeeding year until she moves on to the next level. This, however, is not true if she pays the \$60 state entrance fee, however, for the current year's awarded winners in each of its three categories. Thus, while a girl may be invited to compete in the state competition for only two or three crowned winners from each preliminary pageant, a theoretic state competition for all preliminary pageants, where competition may return each year, in addition to paying talent winners and recipients of other special awards, would require a divisional pageant system.

It all makes for a substantial amount of money flowing into the system, but that money isn't fattening up local pocketbooks according to Charles Allen. They and the children losing out to the benefit of these state national organizations, he charges. "When you get rid of them, you get rid of it, it is not a good deal for the kids," Allen says bitterly.

A stocky, white-haired man who likes to wander around the San Diego hills, his wife home, Allen first became involved with the pageants when his wife, Florence, signed on as the San Diego director for Our Little Miss. For her, it was a labor of love, one that she enjoyed so much that her enthusiasm drove her to establish the local Cinderella Girl system. Florence died last fall, however, and she left behind a large amount of unpaid work. Now he's pulled out of both, and he admits he's deeply soured on the entire pageant experience.

"They're all about it," he says, leafing through cartons of old pageant titles. "You see, it's a pyramid deal. The local people lose money, then the state loses money, then the national entrance fees even begin to cover costs," he claims.

Allen has a point. It's not because he could handle the money and it gave his wife so much pleasure.

"She worked hard at it," he says. "But she could handle it if I'd been a奸佞." he claims. As it is, Allen says his wife and he are about \$60k heavier. Adds Allen: "I think it's about \$200k to stage one preliminary. And that's just getting by. You have to add money for the pageant, profit margin only runs about \$56 per kid," he claims, inviting the audience to check into the local organizations and check them out. A nonorganizer, Hanuman says organizations aren't even become profitable until it begins to take off, which he sees as optimal about five times the present scope.

But, Allen's criticism goes to the whole local costs to local pageants. The whole local pageants, both our Little Miss and Cinderella, are skewed toward heralding as many children as possible into the competition. The idea is to bring them in. That's why all the awards are given out, he says. "If they don't get enough, that's when they start getting nervous and give up. You have to make them feel good, make sure they get enough. You just look at the entries in the pageant at the other ones will be the hotel."

To go along with the pageant and child she's looking at spending close to \$500, Allen claims. All entries suggest for crowned winners must pay the \$60 entrance fee. For the preliminary pageants, the entry fee for a mother and child run about \$300, he says. When we asked the cost of transportation to Palm Springs (Our Little Miss) or San Diego (Cinderella Girl), the total package easily meets the \$300 mark. San Diego, however, offers a package somewhere near there, he claims. "The state director of Cinderella Girl year personally made me wait for every person there, about 174 of us. And the Our Little Miss were feeding 'em chili for breakfast."

The thinnest sliver of sharp edge, however, Shreve says. That's when pageants concern about the finances of the state pageant. State directors "don't" make any money at it. You're just having a vacation like the other people, she says. Hanuman and Krewson deny it.

Both men deny that Our Little Miss ever offers

awards to parents, only kids, to the state director, and state director gets a check \$1000 for a mother and

a mother for a mother and daughter for the five-day affair.

She doesn't mention that that charge is for sharing a room with a mother and child. Hanuman says the cost of expenses greater than that spring from people who choose to spend a lot more. "You talk to these people and they say, 'I'm gonna spend \$1000 with my daddy and grandma and brother along. If they want to bring all the rest of the family, sure, they're going to spend it.' In any case, the state pageant is one big party, she insists. "It's a wonderful vacation for everyone!"

"When we first got there they got up on stage and they were all smiles. They said, 'Now this pageant is for the kids and we want you all to have fun.' Then, the first thing they did was to start yelling at the kids."

