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Multi-Cinema: union-break kid

By SUSAN HERING
of the Cardinal Staff

Bloomington, Illinois is a college town much like Madison. There, a little over a year ago, a new movie theatre opened for business. No one in the theatre received the area standard wage for projecting.

Within months, union projectionists at other theatres in the city had their hours sliced in half. Within a year, they had been effectively locked-out of their jobs. They are now picketing, trying to win back their jobs.

THE SAME SORT of union phase-out has occurred in other cities. American Multi-Cinema, (AMCI), the owner of the fourplex theatre at the University Square Mall, is one of the most active adherents of this anti-union policy.

(continued on page 2)

SHOCKING!



THE GREAT AMCI

WHAT DOES HE REALLY DO FOR A LIVING?

Citgo: profit before people

By ALAN HIGBIE
of the Cardinal Staff

James Kelly may have felt it was a slap in the face last year when Citgo (Cities Service Oil Co.), with no explanation, evicted him from the service station he operated on E. Washington Ave. for nearly 28 years.

But the oil giant added insult to injury Thursday by opening a new company operated station—a

move that may provoke a picket line urging a consumer boycott of the station.

When asked for a comment on the opening, Kelly replied, "You couldn't print what I have to say."

LAST YEAR, Citgo terminated six out of 11 Madison area dealers' leases. The new S. Park St. station has four service islands with two pumps each, and needs only one cashier for its self-serve operation.

Consumers' Cooperative Garage representative Henrik Albert said co-op workers, and possibly other dealers who were evicted, may picket the new station. The Co-op Garage was shut down by Citgo last October, but has reopened its repair service at 665 W. Washington Ave.

Albert said, "We want to throw up a picket line—maybe on their 'Grand Opening'—and pass out literature urging consumers to boycott the station."

KELLY SAID he did not think he would participate in a picket line. "I don't know if you can put it out of business like that," he said. "You can hope maybe it will blow up or something."

At this time, the Daily Cardinal is unable to determine whether there will be a grand opening.

Station Manager Phil Blair, when contacted for information, said, "I don't have a story for you. You gave us some pretty bad articles last fall. I don't even want

to talk with you." Blair said, "No comment, talk to the district manager in Milwaukee," when asked whether there would be a grand opening.

District Manager Marty Sedlacek was not in the office Thursday. Sedlacek's superior in Hinsdale, Illinois is on vacation. Merlin Huguet, another Citgo employee in Hinsdale, said he did not know enough about Citgo's operation in Madison to answer specific questions, but did respond to some questions concerning termination of independents' leases.

"It's a matter of economics," Huguet said. "We're less invested in the new location. We're also closer (than the old Park St. Olson's Citgo) to the (Burr Oaks) shopping center."

Huguet said some leases are terminated because it is "uneconomical" for the company and the dealer to continue operating. But Kelly said he was

doing fine until he received his eviction notice.

"I had a real good business going," he said. "So did the other fellas. I was makin' a heck of a lot more than I am now. And I don't know what they mean when they say 'uneconomical,' but I can't understand how it's more economical to be paying taxes on four empty buildings and open a new one at the same time. It doesn't make sense to a lowly, medium income man like me..."

"BUT IT'S BIG business," Kelly said. "They get away with a lot of things—like the gas shortage and higher prices."

Kelly said the shut-down Olson's Citgo, which is six or seven blocks away from the new company-operated station, was "close to an \$80,000 station." Albert said he thought it was worth about \$100,000. Huguet said it was too complicated to guess the old station's worth, but said, "The

(continued on page 5)

Saxe: "I am a free woman"

PHILADELPHIA (LNS)—Susan Saxe pleaded guilty on June 9 in U.S. District Court to charges of bank robbery, conspiracy and theft. In exchange for the guilty plea, the government has agreed that Saxe will not be compelled to testify, even under a grant of immunity, in any proceeding about events that occurred from 1969 to the present.

Saxe had eluded capture for 4 1/2 years while she was on the ten most wanted list until March 27, 1975 when she was picked up in Philadelphia. She pleaded guilty to charges of bank robbery, conspiracy, and possession of a molotov cocktail in the holdup of the Philadelphia Bell Savings and Loan Association and to theft and related crimes at the



Newburyport, Mass. Arsenal.

The following is the text of an eight-page statement that Susan Saxe read to the court at the time of her guilty plea.

The most significant point of this plea agreement is that the United States government realizes that I am not and never will be a collaborator. I have made it clear to them that if I am called as a witness in any government proceeding, I will refuse to testify. The government has agreed that I will not be held in contempt for this refusal. In return, I have agreed to enter a guilty plea and receive a ten year and a two year sentence. The length of the sentences is a direct result of my refusal to talk.

Today I am in effect pleading guilty in federal court to charges stemming from a period five years ago when I believed, as I still do, that armed struggle against the American state was a valid and necessary escalation of the politics of the '60's. I understood at the time that the American Government was the most dangerous, powerful, organized, violent opponent of people's liberation around the world. I also felt at that time that the liberation of women, to which I was already deeply and personally committed, could best be achieved by our full participation in and leadership of what I then perceived as a worldwide humanistic economic and

(continued on page 2)

Multi Cinema

(continued from page 1)

In Kansas City, Missouri, the national headquarters of the AMCI chain, there are no longer any union employees in the theatres.

Multi-Cinema is a branch of Durwood, Inc. It is the largest theatre chain in the nation. Durwood Inc. has a long history of conflicts, and not just with IATSE, the projectionists' union.

