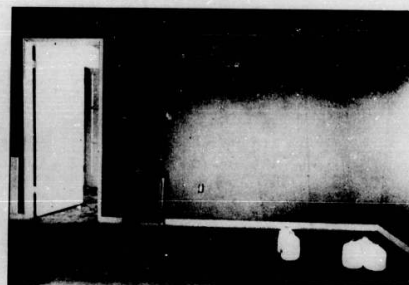


READER

VOL. 5, NO. 48 DECEMBER 9 - 15, 1978 SAN DIEGO'S WEEKLY

FIRST PRIZE A Kingdom Bought and Sold

There had been many indications of the coming of the revolution, beginning with the day the bathtub in the upstairs bathroom fell through the ceiling of the basement below. Nobody was hurt, but it was clearly an omen.



PHOTOGRAPH BY GLENN KILGUS

This is the second issue with the "My Neighborhood" writing contest entries, in this issue are printed the First Award winner, the remaining two Honorable Mention winners, and the remaining "also-ran."

STEVEN R. SORESENSEN

Steven R. Sorensen
migrant
Third Street, Encinitas
cash award \$150

On Third Street in Encinitas, just up the hill from Moonlight Beach, there's a pair of low-set, triplexes facing each other. They were built at about the same time from flip-flopped blueprints so that one is the mirror image of the other. They have two apartments upstairs and a basement apartment downstairs, and are backed by a garage can alley that serves as an overflow parking lot on Saturday night.

Somehow, over the years the two triplexes fell into the hands of separate owners, and so quite naturally accumulated different types of tenants. The triplex on the south houses a swank, gray-templed, Mercedes-Benz-driving realtor who likes to think of himself as young, rounded, and his doppelgänger son who drives a yellow van to match his bleach-blond hair and thinks of himself as a houseman; there's a nearly nondescript young couple of the kind seen on Mrs. Olson coffee ads on T.V., and there's a pale, heavy-eyed religious retiree who claims she hasn't eaten in six months (but perhaps should) as a cure for a mysterious disease that has baffled modern science. This triplex is sparsely furnished, simple and shiny, while the lawn is mowed more carefully than a cemetery, and the sidewalks are bowed and swept to a smooth marble sheen.

The other triplex, the one across the way, has a little different story to tell.

It's empty now — all tenants were evicted by the new landlord when he took over a month or so ago. And it's easy to see why. The people who lived there weren't quite as meticulous as their neighbors. The paint is peeling. The pipes rattle. The dog and cats who courted freely from one residence to the other left the graveled and shredded evidence of their presence. The rusting bodies of two or three old dead cars (it's hard to tell just how many) slouch out in the alley. And the porches and sidewalks are littered with such assorted junk as a two-legged hot-beeque grill, an empty but still odorous rabbit cage, several smashed and un-broomed surfboards, a foam sofa left and going to seed, a refrigerator door, and an ever-growing mound of multicolored beer bottles that seem to have borrowed the fecundity of the runaway rabbits.

It's just about impossible to say exactly who's responsible for all this because the occupancy seemed to change daily and sometimes doubled and tripled on the weekends. After observing and participating in the place for a year or two, I've put together the following, admittedly incomplete list.

The leader, by authority of his generosity and his enthusiasm for group activity, was the gardener. He looked like the Dutch Boy with his finger in the dike, had an incredible green thumb and a powerful thirst for homemade beer, so that half the time the garden looked like the Garden of Eden, and the other half like the Garden of Hell.

There was a wild-haired hunkie. He stomped around in paratrooper boots, carried an eight-inch hunting knife on his belt and was constantly being stopped by the local police because of his similarity to a local down-store hunkie. He was one of those guys who has to stare maybe three, four times a day not to look like one of the Beagle Boys in Donald

Duck comics. And he did it too, rather than, as he put it, "be another damn bum with a beard." He was very partial to cats, and one time when a mother was run over by a car minutes after dropping her litter, he bought sweet milk and a little toy baby, boile and nursed them himself. His leniency was not the effect of drug or drink (in fact he never drank both off — but was natural. On Saturday night he would put on a white shirt, slick back his hair, and show up at parties with a briefcase of Urethane boots under his arm like some kind of Bible salesman. He believed in Urethane, but I suspect he also used it as a tool to meet the ladies.

And the ladies? There was this girl — the perfect beauty. She had a face like a cat, green eyes, long limbs, but she never spoke a word. She laughed often enough, but it's hard to say if she was rarely seen wearing anything but a bikini, but wasn't the least bit self-conscious about her alarming good looks. They say her father was an overbearing accountant who dragged his family all over the West as he worked his scam from house to house, until the beauty made her escape to Encinitas. They say her father is looking for her still.

And there was the weekend Miss America. She was really from somewhere in L.A. and only showed up on the weekend to visit somebody or other, but she had one of those absolutely fine figures that are both a blessing and an embarrassment to a girl. She was no fool either, and I heard her say once that she would gladly trade her figure in on a few luxury items, which was interesting. Nevertheless, in a pinch, like when the really weird something or somebody else never hesitated to use the tools at hand. Beach houses are famous for their grand-looking pools, and there's a pool on them was the model. He was perhaps the most likable person of all. He had those perfect, nearly tooth and that long blond hair that those sixteen-year-olds crazy this week and girls over that age wear so great, as he freely admitted. But

(continued on page 6)



You Can't Always Have Mozart

Michele was not tied to the fence; instead, he was left on the ground. Annina was not lifted to anybody's shoulders, but merely dragged along. And instead of Desideria uniting Michele, she merely lay down on top of him, while he twirled a bit and then stopped moving; half the audience was certain he was dead.

JONATHAN SAVILLE

If Tio Capobianco, artistic director of the San Diego Opera, wanted to include a contemporary opera, or a contemporary American opera, in the current season, it would not have been hard to find one with more distinguished and more interesting music than Gian-Carlo Menotti's *The Saint of Brecker Street*. On the other hand, it would have been exceedingly hard to find one with more immediate theatrical impact, or one which, well-produced, would have met with more enthusiastic public approval.

The Saint of Brecker Street has the inevitable popular appeal of all well-crafted melodrama. It exploits a wide range of intense emotions, from social rebelliousness to mortal love to religious ecstasy; its characters are simple, bold, crude in shape, large in scale; its narrative line is absorbing, easy to follow. Dramatically paced, it provides some after scene of stunningly theatrical dramatic action—a mystical vision of the Crucifixion in which the Saint of the title receives the stigmata of the crucified Christ, a street fight in which the loser is tied to a fence by his wrists and left hanging there, a wedding reception that leads to a murder (by stabbing), a scene with a curse, a scene with a funeral service in which the veil, and the death of the heroine on stage. As an overlay to these irresistibly exciting events, the composer offers a "naturalistic" portrayal of a segment of modern life: Italian-Americans in Greenwich Village, espresso machines, the IRT, tenement houses, a street procession for San Gennaro. New York policemen—it is the hat of realism by which Menotti persuades us to take the hook of melodrama.

And as to the music, with its bit of Puccini, its bit of Mascagni, its bit of Mussorgsky, its occasional "modern" harmony or colorful effect—rankly, who pays much attention to the

pretty poor parties without tables and chairs, but neither the music of the one nor the furniture of the other provided the real center of interest.