Shreve's memory doesn't agree with that of several San Diego area mothers who attended the state competition in years past. For one thing, Shreve recalls that before the competition began at 7 a.m., at nine a.m., and "they didn't have to get up for that if they didn't want to." Several mothers recall late, late hours as well, when the pageant director would sit in to the littlest children. "You had to be up and dressed and pretty for the judges at eight a.m., and even though they're not judges, they're not necessarily pageants. They were there because you were paying so much for it. Plus you had to be there because they were always changing the schedule and you never knew what you could find out what was going on," Krewson recalled. Some veterans tell of having a fantastic time, married or not, with director, models, and spectators. One mother, Carol Lewis, remembers a grimmer experience, however. She claims she's daughter Linda, 11, was so poor she had to sleep on the floor of their small hotel room, which included only two beds and two rollaways. Air conditioning broke down, so the windows had to be closed all night. The room, and ice cost between 75 cents and \$1.50 per bucket. Food was inadequate, often cold and unappetizing, but it was welcome, she says. Her husband, a pageant organizer, treated the children the way organizers treated the children.

"When we first got there they got up on stage and they were all smiles. They said, 'Now this pageant is for the kids and we want you all to have fun.' Then, the first thing they did was to start yelling at the kids and we wanted to have fun," she says.

"We told 'em they had to do good or they wouldn't give them water or they'd be in water. The kids were all crying and it was terrible."

Fair like that, perhaps. Mrs. Allen says she doesn't believe in the discrimination that pageants complain about, she says. "I've been to state four times as a contestant and if that was the kind of thing was



going on, I'd certainly never have gone back."

McCapes concedes the food has always been a sore spot. She claims that's because most were spared from childhood tastes and "the food is too yucky plates for Momma." In any case, the food will be improved this year, done away with breakfast.

There's more than just the self-interest of a local director in McCapes. Her mothers seem to overrule the women, though. Krewson and Lewis mention. In fact, even Krewson and Lewis returned to enter their daughters in the Cinderella system, reporting hardly any competition. What Krewson can say, "it seems we put a great deal of money into both systems and we don't get anything back," she still persists. One mother adds: "It's a magnet. It's a magnetism. You always say

(continued on next page)



Music Scene

Los Angeles Concerts

Burt Ives: Ambassador Auditorium, Thursday, March 31, 8 p.m.

Genesis with Renaissance and

Gilgamesh & Lyle: Shrine Auditorium, Friday, April 1, 8 p.m.

Chick Corea and Return to

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John McLaughlin: Saturday, April 8, 7:30 and 11 p.m.

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The Beatles in "The Love Track": Monica Inn, Thursday, April 1, 8 p.m. (213) 360-9961.

Jethro Tull: Anaheim Convention Center, Friday, April 1, 8 p.m. (714) 831-6238 and Thursday, April 7, 8 p.m. (714) 831-6238.

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Ella Fitzgerald: Hammer Auditorium, Sunday, April 9, 8 p.m. (213) 544-1230.

Proclet: Hanover Inn, Monday, April 10, 8 p.m. (213) 363-9961.

Sarah Vaughan: UCLA Royce Hall, Tuesday, April 11, 8 p.m. (213) 825-2963.

Clubs

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Crescendo: Rick Nielsen: Friday

Thursdays, 11:30 p.m. Main Street, Santa Monica (213) 322-7410.

Dante's: Bill Smith: Thursday

Friday and Saturday, 8 p.m. 4260 Lakewood Boulevard, Lakewood (213) 768-1566.

Golden Bear: Ian Matthews

Wednesday, Friday, Saturday, 8 p.m. Beach (213) 536-9000.

Lighthouse: California: Friday

Thursdays, 9 p.m. James

Stevie Wonder: Friday, Saturday, 8 p.m. 1911 Main Street, Hollywood (213) 481-3721.

Parisian Room: Johnny

Travis: Friday, Saturday, 8 p.m. 111

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Roy: Show: Alan, Friday, and Saturday, 8 p.m. Sunday through Tuesday, 8:30 p.m. Sunset Boulevard, Westwood (213) 678-6168.

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OUT AND ABOUT THIS
WEEK IN LOS ANGELES FR

SARA MAULSBY

And the Soul Shall Dance is a play as delicate and yet fortifying as a cup of green tea over rice. The action of the play takes place on and between two small farms in Southern California's Imperial Valley. One farm, which involves the two Japanese immigrants who live on these farms, is ruled by their mother to survive in an alien place.