Stanley Durwood, the president of the corporation, used to be named Stanley Dubinsky. With two of his brothers, he operated the Dubinsky Theatres, based in Lincoln, Nebraska. A disagreement among the brothers caused Stanley's departure for Kansas City, the change of name

to Durwood, and the founding of AMCI.

When brand-new Durwood opened his brand-new theatres there, union personnel filled most positions. Then the stagehands, members of IATSE, went on strike. The projectionists, honoring their picket lines, rapidly lost Durwood's favor. At re-bargaining time, they found themselves out of jobs.

THE TEAMSTERS' UNION managed to obtain the new contracts but they didn't last long due to employee dissatisfaction. Their contract was never re-certified. For a while, AMCI was without any kind of union. But the members of IATSE were in the process of reorganizing. Soon they were back in the theatres.

By this time, however, Durwood was somewhat less enthused about the prospect of hiring union employees. He began buying out members of the union by making his own offers, lucrative ones of salary, advancement, and vacations. At the next elections, IATSE failed to win recertification. Their jobs were never recovered.

Now AMCI is in Madison. When asked why they had decided to enter Wisconsin, long a stronghold of the Marcus Theatre chain, AMCI's labor relations man said, "Because my wife went to school there and said it would be a good place."

For whatever their reasons, the theatres are open. And since their opening show, members of IATSE's local 251 have been maintaining an informational

picket in the mall. They are trying to prevent the loss of jobs they have seen take place in Bloomington, Kansas City, and Springfield.

THE PICKETERS ARE not trying to force their way into the theatres, just to hold on to the jobs they've got...at the wages they've got. Unless AMCI re-evaluates their policy and begins paying the area standard wage to those who fulfill projectionist functions, those jobs are seriously threatened.

What AMCI's wage policy means to you as a consumer is simple. Without someone continually in attendance in the projection booth, any mishap, whether it be loss of focus or a break in the film, will take longer to repair. The usher must run to

the manager's office who in turn must scramble to the booth.

The amount of time involved in such instances might be classified as "Just Another Frustration." If the problem chanced to be of a more serious nature, such as a fire in the booth, that classification would need amendment. Projectionists are there to erase the classification as completely as possible.

By refusing to pay area standard wages here, AMCI is certainly not trying to save the viewer's money. Films at the new theatres are priced on a competitive basis with other, union-hiring, theatres. Multi-Cinema can afford to pay the area standard; they do so in cities which have demonstrated support of the unions. They can do so in Madison.

Susan Saxe

(continued from page 1)

cultural revolution led by the Third World and aimed against the Yankee Empire.

Over the course of the last five years, four and a half of which have been lived underground in Amerika, I, like many other women who came to politics through socialist, anti-racist, and anti-imperialist causes, have changed, have grown, have emerged a feminist. Like these thousands of other sisters, I am no longer content to be just one strong woman fighting for a revolution which, though it is just and necessary, does not speak to my own highest aspirations, my own most personal and immediate needs. Over the past five years, then, I have emerged a feminist, a lesbian, a woman-identified woman. This was not a "conversion," but a development, a natural process that followed my previous commitment as day follows night.

There have been many women throughout her-story who have taken great risks, put great faith and energy into movements that spoke to our liberation as workers, as poor people, as members of every oppressed race and class, as everything but women. And while many of these struggles have moved our people forward, have improved our real lives in concrete ways, and therefore, by definition been in the interest of women, no struggle but our own, independent of others, and just and necessary in its own right can ever hope to meet all our needs. We have a right to this struggle, a right to self-determination and self-definition as women, for women, a right to a new world of our own creation.

I am only one of many women who have come through these changes in the past several years. Unlike many others, though, a few of us have been brought up sharply, face to face with our past and had to confront our former selves, for better or for worse in the public eye and under rather dramatic and serious circumstances. At the same time and around the same issues, a deep and significant split has developed in the women's movement. On the one hand are women who like Jane Alpert feel that the American system can peacefully accommodate their feminist demands and that women as women have no obligation to support or protect any people's struggle that is not explicitly feminist in ideology or even separatist in practice. These women feel that it is permissible, even desirable, to collaborate with the state in the name of feminism, and that it is in the interest of feminist revolution to dissociate itself from any forces or individuals which are identified as enemies of the state on the assumption that it is we who bring down state repression on a movement that otherwise could comfortably exist within the belly of the beast.

On the other hand, are we women whose growth into feminism has made us even more determined not to give in, not to accommodate ourselves to Amerika, not to collaborate against sisters and brothers who are our natural allies in revolution, not to repudiate our past, cut ourselves off at our own roots. For me, feminism is a commitment to be even more radical, to strike more deeply at the root of our oppression. My feminism does not make me regret economic "crimes" against one institution of capitalism; it makes me even more determined to see that whole system uprooted forever. My feminism does not make me regret the theft of classified documents that exposed the U.S. government's treachery against the people, including U.S. Army O Plan G — Operation Geronimo Bravo — contingency plans for counterinsurgency operations against the civilian population of the Boston area in the event of martial law. My feminism doesn't make me regret the destruction of a single National Guard Armory; it only makes me wish to see every last vestige of patriarchal militarism permanently blotted from the face of the earth.

But most importantly, my feminism does not permit me to collaborate with the Man in order to reduce the amount of time I will have to spend in his prisons. The agreement I am entering into today is made on the condition that I will never testify against Kathy Power or give any information concerning anyone I have known or known about in the past five years. And the ten year and two year sentences are based on the government's understanding that I will give them nothing, ever, not in ten years, not in a hundred years.