I use this comparison not to poke fun at Menotti's musical gifts but rather to indicate a way we can relate to *The Saint of Brecker Street* without accusing it (as some people are doing) of not being worth the trouble of producing. At one time, opera was a living, popular art. People went to the opera pretty much as we go to the movies—for entertainment, for diversion, for aesthetic pleasure, and because this particular art was a familiar, everyday element in their lives. They did not expect to hear a masterpiece each time, and their expectations were not disappointed. In our advanced twentieth century, most people who care about opera at all treat it as a dead art, whose limited number of great works can be systematically resurrected every two or three seasons. Most opera-goers want to hear Mozart, Verdi, Wagner, Puccini, Strauss—and only that best. That there were once thousands of less magnificent opera-goers living a living background for the masterpiece is a thought that modern, suburban-rs. Menotti is a very old-fashioned musician who has composed under the assumption that opera is still a living art, that it is important to please audiences, that to please is often sufficient, and that it is not necessary for a composer, each time he settles down to write, to attempt to produce an *Ida*, a *Tosca*, or a *Meistersinger*. In *The Saint of Brecker Street*, Menotti has not produced a masterpiece, but he has produced a musical value of these operas, but that is scarcely a reason to scorn him. I would be absurd to scorn Paisiello or Salieri for not being Mozart, Auber or Spohr for not being Beethoven, or Albert or Pfitzner for not being Richard Strauss. These are lesser composers, but in a living musical culture there is a place for lesser composers, as there is for lesser operas. If Menotti's Saint is not a great work of art, it is a fabulously effective theatre, as the audience at the San Diego Opera production indicated by their excitement and applause.

This production was notable (continued on page 17)



Omar El Sharkawi
(Phil Baker your host)
Omar El Sharkawi



Dear Mr. Alice:

When jets swoop over downtown on their way to the airport, how close are they to the buildings? Is San Diego the only U.S. city with such an obstacle course for a landing path? Do pilots really take bets to see who can lay rubber closer to Pacific Highway?

Julie Hammond

La Mesa

According to the tower chief at the San Diego Airport, the closest the planes come to downtown buildings is 300-500 feet. Planes over Kansas City used to come that close before they moved their airport; planes coming into one of Boston's Logan Airport runways came that close to buildings, and planes coming into New York's La Guardia came almost that close. The record for rubber laid close to Pacific Highway is 42 feet five inches due to Tom Gherhart of PMA in June of last year.

Dear Matthew:

Those nice shiny apples that grocery stores sell sure look good, but isn't that because they're covered with wax? How do they get the wax on the fruit, and how do I get it off before I eat it?

Carrie Hunter

Golden Hills

Maybe you've noticed that apples aren't the only things that glow at your grocer's—tomatoes, bell peppers, and cucumbers are all sprayed with wax and silver—develop a rash. But dermatologists say there are no reported cases of food-borne rashes, except in the form of hives.

Besides people for centuries have worn religious medals made of pewter (of course most of them are dead now).

Dear Matthew:

Recently I was returning to San Diego via Highway 95 and was forced to turn my head back on for a moment or two. I was sure that it was bright daylight. Why was that? Are there any other places like this in San Diego County?

San Diego

This isn't going to be a light reading matter. First of all, I have to assume you're referring to the 10-mile stretch starting just south of San Diego and ending just a few miles north of Temecula. For your enlightenment, that is a stretch of road that was set up as a test to see if headlights on during the day noticeably decreased the accidents on a dangerous highway. That particular stretch of 10 miles was chosen because the three lanes allow passing in both directions on the middle lane and there have been a history of many accidents there. Unfortunately, no accurate statistics comparisons have been made, as the new became the 35 per hour speed limit went into effect shortly after the same as the 55 per hour speed limit. And CA 417/PA 55 people seem to think they'll keep the "test" in effect until US 95 gets its expected expansion.

Get a question you want answered? Get it straight from the hip. Write Matthew Alice, c/o the Reader, P.O. Box 80808, San Diego, CA 92188.

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Ah, you can see it was a kingdom. It wasn't a neighborhood, but a kingdom. There was a generous king, a handsome prince, a jack, a jester, a court of games and fun-loving subjects, plenty of food and drink.

(continued from page 1)

what endeared him to me was his generosity. The top half was perpetually full of beer, while the bottom vegetable bin was a dark and mysterious soup of indolent moods and forgotten fruits steaming in their own six-month juices. That's style.

There was also another regular — a cheerful little fellow who came around with energetic ideas for fun and play. He was said to have been the landlady, but this seemed preposterous because he was much too young and much too generous. On the other hand, the landlady gave December rent-free as a Christmas present and this certainly fits his description. At any rate, he was fond of volleyball, and although he was very short, he could jump his height. He always seemed like some kind of ocean elf who might live in the euphoric woods.

And there was the jealous lover in the sports car. She was more like some kind of ghost that came haunting. Nobody could remember exactly who she was, perhaps she came with the apartment, but the story is that she was joined by somebody around here, and she still cruises the alley parking lot periodically just to check it out, and maybe find out who's seeing whom. It was really a bad habit, and everybody sort of felt sorry for her.

Of course there were many more. Now, across from the alley in back, there was a vacant lot which they had access to. True, it wasn't access by ownership, but access by occupancy. Here they had a communal garden, a volleyball court, and a howl-in-the-jail garden was governed without law, anybody could work in it, and anybody could cut from it — in the perhaps idealistic hope that it would work out in

the end. They were particularly fond of tomatoes, lettuce, corn, white radishes, and watermelon, but somewhat less fond of the bean, the shovels and the rake, so that the combined rows and tangled vines produced something less than they could have, if better care for.

The landlady pit was remarkable in that it even existed, because nobody really had the \$20 a good set of shoes cost. What happened was that the gardener came by a little extra money by way of an old debt, and was faced with the problem of relieving himself of its weight. He could take care of the gas bill and the phone bill, and maybe even buy a few groceries, and get ahead of the game, but the danger in that is that you just might take the game seriously, so he blew it on the houseplants. I'm sure there's a similar story behind the volleyball set, but I can't remember what it is. At any rate, they were enjoying the way simple things should be enjoyed with laughter and beer and barking dogs.

But surfing was the only sport that was ever really taken seriously. At the sports-Swami's Boneyard, 17th Street, became within walking distance, and the matters of well size, swell direction, surface conditions, and bottom qualities were discussed with such intensity whenever two or more people met. Early morning surf sessions were eagerly

planned with visions of 17th Street cradling at sunrise with only three or at most four guys in the water, but was generally understood that if you couldn't make it at sunrise, then ten or eleven o'clock would do. Nothing should be taken that seriously.

"Ah, you can see it was a kingdom. It wasn't a neighborhood, but a kingdom. There was a generous king, a handsome prince, a jack, a jester, a court of games and fun-loving subjects, plenty of food and drink. There was sitting in the garden at sunset discussing points of philosophy. There were nights of theater at La Pelona just around the corner, and walking home in the dark fog while moonlight-bellflowers croaked in the creek. There were Saturdays of insane drunkenness and debauchery, and Sunday mornings of sweetness waking up to the sound of waves breaking on the beach. There were even gloomy mid-winter days in the damp basement dungeon with nothing but the conversation of friends and the memory of better days to get you by. As for money, they were all peasants. The landlady worked part-time at a surfboard blank factory. The perfect beauty was a waitress at the local coffee shop, as every jester in town knew. The gardener was a gardener. The under was between jobs. Miss America worked in L.A. Money seems to have been looked on with the same attitude as the garden.

It all worked out in the end. And in the end there are few honorable positions than poverty.

