Making a Woman

By Harvey Baker

How to Make a Woman at the Caravan Theater. The play, which specific incidents of dramatic quality stand out in your mind for weeks after you've seen the play.

The theme of Women is probably known to Cambridge students by now, for though this is a new season, the same death is at the Caravan regularly last year. Basically, the play explores the oppression of women throughout their lives, emphasizing the continually limited number of options open to them.

Women are given the choice of either being warm, sweet sex objects or of being rejected by men (and other women too) and living unsatisfying lives. Women who choose to move forward to forge new careers of their own find that society has stacked the deck against them.

The dramatic incidents that are so remarkable are affected without use of elaborate props. For example, the home of a typical woman is like a pure white cage with lace curtains surrounding it, emphasizing its female confinement. At first, the newlywed is thrilled with her new home, and polishes it up nicely, muttering the words her mother imprinted in her, "It's my thing, my thing," before coming home, with tales of how hard he has worked, and shows no concern for his wife's own wants. He is the provider, and she exists only to satisfy him.

Syzygic irony abounds throughout the play, as a little girl's suppressed feelings come to life when she is twelve years old. "Little girls are supposed to be feminine," ("Little, mother," says) and cannot enjoy getting themselves dirty. At another point, a prop, a basket of peppers, et cetera, is very important to a man moving to a new job without consulting his wife, becomes used as "the garlic," and the question of what is going to take it out provokes a major battle between a leeching man and his wife.

Most significantly, the issues raised by the play are never resolved satisfactorily, for, as in the death of an operator of women (and men too) into stereotyped roles continued, and for the authors to have provided a happy solution would have been hypocritical. The play ends with the actors going slowly crazy.

Along the same line lies perhaps the play's major weakness, the stereotyped characters of its men as wolves, hunters, and spinsters. No man is ever given an non-opposing role. Perhaps the creaters (and most deserved) swamp the play takes at men in the decision, who by implication also see their role as to design women generally.

The play is extremely fine, for the cast of five plays continuously in strenuous, even exhausting roles for nearly an hour and a half. Their versatility is demonstrated by continuous stimulations they give of a crying baby, of little girls, of stereotypes. The played, if slow and长相, and most of sexual intercourse ("Wow," says the hunter), and of childbirth. Of particular note is the way the stereotyped, "normal" (feathered) men and women play act their roles. The lines are so real that the images evoked in one's mind are frightening. For even while the play went on inside the Caravan, the same lines were being acted out, only for real, two blocks away in Harvard Square.

The play power to the women people.

Ike and Tina Turner

By Carolyn Mook

After fifteen years in professional engagement, Ike Turner is finally approaching the top of his field. He and his wife-co-star Tina, prove once more that the most dynamic R&B shows currently available. Both have worked for years as performers playing behind the Stones and other top name groups, but only in the last year has their notoriety spread to the American public.

Their Friday night performance at the Boston Arena elicited rave reviews. Having caught their performances live in L.A. and San Francisco, one must admit that the entire Boston production was nearing perfection. Their lack of coordination on the part of the management. The sound man was working on the top of his form; the lights were doing their job; and the resulting echo made boom hard to pick out the sensitivity that their show possess; still, the performance was worth the rather expensive tickets.

Hopefully, "Ike and Tina Turner Revue" will return to the Boston Arena soon. In a press conference following the concert, both made it evident that they hadn't enjoyed their Boston show, and were disappointed in the group at the Arena. There are indefinite plans for a TV special, and several "underground" movies with segments containing parts of the Revue. WBCN is already playing tracks from their next album, which will be released in a couple of weeks.

But Ike and Tina will be back in this area soon. They're into a thing that is extremely hard to do well, and in a tough field they're at the top. If you don't take it over, it's worth the effort.

Lovers and Other Strangers

By Emanuel Goldman

Lovers and Other Strangers does attempt to survey the mating habits of Homo sapiens. Several pairs of people at various stages are exhibited: a young couple entering courtship, another young couple getting married, slightly older couples fighting, or on the verge of divorce, middle-aged adultery, and old-aged habitation. By spreading itself too thin, the film, as might be expected, fails to penetrate human behavior with any depth.

One constantly senses the possibility of deeper thrusts into human activity. A young man, trying to explain to his father why he wants to get divorced, complains that he and his wife are strangers. "We're all strangers, but you become deeper strangers," father replies. "There must be some to it that I don't see," the boy asks. "There is no more," father answers. At another point, the fellow says, "We're not happy together." His parents reply, "Who's supposed to be happy? Don't look for happiness -- you'll only be miserable.

Working against the film's potential are several frankly banal and repetitious routines; they're funny at first, but they soon become a bore. In particular, the lachaeous man trying to make it with the inhibited, intellectual girl, is overdone, as are several other sequences. The film, trying too hard to be funny, in a stagy kind of way, instead of allowing the natural events and activities to stand by themselves. There is ample humor and pathos simply in the characters, without having to manipulate and contort the situations around them.

The overall implication of the film is that although our mating system seems to be a failure, there's really not much we can do about it, except to hope that the next pair will do better. The film does no more than tell us what we already know, without exploring the why of it all - something we might have hoped for from those few genuine scenes that we have.

The Things of Life

By Emanuel Goldman

There is a school of psychology that argues that in order to fully appreciate life, one must be aware of death. The Things of Life is a film dedicated to that proposition. The opening scene depicts the aftermath of an accident: a car wrapped around a bridge. Without use of elaborate props. Furthermore, the fleeting, banal and repetitious routines; they're funny at first, but they soon become a bore. In particular, the lachaeous man trying to make it with the inhibited, intellectual girl, is overdone, as are several other sequences. The film, trying too hard to be funny, in a stagy kind of way, instead of allowing the natural events and activities to stand by themselves. There is ample humor and pathos simply in the characters, without having to manipulate and contort the situations around them.

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