My feminism does not drive me into the arms of the state, but even further from it.

My guilty plea is predicated upon my understanding that as of this date the government has agreed to end its investigation in Philadelphia. This means no grand jury, no harboring prosecutions, no legal torture of sisters who refuse to speak to the FBI. The credit for this victory goes to the feminist community here, and to the sisters in New Haven, Connecticut and in Lexington, Kentucky, whose courage in the face of FBI and government harassment has been an example to us all. Their resistance has given us time to prepare to protect our communities, our sisters, and ourselves. The government would never have agreed to end its investigation here if it had any hope of success. We have made it clear to them that we are together and unafraid, that our community is closed to their threats, closed to their lies, closed to divisive tactics, that we will stand together and protect what is ours, our homes, our organizations, our friends and lovers, our private lives. The enemy cannot isolate and terrorize us, cannot walk among us with impunity.

We have shown those few desperate, self-serving terrified women who have urged us to collaborate, to rush to preserve ourselves as individuals, to disassociate ourselves from anyone who poses a real threat to the state, we have shown these frightened women that there is an alternative. When we place the blame for repression squarely on the enemy, not on his targets, when we unite to oppose him, he can be driven away. But when we run to the Man for shelter, when we betray ourselves to appease him, we only expose others to his tactics and increase the danger to us all.

Feminism is not collaboration. Ellen Grusse, Terry Turgeon and Diana Perkins in New Haven, Gail Cohee, Debbie Hands, Linda Link, Jill Raymond, Marla Seymour and a gay brother James Carey Junkin in Lexington have shown us the way. Jill Raymond is still imprisoned in a Kentucky hell-hole and Ellen, Terry, and Diana still face more time in the pastel fascism of Niantic Prison in Connecticut. Write to these sisters, send love and encouragement. Let them know about our victory here and about their role in making it possible. Support them the whole time they are in jail and when they get out, invite them to Philly for a huge celebration. Our victories should be marked and our heras honored.

And now I'd like to reaffirm the statement I made at the time of my arrest:

First, a greeting of love and strength to all my sisters — courage for our warriors, hope for our people and especially for all my sisters and brothers underground in Amerika. Keep on fighting, stay free, stay strong. I promise you a courage to match your own. I intend to fight on in every way as a Lesbian, a feminist, an Amazon.

The love that I share with my sisters, my people, is a far more powerful weapon than any the police state can bring to bear against us. What else can I say but, once again, that I love you. We are strong and we are not afraid.



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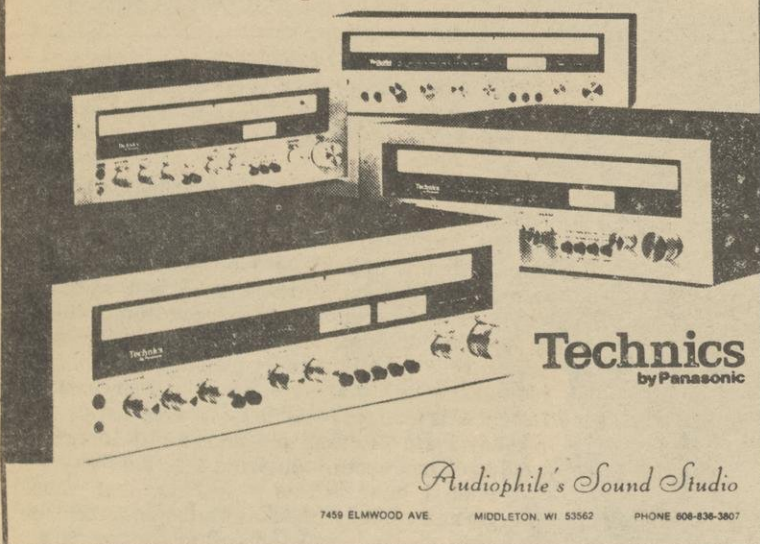
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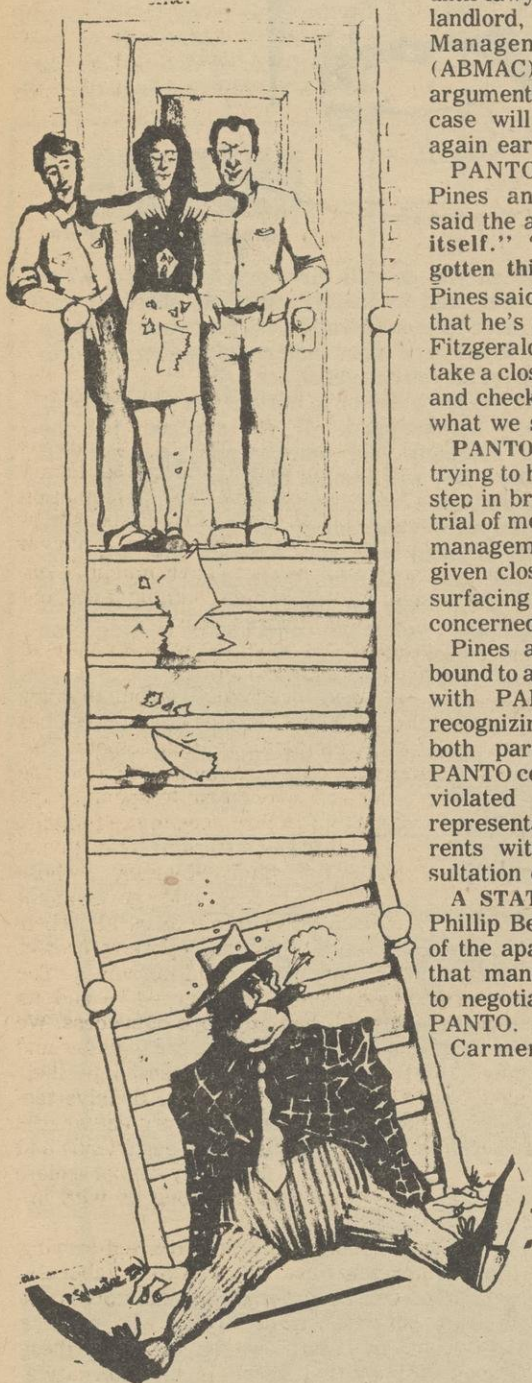
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Rent strikers win round 1