But even kingdoms are bought and sold. They're called Real Estate. Of course it wasn't really any surprise. The peasants always knew before anyone else when a revolution is in the air. There had been many indications, beginning with the day the bathtub in the upstairs bathroom fell through the ceiling of the basement below. Nobody was hurt, but it was clearly an omen. Shortly after that fungus began growing on the basement walls, and the plumbing began spitting up clumps of sand, hair and grease, and everyone knew the symptoms were terminal.

After the deal was made, the new landlady showed up, announcing the changes to be made. It was going to be nothing short of a complete remodeling job — new plumbing, plaster, paint, with the bottom line being that rent would double. The peasants were allowed to remain the first month of the new reign but before long all the pounding and hammering and re-roofing and chipping up the heating ducts got to be too depressing. And nobody wanted it to suffer a slow death.

The gardener had been making arrangements to get a job in the woods up north for months, and when it came through he just packed his bags and split. The landlady, he was on the side before. He said or threw away everything he didn't need, and moved into a closet at the factory where he works. The miller has plenty of teenage girls to take care of him. Miss America was swallowed up by L.A. and never heard from again. The peasant lover still cruises the alley as if nothing had changed. And the beauty, excuse me, she says my attitude is ready.



PHOTOGRAPH BY LEE ANN WILSON

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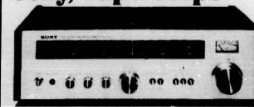
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Local Events

Special Events

Contributions to **READER EVENTS** must be received by the Friday preceding the Thursday date in order to be considered for publication. Send information and photos to **READER EVENTS**, Editor, P.O. Box 999, San Diego, CA 92108.

LUCKY FEST - A special Christmas celebration. Traditional Scandinavian folk music. Saturday, December 11, 7 p.m. 2519 San Diego Avenue. Old Town. 390-9100.

MISSION BAY CHRISTMAS BOAT PARADE - 50 illuminated and decorated boats. 5 p.m. to 9 p.m. through Mission Bay and beginning from Divisadero Beach. Sunday, December 12, 8:30 p.m. 276-2880.

VISTA CHRISTMAS PARADE - From Vista Way. Saturday, December 11, 10 a.m. 258-1222.

PARANOID INFORMATION DAY - Anti-establishment and anti-nuclear information and films. Sunday, December 12, 10 a.m. to 1 p.m. Community Center. 459-4880.

A VICTORIAN CHRISTMAS - A historical recreation of an 1850 Victorian Christmas. Antiques, dolls, quilts and Christmas decorations. Through December 31. La Jolla Museum. 945-1 Street. 528-2111.

BALBOA PARK TREE WALK - Dr. Reed Rosen, Curator of Botany, will lead a guided tour of the trees and shrubs in the park, giving uses and characteristics. Saturday, December 11, 8 a.m. to 11 a.m. From the San Diego Natural History Museum. 528-5801 or 528-5802.

"LAS POSADAS" - A re-enactment of the search for Joseph and Mary lodging in Bethlehem. Wednesday, December 15, 7 p.m. beginning with Christmas Eve at the Mission Street Suburbans. Last night time. City Center. 582-5801.

SAN DIEGO ALTAIR EXHIBIT - A display of books published by local authors during 1976. Through January 1. San Diego Public Library. 545 E. Street. 238-3850.

Sport

WORLD HOCKEY ASSOCIATION (San Diego Mariners vs. Edmonton Oilers). December 10, 7 p.m. San Diego Sports Arena. 234-1172.

AZTEC BASKETBALL - San Diego State vs. University of Nevada. Las Vegas. Saturday, December 11, 8 p.m. San Diego Sports Arena. 286-2866.

PACIFIC SOUTHWEST HOCKEY LEAGUE - San Diego Sharks vs. Los Angeles Blades. Saturday, December 12, 7 p.m. San Diego Sports Arena. 234-1172.

Music

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Lectures

THE STATE OF THE WORLD (NOON) - Donald W. Brown, editor of the San Diego Union, will discuss the state of the world. Friday, December 10, noon to 1 p.m. Central Federal Theatre. 234-1172.

THE CALIFORNIA CONDOR - a book presentation by John Borenstein of the San Diego Audubon Society. Thursday, December 9, 7:30 p.m. San Diego Natural History Museum. Balboa Park. 281-2111.

WOMEN AS A PERFORMING ART - a reading by California women poets. Wednesday, December 8, 7:30 p.m. San Diego Public Library. 545 E. Street. 238-3850.

"FEMINISM AND SOCIALISM" - Jessica Sam, former co-president of the Women's National Abortion Action Coalition, will speak. Friday, December 10, 8 p.m. 1033 10th Street.

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Dance

INTERNATIONAL FOLK DANCE - a performance by Margot Zepher and Lita Lurie. Friday, December 10, 7 p.m. Fulton Creative Dance Center. 233 Birmingham. 238-1172.

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HONORABLE MENTION



SAN DIEGO OVERVIEW

But if you are a san diegan you come back to where resistance is least: home: the ocean: san diego. people have left this place and stayed away for years, to viet nam, to canada, to reno, to upstate hospitals. but they do inevitably return.

JEFF WEINSTEIN

san diego, lyrics: mr. history looks down at the city

Jeff Weinstein
graduate student
Zanusher Court, Mission Beach
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i don't want you to think san diego sounds funny. i don't understand why the most powerful feeling this city evokes, at sunset, a sort of Grand Calm, never appears in any of my descriptions. let me try to capture it, with indeterminate vistas of lines, all flat perpendicular covered

with soft shimmering air and a patina of indistinct sounds, the center city line quies. la jolla draws the jewels of attention to its exotic plants and stores. san diego is only as palpable as the curved light which runs from it, at night it dies, slowly. i want to qualify, but if i do it will turn trivial or sarcastic, the heroines of a warring place at the end of the desert must be accounted. it isn't the style, the

taste, the accoutrements of trying to be happy in a city that must be described, but rather the fact that anything exists here at all, and the form that assertion takes. imposition on the land has settled, the dust has settled. it is superbly still. we breathe heavy musty breath. i don't even want to touch you, pale violet is the primary color, ice blue on its border, something is hot.

somewhere but not necessary now, and the sun will be hot enough in the morning. san diego lyrics: marcia kaw's looks across the city

DECEMBER 9-15, 1976



outside and that's why there are no windows. internal space must be created. the san diego wall lobby is stronger than the glass lobby. what can i say? the worst airport i've ever seen all men and dolls—slum of slums, mile of cars, rotten this rotten that the wind blows everything that doesn't have the sense to tie itself down into this dead-end sinkhole. the body gets up when the air dies down, puts white vinyl around its middle and on its end, and pretends it was just born. evil in the first exhibited trait, greed the second, innocence the third. sound like popes don't they, and don't call me a cynic, my vision is accurate. give me a street to describe and i'll do a thorough job. the people, what they eat when they go how much garbage they toss out, i would talk to them. i could move in, live there, write a thesis in anthropology, the melting pot or how the scum rises, and then fail to get a job and sort of never leave. then, when i'm about to die, from skin cancer, you would get the objective description of your life: sad diegan. i never came. i never left. i could do all this, but i chose to build my house

here overcoming the sadness with work. one direction all i know is, if i cannot find a way to live and work and love here, then i cannot hope to do so anywhere else. i know that sounds like it shouldn't be true, why not fly away you say, set up shop in another state at another time—but it is what i believe. if i can't live here, i can't live anywhere else. i'm not sure i believe that because i live here, or live here because i believe it. NO ONE IN SAN DIEGO CAN, WITH WHOLE HEART AND SHE LIVES HERE. don't take any of the clichés of tourism reasons: the sun the sea the year-round fruit. none of it applies, look into their eyes, they squint up, mouths get that achy grin and you know that whatever they say mortality is on their mind. i have never seen such unacknowledged fear in people, you may think i'm generalizing past accuracy, sloping across casual and monotone hedges, but if a city has a denominator more common than its borders, if there is an essence of san diego, it is the fear in the eyes of all the people who live here.