Muraki, a kindly mother, father, mother, mother—daughters are bound together by the discipline and strength of the family and by love. They are Pepito, who is determined to "make the best of things" in spite of the harsh desert climate; forging love, and few friends. The Okas household, on the other hand, consists of people who have lost the sense of human dignity people are able to maintain under hard conditions. They have been sent against their will by her family to replace her dead sister. Okas' first wife, Emiko, lives in



MARCH 31 — APRIL 8, 1977
traditions by the discipline of her father.

There is a very loving and gently nurtured quality about this play. Author Wakako Yamada is known as a Rockefeler Playwright in Residence Grant, and *And the Soul Shall Dance* comes from a short story which appeared in Frank Chin's *Alienated: An Anthology of Asian-American Stories*. Director Makoto Nakamura, who has just returned from a year's leave of absence as star of the Japanese Kabuki Theater of Adventure, is also artistic director of East West Players.

East West Players follows the concept of ensemble work in the creation of a piece for the theater. The director expanded this concept to include the casting of two actors for each role. In the case of *Soul Dance*, On the evening that I saw the play, the work of Y. Maesaka, as Emiko, and of Kiyoko Hashida, Keene Young, Shiroko Hoshi, and Susan Inouye was first-rate.

the past, facing her new situation with bitterness and despair, disintegrating into drunkenness, she has returned to Japan for a teen-age daughter, Kyoko, born to him and his first wife, and on her he lavishes all

the love and suppressed desire to please which have been rebuffed by Emiko, whom he never saw again after she left.

The two daughters represent different paths of Americanization, with Kyoko curling her

hair, reading movie magazines, and reflecting the self-indulgence of her father, while her mother is more traditional.

The play's plot concerns her growth up in America and her connection to the old

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THE READER SECOND ANNUAL CALIFORNIA CLEAN LIMERICK CONTEST



ALL ENTRIES MUST SOMEHOW REFER TO SOMETHING ABOUT CALIFORNIA

Entry Deadline: Friday April 15, 1977 Entries will be judged by the Reader editors.

Their decision will be final, and they won't discuss it with you, so don't call. Winners and entries selected for publication will appear in the April 21 issue of the Reader.

FIRST PRIZE: \$25.00
SECOND PRIZE: \$10.00
THIRD PRIZE: \$5.00

Mail entries to:

READER'S READING TEST
Post Office Box 50503
San Diego, California 92136

You must include name, address, and phone number.

MARCH 31 — APRIL 6, 1977
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Current Attractions

Production of original performances in L.A. are strongly urged to confirm ticket and program information provided in this column.

The Tenth Man by Paddy Chayefsky at the Solar Theatre, 205 North



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Chaperone Action at the Théatre du Printemps featuring the return of Harpo Marx and the Improvisation. 8162 Melrose Avenue, Los Angeles 90069 Fridays and Saturdays through April 1 at 8 p.m. Reservations \$15. Call (213) 852-0957

Mingmen Meets at the Greyhound Station Stage Play at the Los Angeles Actors' Theatre. 1008

North Oxford Avenue, Los Angeles 90029. World premiere, through April 2, by Mingmen. Reservations \$15. Call (213) 464-5500. Free tickets 7-9 p.m. Tuesdays.

The Two Character Play by Tennessee Williams with Dorothy Tristan and Rance Howard. 8178 Melrose Avenue, Los Angeles 90046. Fridays and Saturdays through April 1 at 8 p.m. Reservations \$12. Call (213) 872-8725

Starburst by the South African Black

Theater Project at the Phoenix

Showcase Theater. 4718 West Washington Boulevard. Through April 1 at 8 p.m. Reservations \$12. Call (213) 515-1515

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Lew Edward Bond at the
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Palma, Compton, Ca. 90220. Reserva-

tions and information (213) 515-5155

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THE READER SECOND ANNUAL CALIFORNIA CLEAN LIMERICK CONTEST

"Twas the night of the very last day
And the vintages were set to play
Lemmicks they'd sing
As they danced along
Neath the moon over old Mission Bay."

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