By MARY JO ROSS
of the Cardinal Staff
Circuit Court Judge Michael
Torphy postponed decision on
granting a temporary injunction



preventing evictions of striking tenants of the Northport-Packers Tenant Organization (PANTO) who are withholding an average \$13 rent increase.

The hearing was suspended until lawyers for PANTO and the landlord, the American Baptist Management Corporation, (ABMAC) could present their arguments in written briefs. The case will most likely come up again early next week.

PANTO's attorneys, Lester Pines and Patricia Fitzgerald, said the action was "a victory in itself." "Tenants have never gotten this far in court before," Pines said. "It's to our advantage that he's asking for briefs," said Fitzgerald. "It means he wants to take a close look at our arguments and check the law to see that it's what we say it is."

PANTO AND their lawyers are trying to halt evictions as the first step in bringing the case to a full trial of merit, in which the tenant-management grievances could be given close examination. surfacing in Wednesday's hearing concerned "bargaining."

Pines argued that ABMAC is bound to a bargaining relationship with PANTO by the contract recognizing the union signed by both parties in May of 1974. PANTO contends the contract was violated when Carmen Porco, representative of ABMAC, raised rents without the tenants' consultation or agreement.

A STATEMENT submitted by Phillip Bennett, former manager of the apartment complex stated that management was obligated to negotiate rent increases with PANTO.

Carmen Porco, resident

manager for ABMAC, said that management attempted to bargain with tenants, but they were uncooperative.

Pines contended that the bargaining Porco testified to was a "sham." "It was not in good faith. He (Porco) went in to the meetings with tenants and said 'this is it.' There was no negotiation," Pines said.

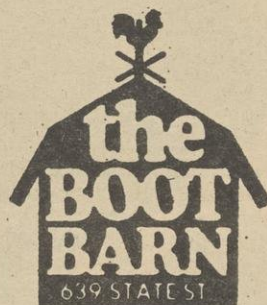
Pines submitted 15 affidavits by PANTO members claiming they were not allowed to bargain.

Erbach said that while the 1974 agreement recognizes PANTO as a bargaining agent, "it does not give them a veto power over any action of the landlord." In other words, bargaining does not necessarily mean reaching an agreement satisfactory to both parties. Torphy agreed.

Fitzgerald said the tenants' lease was "an unconscionable contract" in that it contains a "huge disparity in bargaining power to the landlord's advantage. The courts will not enforce an unconscionable contract," Fitzgerald said.

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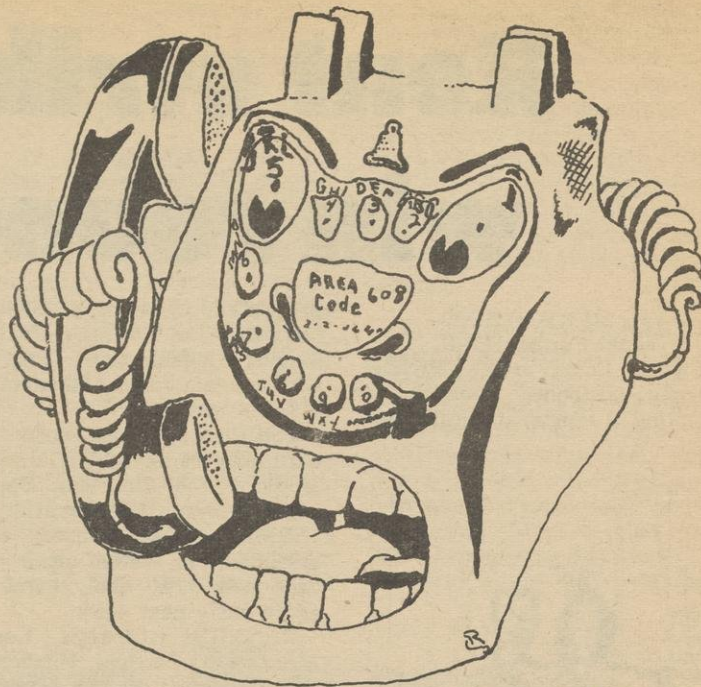
PEOPLE'S VIDEO

Starting June 28, Freedom House and Peoples Video will be sponsoring a series of benefit concerts featuring local Madison bands. Hot Property, Blue Light, Merritt—a total of a dozen bands will be performing Saturdays at

Freedom House (1925 Winnebago) starting this Saturday, June 28. Admission is a dollar and beer will be served. Money from these events will go to Freedom House.

The first concert will be with Mango and Blue Light, June 28.