so is the label 'san diegan' a metaphor? can you meet a 'san diegan' living in lajolla? wyoming? i don't think so. you see new Yorkers all over the country, that's something else, they have aggression, food, arrogance is common—comes from fighting the same enemy and not caring all the time of their win. but if you are a san diegan you always come back to where resistance is least: home: the ocean: san diego. people have left this place and stayed away for years, to viet nam, to canada, to reno, to upstate hospitals. but they do inevitably return. i'm not sure of this, but i think there is something honest in this admission that things aren't better for them anywhere else. that is probably true anywhere, at least the idea that lives aren't lived better by leaving. if you get what i mean, any anxiety begins at home: san diegan, and look at us my god—are we lucky in this intent of ours, if we find out what moves us, maybe we will spread. by 'moves' i mean what moves our inner life, our perception and action, and by 'spread' i mean we'll spit fear and use our happy muscles as my friend laura calls them. because i won't or can't leave this city, i have to move within it, or just glare over and die.

i don't mean to change the subject but did you know that there are more women than men here? or 'we' ending? i read somewhere that the number of males born increases after war and famine, that my dear, is as good an argument for peace and plenty as i've ever heard. if you need an argument and look at this scene, a moldy orange, garbans in the sunlight, i'll wait until these sort of Men die out, but how can we keep them from being here?

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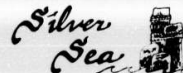
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THE BIG ORANGE

OUT AND ABOUT THIS WEEK IN LOS ANGELES

SARAH MAULTSBY

Price of Folly, The Immortal Story, and When Some Flowers Bloom, at the Orpheum Theatre, 8810 S. Sunset Boulevard, Los Angeles, 217-452-4900.

The Orpheum Theatre is the latest in what seems to be the almost weekly conversion of porno movie houses to legitimate stage in Los Angeles. Located in what is known as the Strip area of Sunset Boulevard, the Orpheum launched its repertory show in spite of unfinished capacity work and little advance publicity.

Paul Cerny and Helma Weitzman-Cerny, both natives from Czechoslovakia, are co-founders and producers of this 90-seat, Equity-waiver theatre. The plays they are planning for their first season are

international in scope and ambitious in attention. They include Nicola Gogol's *Giving Married*, Fernando Arrabal's *The Architect and the Emperor of Assyria*, a rock-musical version of *Salome* by Oscar Wilde, and a double bill of Feydeau's *I Don't Love a Frenchman* and *Lachis Franchis*.

Currently, there are three offerings in the repertory. *The Immortal Story*, adapted for the stage by Helma Weitzman-Cerny and first presented in Prague in 1970, is taken from the original story of the same name by Jack Thoreau. Mr. Cerny submitted *The Immortal Story*, "A Quartet for Four Lonely Voices." It is directed by Paul Cerny and staged in a presentational, reader's theatre style.

Price of Folly is a one-man show in the Orpheum Theatre repertory. Antonio Hodge is a clown in the tradition of European artists who create a persona and explore that character's world. Mr. Hodge—also Czechoslovakian and formerly with the Czech State Theatre for Children—explores the world of his character, August, in *Price of Folly*, proceeding, in seven scenes, to show us the events of a day in this clown's life. August is an invincible romantic, perennial optimist, the "little guy" who always gets taken advantage of, and who finds quiet among the flowers and petals of the merlot.

August also makes an appearance in Mr. Hodge's Saturday afternoon show for children at the Orpheum Theatre, called

For Whom Some Flowers Bloom. During the first part of this show Mr. Hodge encourages the audience to explore his world—to use his masks, play games, dance, chase light beams, capture sound, and to experience pleasure and delight in this process in the second part of the program. Mr. Hodge performs for an audience which, due to their recent participation, has a better awareness of an artist's creative process.

The Orpheum Theatre is in the process of developing a mailing list, which seems to me to be a particularly good way for persons in San Diego who think they might be interested in this theatre's programs to stay informed of the changes in their schedule.

The Belle of Amherst, at the Huntington Hartford Theatre, 1615 North Vine Street, Hollywood, 90028, (213) 462-4666, through December 16.

The Belle of Amherst is a new play by William Luce based on the life of Emily Dickinson, and it simply doesn't need to be missed. This is a one-person show, and Julie Harris adds eminence to the art of acting. The makes someone "seem normal" or her recreation of Miss Dickinson and her world. "Fools are my life," Emily Dickinson wrote, and we see her choose those words so carefully as she nurtured the explosive force which transformed them into poetry. It is the illumination of that life and that poetry which is the remarkable achievement of *The Belle of Amherst*.

From the moment Julie Harris steps on stage, eyes averted, holding a plate of sliced "black cake," her which she proceeds to give the recipe, we as audience are drawn into the intimate daily details of the life of one of America's foremost poets. We are introduced to Emily's family to those who live in her father's household at Amherst, Massachusetts—and to those friends with whom she corresponded and whom she occasionally saw. Certainly all the world did not pass through Amherst. Miss, in the late 19th century. It took the man Emily had chosen as her "poet," Thomas Wentworth Higginson, editor of the *Atlantic Monthly*, eight years to get there from Boston. And when he came, it was to suggest that Miss Dickinson's rhymes were irregular, her meter spasmodic.

We see the circle of her world grow smaller, more concentrated, intense. She looks for, and finds, self-knowledge, a sense of joy, ecstasy of being, within. We also see—and suffer—her sense of loss in death. "Thou'rt death," she calls it, crying out, "... in their more, dear friends! More than Love and Death? Tell me its name!"

The Belle of Amherst will be in Los Angeles through December 19. It is playing in what I consider to be Los Angeles' finest house for legitimate theatre, the Huntington Hartford, located at 1615 North Vine Street in Hollywood, between Sunset and Hollywood Boulevard.

Current Attractions

Persons planning to attend performances in L.A. are urged to confirm ticket and program information provided in this column.

The House of Bernarda Alba, by Federico Garcia Lorca, Nov. 24-Dec. 12 at Inner City Cultural Center, New Hampshire at Pico, L.A. 90006. All performances in English except Dec. 3 and 12, which will be in Spanish with the same cast. Information and reservations: (213) 97-8229.

New York City Opera at the Dorothy Chandler Pavilion at the Music Center, 1015 N. Grand Ave., L.A. 90012. Through December 12. Info: (213) 972-7211.

The L.A. Mirror Company, Albert Camus, Michel Youssef, Elyse, Tina Lerner, Katie McCann, and James McLaughlin. Music and lyrics, Randy Kerner. Sound effects and percussion, Michael Haves.

The World of Franklin and Jefferson, L.A. County Museum of Art, 9001 Wilshire Boulevard, through January 2.

Offending the Audience by Peter Handke, at Scorpio Rising Theatre, 424 N. L.A. 90012. Reservations and information: (213) 965-1965.

Arsenic and Nicotine at the Company Theatre, 1651 N. L.A. 90013. Ticket information: (213) 274-5153.