How to dodge those Ma Bell dimes



Graphic by Robin Stern

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Wisconsin Telephone Co.'s new directory assistance policy, effective June 29, is to charge subscribers for more than five local or 608-area information calls in one month. For six to 16 calls, the charge is 10 cents each; for more than 16 you will be charged 20 cents each. Two requests are allowed per call. The physically or visually handicapped and callers from hospitals or pay phones will be exempt from the charges.

There aren't many ways around the charge, but there are a few—some more practical than others.

●**FIRST, USE** your phone book as often as possible. If you make a large number of 608 area directory assistance calls, request phone books for the towns and cities you call often. Wisconsin Telephone should supply them free of charge; if they don't call the Daily Cardinal, we'll be interested in the story.

●When you do call directory assistance, write down new and frequently called numbers. If you need more than one number, ask for two at the same time. If you need more than two, it's always worth trying for all you can get on one call.

●Try to get a doctor to certify you physically or visually handicapped. If you succeed, tell the phone company your number and your parents' number—they will exempt both. All occupants in a house that has a handicapped person living in it will be exempt from the charge—so find a handicapped person to room with you. Friends who are handicapped may call from their phones for you. If you've got a taste for the bizarre, make yourself handicapped; you might collect some insurance on this one, too (if you've got a health policy).

●Call from pay phones and hospitals. If this is too difficult, collect the phone numbers of several pay phones and call them when you need a number. Ask whoever answers to call information for you, then call them back in five minutes.

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Citgo

(continued from page 1)

new one is worth less than the one we abandoned."

When asked whether the recent close-downs were part of a nationwide policy, Huguet said, "We're not doing it all over. There's going to be a place for the independent." Last October, about 65 independent stations remained out of an original 140.

KELLY EXPRESSED no surprise at Phil Blair's unwillingness to talk about the new station. "He never came on too nice to the people running the stations. He could have cared less. But you really can't blame Blair,

he gets his orders from someone higher up."

Huguet said he did not know if more company operated stations were planned for the Madison area in the future.

WTA OPERATING
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MATINEES 255-6005



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SCREEN GEMS

By HARRY WASSERMAN
of the Fine Arts Staff

A HARD DAY'S NIGHT—The Beatles have gone their separate ways and director Richard Lester has gone on to the self-conscious swashbucklery of *The Three/Four Musketeers*, but that's all lightyears hence from the tousled innocence of this fab and gear pop-comedy. Friday in B-10 Commerce, Sunday in B-102 Van Vleck, 8 and 10.

WHAT'S UP DOC?—Streisand and O'Neal are mismatched and miscast in Peter Bogdanovich's flatulent and unfunny bastardization of *Bringing Up Baby*. Friday at 8 and 10 in 5206 Social Science.

MONKEY BUSINESS—The Marx Bros. in hijinks on the high seas. Friday at 8 and 10 in 5208 Social Science.

LITTLE BIG MAN—Intermittently honkie and Indian brave, Dustin Hoffman is dustin' off the legends of the Old West to expose a history of conquest and genocide. Friday at 7:30 and 10 in 6210 Social Science.

THE POLICEMAN—A comedy from Israel. Friday at 8 and 10 in

2650 Humanities, Sunday at 8 and 10:15 at Hillel, 611 Langdon.

A BILL OF DIVORCE-MENT—George (A Star is Born) Cukor directs Katharine Hepburn's cinematic debut. Friday at 8 and 10 at the Green Lantern, 604 University Ave.

DEAD RECKONING—Bogey falls for a two-timing, gun-toting dame played by Elizabeth Scott, who's a dead ringer for Lauren Bacall but who can't act her way out of a paper bag. Friday at 8 and 10 in 19 Commerce.

JULES AND JIM—Francois Truffaut's frothy menage a trois, starring Jeanne Moreau and Oskar Werner. Friday at 8 and 10 in B-102 Van Vleck.

MONTEREY POP—Excellent pre-Woodstock rockfest. The poster says "Rock lives on" but three of the stars (Joplin, Hendrix and Otis Redding) have died from flying too high. Saturday at 8 and 10 in B-130 Van Vleck.

THE INCREDIBLE SHRINKING MAN—Richard Matheson's amazing science-fiction allegory about infinitesimal man in an indignant universe. Saturday at 8 and 10 in

19 Commerce.

THE TOUCH—Elliot Gould the Wandering Jew invades Bergman's private iceberg of angst. Saturday at 8 and 10 in B-130 Van Vleck.

ALICE ADAMS—Katharine Hepburn as the 20's middle-class girl next door. Saturday and Sunday at 8 and 10 at the Green Lantern, 604 University Ave.

HAPPY BIRTHDAY, WANDA JUNE—Rod Steiger plays Ernest Hemingway as if he were alive today—sportsman/author who returns from the jungle to find his wife (Susannah York) liberated and fucking somebody else. Worse yet, just when he's about to beat her up she reminds him that he hasn't been able to get it up for years. He falls into a blue funk complete with delusions and flights of fancy like a heaven populated with Nazis playing shuffleboard. From a Broadway bomb by Kurt Vonnegut Jr. Saturday and Sunday at 8 and 10 in 5206 Social Science.

BARBARELLA—This movie is the reason Jane Fonda left Roger Vadim for Tom Hayden. Better to be the wife of a Senator than a spacetravelling nymphomaniac. Saturday and Sunday at 8 and 10 in 3650 Humanities.

BANANAS—When Woody Allen saw Omar Sharif as Che! he decided he could play a better Fidel Castro. He does better than Jim Rowen who thinks all you have to do is grow a beard. Saturday and Sunday at 8 and 10 in 6210 Social Science.