Shogun, "The Enchanted," at 274 Santa Hollywood, 179 North Van Ness, Los Angeles, 90028 (213) 465-6111. A band of terror-actors bring the theatre in a recreation of the recent Enchanted and rescue. Musicians at Gallery, Randall Park, 4044 Hollywood Blvd., Hollywood, 90028. A "Majesty Mystery Tour," fantasy wants to be seen in vivid words. Tuesday through Sunday, 12:30 to 1:00. Friday evenings 12:00. Closed Christmas and New Year's. Through January 2.

The Belle of Amherst, at the Huntington Hartford Theatre, 1615 North Vine Street in Hollywood, between Sunset and Hollywood Boulevard.

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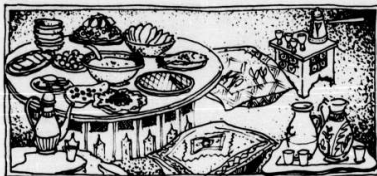
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One of my trustworthy restaurant scouts, a bio-chemist, seems to detect Middle-Eastern places as if the aromas came to him via a gene in one of his test tubes. Although India is somewhat off his beat, he did recommend East of India and I hastened there because San Diego has long tended an Indian restaurant.

The site of East of India is the

same as a now defunct "fun restaurant" (called Bubba at the Beach) which used to sport Harpo Marx-type horns on the walls as well as platters made from baklava and tins of tins. Only one such platter remains and the horns have been removed. The seating arrangement stayed intact, hence you may dine on the floor or at tables. Our party chose the latter.

Indian food depends upon its spices, particularly cumin, cardamom, turmeric, fresh ginger root, black mustard seeds and dried hot chilis. In India, fields of red chilis drying in the sun are a common sight and markets dazzle with the gorgeous colors of fresh spices. Although the seeds of the chilis are the hottest part of them, they are employed

in a more delicate way than in the West. Ground spices called masala are used in a variety of ways. Some are used to season the food, some are used to season the food, some are used to season the food.

For the adventurous, there's an eggplant-okra dish, vindaloo, that will take the top of your head off. This consists of some peanuts, and commercial lavender colored chips with a shrimp flavor. This appetizer could readily be eliminated because of its lack of authenticity. Alas, it's akin to eating commercial corn chips and peanuts. Chapatis, a fried tortilla-like bread made from wheat, comes with it, along with some marinated cold vegetables or chutney.

No Indian meal would be complete without Dal, spelled Dhal at East of India. It's a pure, usually of lentils or black beans or red kidney beans. The Dhal tasted like yellow split peas to which spices had been added, and it's eaten with the chapatis.

Mulgatawari soup arrives next, a spiced chicken-based soup which the English theoretically invented during British rule. The soup is good though not distinguished.

As for the main dishes, I sampled four: curried chicken, chicken rump (33.95) sauce (marinated), skewered beef (\$4.85) and murtabha (curried lamb in pastry, \$1.95). I must confess that the curried chicken, which appears to have been cooked in coconut milk, was like few curries I had experienced.

This doesn't mean that I had only novel I do not recommend the chicken rump, deep fried pieces of chicken, as it becomes boring to the palate. My two favorites were the sausage, or beef kebabs, and the murtabha which has no precedent in Indian cooking. Ground spiced lamb is baked in pastry dough and this proved the most interesting discovery of the evening. All dishes come with rice and the favorite vegetable of Middle Eastern as well as Malaysian restaurants, string beans.

DECEMBER 9, 1976

SAVILLE

(continued from page 4)

for a number of outstanding singers. All the leading roles, in fact, were well sung, and in several cases the performances were brilliant. Lorna Heywood, as the sickly mystic, made the most of this role's dramatic potential, creating through both her voice and her acting a moving sense of purity, suffering, and love. Her brother Michele was sung with force and poignance by tenor Enrico Di Grumpe. Equally impressive was mezzo Beverly Wolff whose immense voice and dramatic intensity fitted her exceptionally well for the role of Desideria, Michele's girlfriend and

With an opera whose virtues are mainly dramatic rather than musical, the function of the stage director assumes unusual importance. If *The Saint of Bleeker Street* is to be done at all, it ought to have a maximum of visual realism, dynamic stage movement, and stark theatrical effectiveness. I regret to report that Mr. Capobianco's direction was never more than mediocre. Where the staging implied by the libretto was simple and obvious, he did just what was expected, but where complicated effects were required, his imagination as often as not failed to react to the occasion. Some of the opera's most exciting moments were badly weakened by poor directorial decisions. The end of Act One suffered most acutely. The heroine and her brother sing an impassioned duet, which is

hand, with its frighteningly vulgar music, was confined to the orchestra pit, thus eliminating a beautifully conceived stage effect, and also creating confusion as to the meaning of the band music. The fight between Michele and the bunch of young men who have it in for him was laughably unreal, as well as tediously repetitious in all its movements. "Michele is overpowered, and led to the fence by his wrists," instructs the libretto. "He is left hanging there facing the audience. The young men then take hold of Anna, lift her to their shoulders and carry her outside, into the procession." Every element here bears with it the mark of brilliant stage visualization, and Mr. Capobianco ignored every one. Michele was not tied to the fence, instead, he was left on the ground, rolling around excessively and clutching his belly. Anna was not lifted to anybody's shoulders, but merely dragged along. And instead of Desideria uniting Michele, who (according to Menotti's conception of the scene) "breaks into loud sobbing," she merely lay down on top of him, while he twitched a bit and then stopped moving, had the audience was certain he was dead.

Mr. Capobianco was at his worst in his coaching of the chorus, which plays a large role in the action. Opera choruses are notoriously bad actors, and the chorus of the San Diego Opera is surely one of the worst in this city. But in an opera like *The Saint of Bleeker Street* it is imperative that the chorus act naturally, and that their gestures be realistically motivated. Yet in the very first scene they were already making those grandiose, artificial and unconvincing gestures that they habitually use in Romantic operas. There was a preposterously repetitive fight between two women, a meaning-

(continued on page 27)

The San Diego production of *The Saint of Bleeker Street* was strong just where Menotti is weakest, and weak just where Menotti is strongest.

interrupted by the street procession in honor of the area's favorite saint. The libretto tells us that the moment of interruption is to be signaled by a sudden lighting up of all the facial arches above the street—so speaks the theatrical genius of Gian-Carlo Menotti. But Mr. Capobianco and his set designer Beth Salzer decided to do without the arches, and therefore the strikingly effective device of lighting was lost as well. The procession that crosses the stage was drab; the singing chorus, with its powerful masked climaxes, was barely audible; the intrusion of a brass

drum, the victim of his dagger. In all three singers, impeccable vocal production was joined to fine musicality and an unusual ability to act with the voice, all three were particularly remarkable for the clarity of their diction, a phenomenon not often encountered in the San Diego Opera's English-language performances. A lovely innocent lyric soprano, a light sweet temperamental tenor, a belty sexy full-throated mezzo—the Opera has rarely gotten together as uniformly excellent a cast. Now if only they had been singing *Carmina*...

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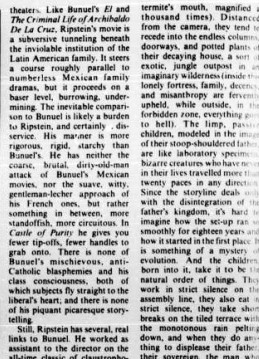
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Sequoia



The children are optimistically called "Utopia," "Future," and "Will Power;" the family business is the manufacture of homemade rat poison.