KING OF HEARTS—Alan Bates shines in a role fashioned after the legendary Edward Ben Elson, pied piper of the divinely touched. Saturday and Sunday at 7:45 and 10 in B-10 Commerce.

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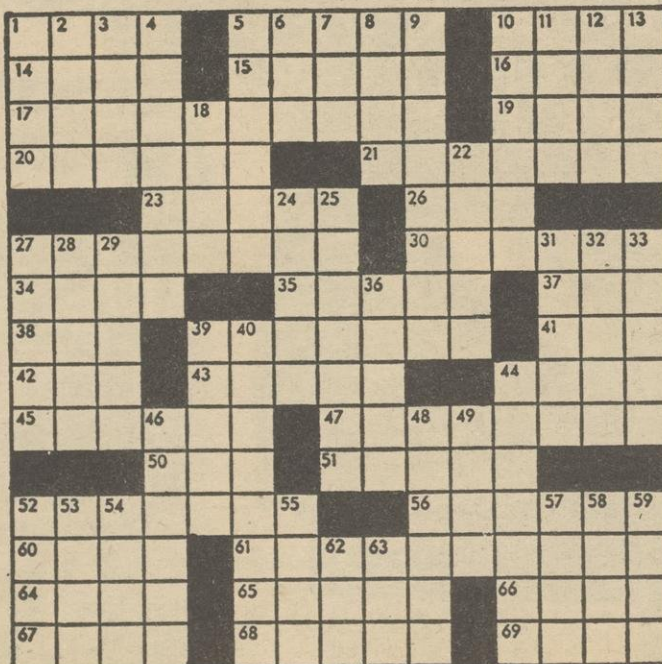
- 1 Deeply absorbed
- 5 Barber's accessory
- 10 Second-year student
- 14 Mountain state
- 15 Forsake
- 16 Illness
- 17 Non-bachelor: 2 words
- 19 Cuticle
- 20 Single, long step
- 21 Stocking runs
- 23 Adored
- 26 Born
- 27 Affirm anew
- 30 Frankness
- 34 Letters
- 35 Keep away
- 37 Nationality suffix
- 38 Wet sticky earth
- 39 Out of ---
- 41 Raised R.R.s.
- 42 Chemical suffix
- 43 Loathes
- 44 Be vexed
- 45 Sensitive
- 47 Pittsburgh team
- 50 Out of meat
- 51 Pester
- 52 Spoil on the tree: 3 words
- 56 Siberian plain
- 60 Over again
- 61 Good name
- 64 Horace ----: U.S. educator

DOWN

- 65 Irregularly notched
- 66 Son of Seth
- 67 Concludes
- 68 Sad
- 69 Uncommon
- 1 Sugar products
- 2 Rat ----: A noise
- 3 Catherine ----: Queen
- 4 Excites greatly
- 5 Garment part
- 6 Bandleader --- Lewis
- 7 Male animal
- 8 Egg-shaped
- 9 Acts of self-mortification
- 10 Make unhappy
- 11 Arch
- 12 Catty sound
- 13 Encloses
- 18 Object of worship
- 22 Apportioned
- 24 Heron
- 25 Most sagacious
- 27 Cancel a penalty
- 28 Baffle
- 29 Mass. pilgrim John ----
- 31 Pioneer plow maker
- 32 Noted Canadian physician
- 33 Takes five
- 36 Punch: Slang
- 39 Pronoun
- 40 Gave shelter to
- 44 More nimble
- 46 Suffocates in water

- 48 Spring festival
- 49 This: Spanish
- 52 Brave
- 53 Son of Judah
- 54 Serve
- 55 Territorial: Abbr.
- 57 Tropical fruit
- 58 Poverty-stricken
- 59 Noun ending
- 62 Edgar Allan ---
- 63 All 50: Abbr.

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ADA	METRO	ERODE
POMP	NAIVE	SUDS
EVERS	STEMS	SET
RERELATE	ENTERS	
DALE	BRAE	
AFRICA	DOGGEREL	
BLACKSTONE	TALE	
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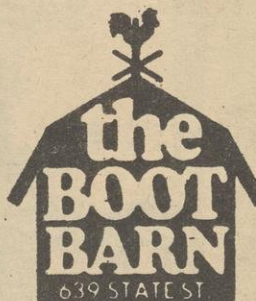


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French Connection II: Popeye smacked back

By CRAIG SILVERMAN
of the Fine Arts Staff

There's a new thriller in town, and it isn't heroin. It's a movie about heroin called *French Connection II*, which is concerned with the heroin of Marseilles, France, as opposed to the heroin that made New York and Gene Hackman famous in *French Connection I*.

Hackman returns in the sequel as Popeye Doyle, the narc with no couth who cracked a smack ring in *French Connection I*, and, even after inadvertently slaughtering some fellow fuzz and creaming some citizens, was unable to nail Frog I, the dapper heroin king Charnier, played with a charming air by Fernando Rey.

In *French Connection II* we learn that the big smack haul made in the previous adventure has been swiped from the precinct by dishonest cops, and that Frog I is alive and perfidious in Marseilles, smuggling in raw opium, refining it, and trying to smuggle it out disguised as containers of Spanish soup.

Where the original film portrayed heroin as something of a kidnapped heiress, the excuse for a hearty joust between good and evil, in *French Connection II* it is given its own malevolent presence, especially when Charnier and his cohorts drag the helpless Popeye into a back alley flophouse and shoot him up with massive freebee doses.