Castle of Pain takes its title from an Octavio Paz essay on Marcel Duchamp, and takes its basic situation from an actual case of a man who, for eighteen years, kept his acquiescent wife in three closets. The film shows his house to insulate them from worldly corruption. What the director, Arturo Ripstein, and

his collaborator on the script, Luis Pacheco, knew of the real case was hardly more than that, the bare fact, the highly contentious germ of the story. So, in all its salient details (the children are optimistically called "Utopia," "Future," and "Will Power"; the family business is a furniture store; the father is in prison, on a pantry assembly line staffed by the children; etc.), the script is the product of

[illegible]

Still, Ripstein has several real lines to deliver. He worked as assistant to the director on the all-time classic of claustrophobia, *The Exterminating Angel*, and he has a good sense of discard that fact when faced with Ripstein's walled-in, restless, oppressive mood. Also, his lead actor here, Claudio Brook, is a real actor. He has a sense of humor and a sense of style. And a few of his essential stylistic plays, as well as his surrealist beliefs, echo Bunuel. He is not a man of more than occasional affinities, or they might be lessons learned, but he is a man who can break on the tiled terrace with the monotonous rain pelting down. He can tell his wife that he is going to do something to displease their father, their sovereign, the man who holds all the keys, they are connected by a chain of prison cells in the basement and are locked in with nothing but a wall of water. Ripstein's obsession with the plight of scientific, conscious, and unscientific, unscientific. Their joyless routines are scrutinized like the daily business in an art farm. He is a man who can break on the glass plate. What separates them from humanity—what constitutes

1. The entomologist's eye. His characters, specially chosen for their tantalizing array of obnoxious, fetid, parasitic species, are looked upon as a toxic species, and unquestionably as a lower order. They are literally diminished in the image (except for one hideous, microscopic close-up of painted lips, which is like a

Drum King, has demonstrated a taste for incarceration melodramas—has handled the subject of prison life and the pervasiveness (here) of the Mafia with an understated, understoring with jostling clonks, low-angle shots, high-contrast lighting, and Hermann-Essex musical score. He would strive for a peak-and-valley effect, but the viewer could do without the car chase that is the cardroom of a pro. The film's last 15 minutes would conjure up an image of the director as an author, but he has not in his head every thirty seconds, and he has not in his forehead, and who maintains a general attitude of "So. With a little more of the same sort of a place, poker-faced observer who sits and watches the world go by, and who folded politely in his lap. The new shiny coat of the lunatic father, are fired down, smoothed out, and then the father, after, always. Ripstein's dad

to such as attached a warning label to the drug. The drug caused grimacing exercises and the patient was told to stop the size of a dinner plate, the daily losses with recitals of traumatic experiences (Chesterton and others), he refuses to pursue the story only to level the oncer. The vagaries of the father's extravagance and his losses and lost, fatherly protectiveness and homelike father are not exposed as reality in the narrative. Chronicled one at a time in the narrative, the father's narrative, they offer a texture of contradictions, bewilderment, and confusion. In the end, Rispston has a dreamer's unquestioning acceptance of the father's narrative. He is not interested in the causes of the father's behavior or the outward manifestations of it, and he is not interested in the mechanics of perception as in the treacherous topography of it, and of all things, he is not interested in prediction for surfaces. And

ing). And this leaves the movie
s open, unsettled, and imbues it
with a quality of bottomless
fascination. D

SAVILLE

lessly static declamation of the words "Let me touch her" ("The neighbors crowd around the woman, trying hysterically to touch her," reads the libretto; but Mr. Capobianco just had them marking time in place, with their arms outstretched as though pointing at a distant giraffe), and a dreadful bungling of the moment when the heroine's bleeding stigmata are revealed (these are graphic memories).

material gives it a strong feeling

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was strongest just where Menotti was weakest (thanks to the fine singers and the energetic conducting of Teatro Alcantara), and weak just where Menotti is strongest (in the staging). It was not, in my opinion, a mistake to do this opera in San Diego. But it is a pity that the production was flawed in those matters that might have done *much* to convince us that we were experiencing an exceptionally well-wrought piece of musical theatre.

Readers who would like to hear a more detailed discussion of *The Sign of the Cross* at Bleecker Street, with recorded examples of music you may wish to listen to on radio program "Classical Conversations," this coming Sunday

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match. In 1975, Arthur Ashe claimed the World Championship of Tennis by defeating Bjorn Borg. And in May, 1976, Borg defeated Guillermo Vilas for the WCT crown.

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MISSION HILLS

Many of San Diego's older areas such as Golden Hills have turned their large homes into multi-family dwellings, but Mission Hills residents have viciously resisted re-zoning.

TOM STOUT

Tom Stout
school teacher
Alameda Place, Mission Hills

It is estimated that 300,000 San Diegans have never heard of Mission Hills. Are her residents trying to keep it a secret, or is Mission Hills a community which is anachronistically locked into a time warp of the 1920s—invincible from Mira Mesa? A drive down Sunset Boulevard would look, except for large trees and newer automobiles, almost exactly as it did in 1920. But Mission Hills has really never developed its

own separate identity. It melds into Old Town on the West and into Hillcrest on the East. It has no secondary schools nor major shopping centers. In fact the boundaries are rather deatable. Mission Valley forms a natural boundary to the North, with Dove Street or maybe First Avenue on the East, and Prentiss Park to the West. Some draw the southern boundary at Washington Street, calling the area to the south, which wanders distally around canyons, South Mission Hills.

Mission Hills has its roots in turn-of-the-century San Diego. It began when sea captain Henry Johnson purchased sixty-five acres of Pueblo Lot #1121, a good part of the present area, for \$16.25 in 1869. But it wasn't until 1887 when the first home was built, at 2036 Oriaba Street. (This home is still very much in

use, in fact, it is still one of the showplaces of the area.) In 1908 the original Mission Hills subdivision #22 was filed by merchant George Marston and others, and by the 1920s Mission Hills was a nature community which looks today much as it did then.

The residents of Mission Hills have one thing in common: once they have moved in they don't leave. Sporting goods executive Chip Goodwin and his sister Judy Biehl (wife of zoo-man Charlie Biehl) grew up on Trux Street. Their father, the late Ewart Goodwin, spent his life in Mission Hills. His father, Percy M. Goodwin, was one of the first developers of the area. Chip and Judy still live in Mission Hills with their growing families, who will more than likely continue the tradition.

Many of San Diego's older

areas, such as Golden Hills, have turned their large homes into multi-family dwellings, but Mission Hills residents have viciously resisted re-zoning. The one notable exception is Green Manor, a thirteenth-story retirement home sponsored by the Methodist church.

"It's like living in a small Midwestern town," said Fred Ellis, past owner-publisher of the now-defunct weekly local paper, the Star-News. "Aside from the little freeway up Washington Street, Mission Hills hasn't changed a whole lot." Mr. Ellis represents a large part of the Mission Hills community—the retired. Once they move in, they don't leave.

Much of the community life revolves around the schools and churches. There is a real ecological spirit between the three churches grouped together along Ft. Stockton Drive. In December

St. Vincent's (Catholic), Mission Hills First Congregational, and Mission Hills United Methodist are co-sponsoring the Mission Hills Community Arts Festival. The rebuilding of Grant school involved many parents and residents in a controversy over design. The solution was a loft school retaining the old conservative faculty, many of whom have taught at Grant for over twenty years. The faculty wasn't too happy but the committee members had worked together to resolve their differences.

The main business district of Mission Hills centers around the corner of Washington and Goldfinch Streets. The two-story Funcheon Building there, which runs from Goldfinch to Falcon along Washington, housed the Ace Drug Company whose month-to-month credit-



ors would include a good portion of who's who (or who was who) in San Diego. Founded in 1925, Ace has a sign which announces: "Sodas, Cigars, Cosmetics, and Rubber Goods." The soda fountain is gone now but the store still delivers prescriptions all over the area. In the middle of the block is an old-time hardware store, which is so full of merchandise that it is difficult to walk in. It advertises "sevens repaired." Board's on the corner of Falcon, one of the two local pubs, boasts a clientele which is loyal and local.

Back around on Goldfinch, Rex and Charlene Brinn's Brass Town has purveyed fireplace equipment for the past 25 years. Down the street, Armando Navarro repairs shoes in a dining-room-sized shop. Senior Navarro's business card reads "across from Piggly Wiggly" but

Piggly Wiggly hasn't been across the street since around 1950. That location is now occupied by K-Mar Market, where Ronnie Keifer operates a meat department complete with sawdust. Brewer's Variety Store, founded in 1940, is the classic old five-and-dime. The present owner, Richard Brewer, has operated the store for the past fifteen years but is looking for a new location. "Business hasn't been too good for the past few years. It was great in the Sixties until Food Basket moved into the area. They ought to call it General Basket. They sell most of the stuff I do, and for less. Then the landlord doubled my rent." Brewer doesn't know yet where he is moving but many people see his leaving as a portent of more "General Basket" which would surely hurt the flavor of Mission Hills.

But all the businesses in Mission Hills are not old. And all the new businesses are not franchises and chains. The Perfect Pan, which opened last year, sells kitchen equipment and condiments to the city's gourmets. Asked why he located in Mission Hills, owner George Munson said that he had lived in the area and knew lots of people who were interested in gourmet cooking. He also said that the rent was much cheaper than in La Jolla. But one of his main motivations was the nearness of Ron Kiefer's meat department across the street and the Sausage King around the corner, both of which draw customers from all over the county.

Many of these Mission Hills businesses are family affairs. Fagan, the little Italian restaurant at Washington and Eagle, is owned and operated by Vittorio

Romano and his wife. The wares there are not old. And all the new businesses are not franchises and chains. The Perfect Pan, which opened last year, sells kitchen equipment and condiments to the city's gourmets. Asked why he located in Mission Hills, owner George Munson said that he had lived in the area and knew lots of people who were interested in gourmet cooking. He also said that the rent was much cheaper than in La Jolla. But one of his main motivations was the nearness of Ron Kiefer's meat department across the street and the Sausage King around the corner, both of which draw customers from all over the county.

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ELAINE LUDLOW

MIDDLETOWN

One day, one of the old ladies appeared in my backyard. She said she needed to sit for a while, so she did. My small daughter was enchanted and promptly got her a pillow — hoping for another visit, which never happened.

ELAINE LUDLOW

Elaine Ludlow
writes
San Jose, Middletown

I live in the heart of San Diego in a place where there are some crazies, many elderly, the gay, the Italian, the artistic, and the thoughtful. Middletown. We are all quietly there, above the

airport, a neighborhood mixed in every way. Middletown is the quiet residential area between Laurel and Washington, with no churches, no parks, and few schools; we are not Mission Hills with all those amenities. We are, I think, unlike any other place in San Diego. We cherish our privacy, our bumpy hilly streets, and our mid-point location—between Old Town and downtown.

You could call this a suburb except that it isn't. Suburbs have matched, new, separate houses, a nearby school, and lots of kids. Middletown has nothing that matches. Our block consists of two pretentious Spanish stucco,

a sprawling homemade house, old condominiums, an apartment house, a 1930s "modern," and a conventional glass-wood modern. We have to carpool our kids to school because there is none in this neighborhood—and most of us don't have kids anyway. We don't match in skin-color or income or sexual tastes.

All these highly diverse folks are not necessarily very close friends; we don't know each other very well. I really haven't a nodding acquaintance with my neighbors, but they delight me from a distance—and they delight my children too. There are the two men across the street who live alone nearby

the vacant lot next to their duplex. Next to them are a married couple who are building their own house at odd hours, with odd materials, and their own original design. (They are most kind to my roaming children, who spend much time there chatting with the young half-naked men who help out in the project; the kids always come home with some treasure. Last time it was a platform you could stand on or float if you had a place to float it.) Across from them live the boy working couple who drive big cars, she wears a smashing white bikini. The man who lives alone nearby walks his pug dog every day at

exactly the same hour and then disappears. Beyond my street there is more of this quiet, privacy, and diversity. The old lady continues to live. Down the street are two who live alone in a big house and seem to canvas for trash constantly, which they stash all about their property and in their station wagon. One day, one of them appeared in my backyard. She said she needed to sit for a while, so she did. My small daughter was enchanted and promptly got her a pillow—hoping for another visit, which never happened of course. The

DECEMBER 9, 1976

woman around the corner is a crafty one, having outlived two husbands so far. She is full of stories about her family whom she accuses of waiting for her to die so they can prosper.

Behind many of these quietly closed doors are also people who do not speak English readily, and they stay apart out of fear, I think. There are two small Italian girls who are not allowed off their immaculate cement footings. There are the old men who answer the door when you come to collect for muscular dystrophy; they seem glad to see you, but afraid too. There are the Italian grandmothers who live across the street, next door to, or over the garage of son and wife. You can hear them giving orders in Italian, but they are afraid, too.

We have some people here with fascinating jobs, living right here on steep streets that go nowhere, overlooking the airport and Comair, yet hidden away. (Not even solicitors can find us.) We have a world-famous architect, a mayor's assistant, the Old Globe press-director, a well-known newscaster, the swinging manager of Jack LaLanne's, a beautiful television model, and a successful Aerobic Dance pro-

ducer. Middletown attracts them for the same reasons it attracts the rest of us: we are close to everything, independent of each other, and graced with a view of San Diego from our streets and windows that encompasses a wonder of lights, sea, and the movement of planes. Take Mr. Renton. Mr. Renton collects reptiles and succulents. He has a valuable collection of both, and he does not want to be disturbed in his pursuits (reptiles tend to be shy of crowds, I guess), and he isn't. He's safety contained behind his hedge and gate—with his lizards, turtles, and cacti. His wife is an artist, of course. Take the two young liberal lawyers who live in a huge house atop a hill. When they entertain, with a rock band on their veranda, no one complains. One of my favorite couples lives here too, the Burtons. He is an importer who speaks seven languages, and she is a Swedish nurse. They live with their lovely white dog in utter privacy, tucked away in Middletown. (They have an indoor hammock, which is their chief attraction to my children.)

There are certain folk too. Outside my window I can see the man with his beloved German Shepherd playing frisker every morning before eight. And there's my dear, shy, retiring, soft-spoken, who cannot drive, but who has raised five beautiful children; and the liberated mother who teaches English at UCSD; and the dutiful mother who collects push-cups. Another joy is Lucy (her real name). Everyone knows Lucy, because she has adopted us all. She lives with her father, her husband and five children in a big wood house on the corner. You can always call Lucy when you're in trouble, and she'll come now or send someone. She has rescued me from disaster more than once—and she grows her own corn.