POPEYE AS JUNKIE is the focal thematic reference point in the film. He has been used as bait by the French narcs to draw the traffickers into the open, since the loutish flatfoot is a mere blunderbluss in the way of both forces. Popeye, after scenes of agonizing cold turkey withdrawal that eat up too much of the film, is seething for revenge.

The audience has been made aware of what smack is and does, which is a fine moral and political point, although Popeye strung-out isn't any less all American crude and crass than he is when en-



daringly cop-like and straight. He says "fuck you, Frog asshole" between bites of his Hershey bar, and arrogantly talks about New York Yankee greets to his bewildered French counterpart,

who's got to listen to him since the French narcs have blown it.

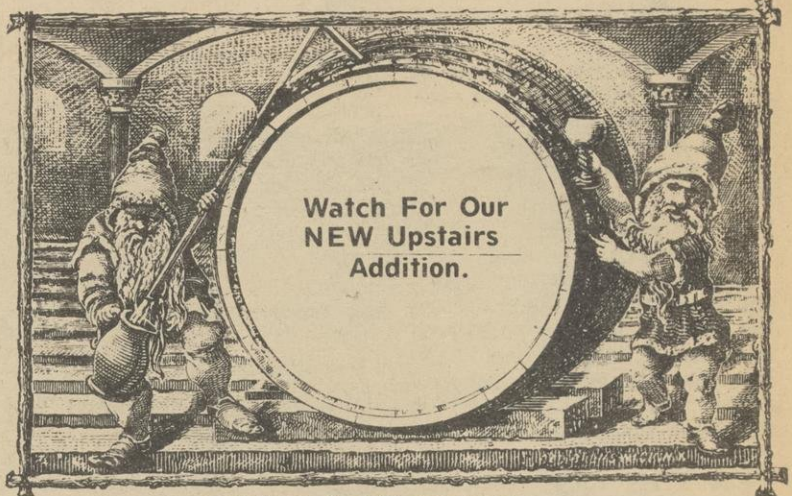
Popeye, given the license to brutalize after his smack trauma, teaches the suave continentals a few lessons about SWAT squad

fun. He is now the avenging angel for smack victims everywhere, instead of just a cold-blooded rampaging pig (like in *French Connection I*). He burns people alive, etc. and then the antihero becomes the "hero" to the French by performing heroics.

We forgive him his trespasses (after all, it's only a bunch of foreigners) and begin to hate Frog I for being so smart. He gets his.

Somehow, with all the symbolic subtleties involved in this motion

picture, all the confrontation of cultures and character, the broad sweep is rather blase. The violence is uninspired, there is no sex, the characters, now symbols, have lost character. But so what. Everyone knows, or should know, that the *French Connection* has long been the CIA and not Popeye Doyle's friends. The CIA kept the Corsican dealers around in Marseilles to make money and keep out the Communists. People who don't get profits get the bends and don't get the symbolism or the drugs.



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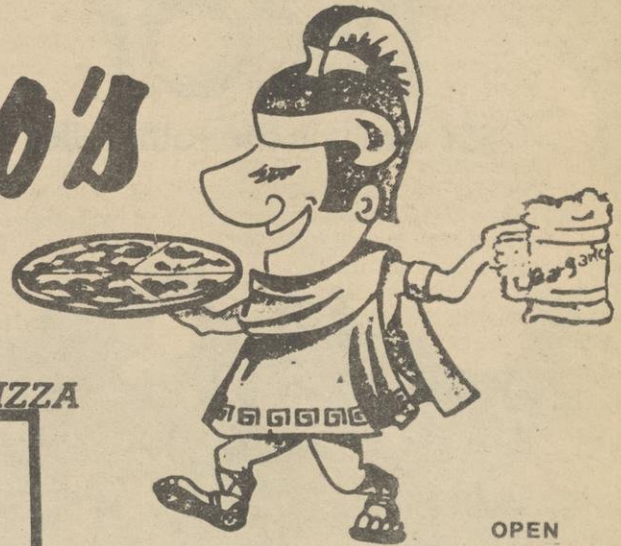


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MICKY

"Why don't you come out of your dream world? It's not real. It's not the way it seems to be." — Dream World, from "The Birds, the Bees and the Monkees" album.

By ED BARK
of the Cardinal Staff

It's early in the "Great Golden Hits of the Monkees Show." Time for Micky Dolenz' sanitized imitation of Alice Cooper. Halfway into "I'm Not Your Steppin' Stone," the funkiest of the Monkees appears onstage in glitter garb. A pair of sequined "What's My Line" cheaters, glossy vest and two handfuls of fluorescent dust. Mouth agape, he wails, "The clothes you're wearin', girl, are causin' public scene." In the midst of heavy metal frenzy, Micky dons a rubber cobra and St. Vitus dances near the edge of the stage.

"Micky's a little crazier and I'm not any taller," diminutive Davy Jones tells a bemused audience. He then strolls down one of the Spectrum's candy-striped, illuminated runways, crooning, "I Wanna Be Free" in a suddenly cocktail hour atmosphere. No one tries to tear his clothes off.

The first show goes down pretty well. Not an ecstatic reception, by any means. But the 150 or so in attendance fondly remember the Monkee hits...Last Train to Clarksville, I'm a Believer, Pleasant Valley Sunday, Valerie, Daydream Believer...and Dolenz and Jones, along with largely forgotten Monkee songwriters Tommy Boyce and Bobby Hart, sing their hearts out.

"A LOT OF people have been asking us to do this for a long, long time," Dolenz claims over lunch at the Holiday Inn. "So this is a kind of test tour to see what kind of reaction we get." (The other half of the Monkees, Mike "Wool Hat" Nesmith and Peter Tork declined participation in a rebirth.)

Like most monkeys, Micky is a manic mimic. He's Count

MONKEE BUSINESS

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questions asked of the semi-Monkees and their songwriters. But Tommy Boyce (who wonders, "Why is it that everybody always stares at me when I talk?"), eventually devises an attention-getting device of his own.

Boyce laughingly shreds the meal check, while calling to the waitress, "Silly little girl, silly little girl." He then excuses himself, leaving Dolenz to choke on a series of ha ha's when suddenly confronted by a stern Holiday innkeeper.

"Ah, I didn't know that was the check," he stammers. "Ah, it wasn't me. How much does a check cost? A penny and a half?"

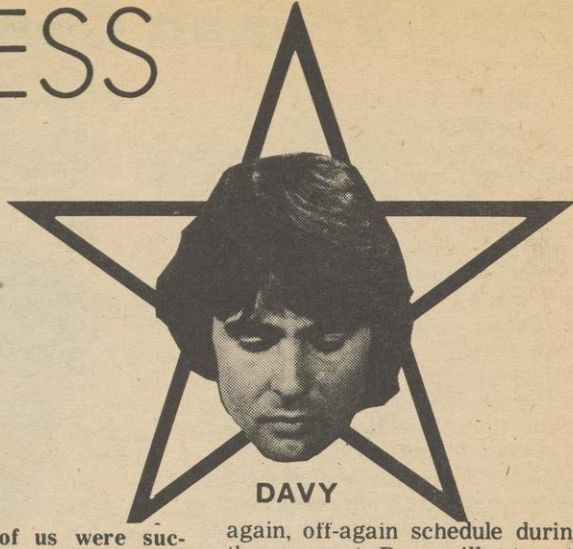
With the innkeeper out of earshot, Micky's bravado returns. "Some people just can't take a joke," he rationalizes. "Most groups would rip down the curtains, rip off the paintings and knock over all the chairs and tables. If we were the Who, this place would be burnt to the ground."

But the Monkees are not the Who, or the Beatles, or the Stones...or even Tommy James and the Shondells. They were Madison Avenue-conceived schlock rockers, packaged to appeal to the common denominator.

The Monkees were four unknowns with dubious musical abilities selected from hundreds of applicants. But to hear Dolenz tell it, they were all musical giants in their own right.

"We were put together," he recalls. "In a way, it was like the first super group. It was put together in the exact same way that Crosby, Stills, Nash and Young were put together."

"With us, Davey had been on Broadway doing Oliver for several years; I had been in Circus Boy; Mike had been in the New Christy Minstrels; Peter had been with the Mamas and Papas when they were in New York and they were called the Mugwumps."



DAVY

"And so all of us were successful and all of us were in the business. So if that's manufactured, then every group that is put together like that is also manufactured."

The analogy doesn't hold up.

It's not that the Monkees weren't a successful group. As Boyce proudly points out, he and Hart collected two-and-a-half million in royalties from the "Headquarters" album; the very first Monkees album sold seven million copies.

But Jones and Dolenz, while possessing passable singing voices, never honed what little instrument playing ability they had. They simply ran into a financial bonanza and mined it for all it was worth.

Initially, they themselves claimed no musical ability; almost immediately, press agents claimed it for them. In retrospect, Dolenz recites the PR version: "Everybody came in and played on the sessions and everybody came in and sang on the songs. But at that time, nobody else was doing that and so everybody criticized us for not playing every single horn lick. Everybody was looking for a reason to criticize us. Whenever you have a tremendous success, there's always a little jealousy. Especially when you didn't come up the ranks."

It's not surprising that neither Jones nor Dolenz are pursuing musical careers.

Micky has "other dreams, other fantasies." He wants to be a director.

After the tour (they have an on-

again, off-again schedule during the summer), Davy will return to California, where he'll "just live a quiet life and make babies."

A somewhat smaller Spectrum Club crowd is sky high for the second show. Dolenz, Jones, Boyce and Hart slap tambourines up front, while a four piece travelling band provides a hard rock background. Everybody seems to be dancing. The Monkees can do no wrong. An ovation for "Valerie." Mock squeals. Cries for an encore. The boys exit to tumultuous applause. They are boys again. No need to exit a dream world. At least not tonight.



ANTIQUE SHOPPE

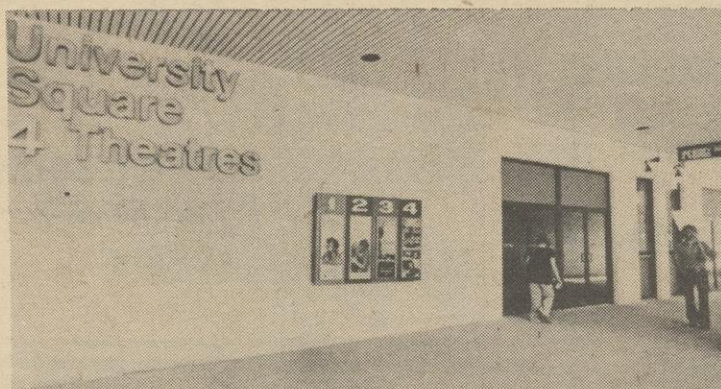
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