On my walks, late at night, I wind up the street past the shabby duplexes, the glass-walled modern, and the vacant lot where it is always quiet. One night a tarantula had wandered there too, up from the hillside. We put him back down the hill into the brush, but he came back the next day. Another night I

saw the fox. It lives in some kind of burrow back in the iceland below the Thompsons. Another night I was chased by a skunk.

All those critters like to be left alone, too. Middletown is not the place for 4th of July parties and barbecues. Occasionally we meet together for a potluck supper to meet our local candidates and try to influence them to respect our needs to maintain our narrow streets and lovely views, but mostly we keep to ourselves.

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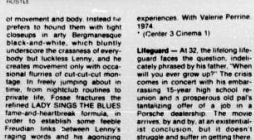
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High Noon —The thinking man's western by Carl Foreman, writer and director, is the first to deconstruct a basic unit of stereotypes: the legendary aging lawman, his pale-skinned pacifist wife, the dark-complexioned shady lady from his past, and a band of desperadoes with a score to settle — and nearly paralyzes them with repetition and largely irrelevant and inelegant propagandistic imagery. The film's guru to the satirist, the face and shoulders of Gary Cooper — that the stereotypes slipped in holding your interest in spite of all the belabored intellectualizing.

Lenny — Dustin Hoffman's diligent imprisonment efforts an unlikely naive Lenny Bruce, uncalculating and imperceptive. And odd for a former dancer-choreographer, Bob Fosse, the director, robs his actors

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generation, represented succinctly by Tim Holt, of a declining Midwestern industrial dynasty, trying to uphold proud family customs in the presence of new ways, new powers at the turn of the century. The portentious Expressionism of Stanley Czerwik lighting, which transforms and dematerializes the bygone Midwest, is a more tangible force than Progress, though, and this alone accounts for the feeling of debilitation and desperation that pervades the cavernous home of American aristocracy, with its steep staircases, tiered balconies, chilly foyer, and its unseen glow of *Sputnik*ethers and traditions.

Mahler — One of Ken Russell's pompous, self-serving "biographies" of canonized artists, this one more disjointed than most, a cacophony of set pieces—dreams, fantasies, memories—that envelope the Austrian composer's train wreck back to Vienna after a collapse of health in New York City. Some of these set pieces—a nightmare of death with Mahler's fickle wife dancing a can-can in red petticoats on his coffin; a recollection of his

conversion from Judaism to Catholicism presided over by Wagner's whip-cracking widow, costumed as a music hall Nazi, all in black even to her lipstick — are quite enough to put you on your ear. 1973

* (Ken, 12/15 and 16)

The Man Who Skied Down Everest
— A sports documentary on a daredevil expedition by the Japanese athlete, Mura, to ski the thin-air of Mt. Everest's summit. It lacks the suspenseful immediacy of **A WIDE WORLD OF SPORTS** special event on ABC-TV, but it has the advantage of a high-quality, crisp, wide-screen image. And a

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balanced, it doesn't overlap any of its elements – the sightseeing, the mountain-climbing, or the skiing. The narration – excerpts from Muray's diary spoken in English by Douglas Rains – is prelatious throughout, but is really annoying only in the stream-of-consciousness stuff during the movie's climax, and it causes a misalignment between the visual point of view (the objective reporter) and the verbal point of view (the first-person protagonist). The breakneck downhill climax is quite exciting enough to do without the dramatic reading, and if anything you prefer to do with a frantic sports commentator's voice.

McKay. Produced by F. H. Crowley. James Hager, and Dale Hartman. 1975.

*** (Ken, 12/10 and 11)

The Man Who Would Be King — John Huston at long last realizes his plan to adapt the Rudyard Kipling story, which he first took up twenty years earlier, as a project. Like Clark Gable and Humphrey Bogart, whether it's because of the new age, or Huston's old age, or simply the increased distance from the line of gung ho GUNGA DIN type interpretations of Kipling, the film has a wistful, weary detachment from the original. The story is a tragedy, and British imperialism is undertaken by two unscrupulous vagabonds, adrift in the Queen's India, who travel north to Kafiristan, the footpads of Alexander the Great, with the intent of using their knowledge in sophisticated warfare against the British.

**** (Century Twin 2)

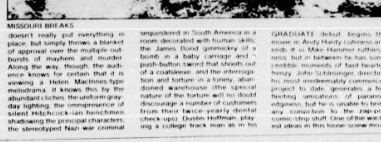
The Marathon Man — William Goldman's concept of a mystery plot is one in which the audience hasn't the foggiest notion what's going on. The eventual elucidation



OLD RELIABLE — *—cmc*



HERITAGE FAN—one
four lights, designed from



is the implication that mid-March
 1945 is teeming with Jews who
 survived WWII concentration
 camps and who look as gray a
 ghost as if they had been freed
 yesterday from Dachau. W.
 Lawrence Olivier, William Deane
 Roy Scheider, and Marthe Keller
 1976
 ** (Corona 21)


The Missouri Breaks — **Tom Mix** (Quaker), a westerner, gets plenty of comic-relieved effects in his speech. They are still funny to a degree, but the director has to be a little more judicious in the future. The film is a little more than the average, and the director has to be a little more judicious in the future. The film is a little more than the average, and the director has to be a little more judicious in the future.

The Music Lovers — Ken Barlow's hysterical character assassination of Tchaikovsky. The wedding episode, with Glenda Jackson roaring naked back and forth on the floor of a train compartment and the august Richard Chamberlain and splendidly trying to climb the wall is the ugliest scene, but it has a lot of competitors. 1973

★ (Ken, 12/15 and 16)

The Next Man — The new Saudi Arabian Minister of Information, known as "The Tiger with Brown Eyes," throws the

wooden blades. **\$245.00**



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[illegible]

conversion from Julian to Gregorian presented here by the **Wagner's** "PPT" (PPT)ing will be considered a **multi-media** Mail all on black even to her laptop — adequate enough to put you on your eye. 1973

• (Klan, 12/15 and 16)

The Man Who Died Down Everest
 is a sports documentary in a daredevil expedition by the Japanese explorer Mura to sail on the thin air of Mt. Everest's summit to back the suggested ambitions of a **WIDE WORLD OF SPORTS** special event on ABC TV, but I have the advantage of a high quality, crisp, wide screen image, and it is like a safer, safer and faster.

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Movies

stands the protagonist more deeply than anyone else in or out of sight on this project. If the movie were played at the level of Wagner's direction, it would be really grand. As it is, it's a baby grand. Don Singer's direction is very exciting in the few action scenes, but he does only a good technician's job with the rest of the movie. The movie is a very good technician's job with the rest of the movie. The movie is a very good technician's job with the rest of the movie.

Shogun — The two hundred years in the future (or past) of the movie is a black-and-white picture of a world that is a mix of the past and the future. The movie is a very good technician's job with the rest of the movie. The movie is a very good technician's job with the rest of the movie.

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whom, really learn more toward the comic manner of the 30s and 40s. The movie is a very good technician's job with the rest of the movie. The movie is a very good technician's job with the rest of the movie.

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curiousness — at keeping tabs on the large and diverse group of characters, stretching across the entire social order, led to bottom. The movie is a very good technician's job with the rest of the movie. The movie is a very good technician's job with the rest of the movie.

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MISSION HILLS

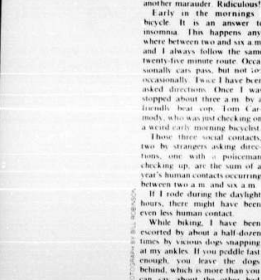
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