

airplane noise

IMPORTANT: CALL 488-3724 BEFORE YOU READ THIS ARTICLE.

You have just been subjected to aerial pollution: the sound of a 707 landing at Lindbergh Field.

According to San Diego International Airport Manager M.A. McDonald, this kind of pollution-air traffic noise-is falling off. Two of the reasons he gives are: fewer flights per day and newer, quieter planes. He said this only a month ago, according to a

always with the intention of returning to Point Loma. When I returned in 1969, I was impressed by the tremendous increase in noise. There were simply more jets. There are, I think, over 200 flights a day. I became involved in the Airport Re-location Committee, composed of Point Loma people and citizens east of the airport flight pattern. I'm presently chairman of the Committee.

manager McDonald claimed that was happening, that the noise was being cut down with the quieter DC-10's.

LEWIS: I only know of one DC-10 flight; that's the American Airlines flight about 8:15 every morning. That is quieter.

READER: How about the 747's? LEWIS: It's also a problem of safety. About a year ago on CBS REPORTS a group of pilots called

explained how California law had set up 65 decibels as the maximum level for hearing safety. And here there are over 100,000 people in San Diego living in areas with more than 65 decibels, 93,000 people in areas of over 90 decibels.)

READER: What do you see as a solution to the problem?

LEWIS: To move the airport. READER: But where?

Authority. It alleged the operation of the airport was a nuisance and a danger. The claim was denied by the Port District. The next

step is to file a lawsuit. It has to be filed prior to March first.

READER: Is it going to be filed?

LEWIS: Well, it's a substantial financial undertaking. READER: Who pays for it? And how much do you need?

LEWIS: We're raising money now. But I don't want the amount published.

As I walked out of the office into the elevator lobby on the sixth floor of the Home Tower, I was steeped in thought about the



MAYOR'S OFFICE/FILE

story in the San Diego Union. So we have nothing to worry about. Right...Wrong! Says attorney Carlile Lewis, chairman of the local Airport Re-location Committee, sitting in his office on the sixth floor of the Home Tower downtown. Lewis had come out to the waiting room to shake my hand and usher me into his private office.

READER: How did you happen to get involved in fighting airplane noise?

LEWIS: When I first came to San Diego, I lived in the Loma Portal area. That was 1959 to 1963. I was a very poor, young attorney then. We moved away to Clairemont,

READER: Are the Committee members all residents?

LEWIS: The majority are. Not there are landlords and businessmen, too. READER: What do you say to the people who claim that you knew there was airplane noise in the area before you moved there and that you have no reason to complain?

LEWIS: Of course the noise was there, but it increased. READER: So you'd be satisfied with a return to the previous level?

LEWIS: No, of course not. I just want the technological advances available to be used to cut the noise.

READER: Well, the airport

Lindbergh Field one of the one or two most dangerous commercial air fields in the country. Because of the steep landing incline.

LEWIS: I don't know about them. Certainly the DC-10 points out the possibility. But it isn't any individual airplane. Let's say the 747 is quieter. If you have an increase in traffic to 250 or 300 planes a day, there won't be a total drop in noise. If you equipped the field completely with DC-10's, you'd see a drop, but that's unlikely. Lewis then began flipping through a thick book, a study on airplane noise, showing me maps of the areas around Lindbergh Field. He

LEWIS: It's not up to us; the Civil Aeronautics Board and the County should decide that.

READER: Haven't you offered any suggestions?

LEWIS: The Miramar Field is probably the best.

READER: What about the build-up of residential areas around Miramar?

LEWIS: Well, the Navy has built up a buffer zone around Miramar. The density is less there. They (Navy planes) take off over Torrey Pines Golf Course.

That's a low density area.

East of Miramar is low density too.

READER: What about this low sat that you're in?

LEWIS: It was actually a class claim against the Port

complexities of majority versus minority rights. It didn't seem like Lewis had a right to demand anything more than a return to the noise level of the area when he bought his house. And yet residents' rights are certainly violated by a net increase in airplane noise.

The point that made me really wonder if airport re-location itself was really the answer is the vision of walking into the same office ten years from now and being told: "Well, we always wanted to move out to a more suburban area, and the schools in the Miramar area are good, but the noise from the new airport..."

-Kerry Mallory

Duck Bobby Dylan

WHERE EVER YOU ARE

By Les Bridges

Here it was 9 A.M., and John Prine hadn't had a single brew so he hollered for somebody to go fetch some Heinekens. Shortly thereafter the guy returned to the record studio with five bottles. Prine looked at him with amazement before explaining, "We need cases of the stuff."



**There's
a hole
in Daddy's
arm
where all
the money
goes.**

Prine got his cases of Heinekens that morning and every morning thereafter. With the help of the beer, plus aid from his brother, David Bloomberg and Steve Goodman, Prine laid down all the tracks for his just-released album, "Diamonds in the Rough."

It's only Prine's second album, but critics already are calling him the country's best songwriter and making notes about the "new Dylan." (Indeed, one of Prine's biggest fans is Dylan who made an unexpected appearance with Prine when John performed at the Bitter End in Greenwich Village recently.)

It's all happened very quickly to Prine who just two years ago was digging thru the snow on his mailman's route in a Chicago suburb. The story of his discovery already is something of a legend. John's friend and fellow Chicago folk-singer, Steve Goodman, was working in front of Kris Kristofferson at the Quiet Knight in Chicago while Prine played nearby at the Earl of Old Town.

At Goodman's urging, Kristofferson went to the Earl's place after his last set. The doors were opened and the bar shuttered by the time Kristofferson arrived. Prine was sleeping on a back room.

He was shaken awake and did a half dozen songs. Kristofferson wasn't a Rhodes scholar for nothing. He saw the talent. With his help, Prine soon had a recording contract with Atlantic. Prine's first album is a minor classic with songs like "Sam Stone," the story of a man who became a junkie. The song features the strongest single line ever written on hard dope: "There's a hole in daddy's arm where all the money goes."

There is a kind of brash-bucket honesty to Prine's writing. His songs are of short-and-beer bars and worn-out factory workers and waitresses who work at the drive-in.

Though many of the songs etch the gray life of perpetual losers, there is a lousy sense of humor that comes stamping thru in others. Thus, there is Prine's delightful tribute to pot smoking, "Illegal Smile," which features this lyric:

*When I woke up this morning
things were looking bad.*

*Seems like total silence
was the only friend I had.*

*Bowl of oatmeal tried to save me down
and went.*

*You may use me tonight with
an illegal smile.
It don't cost very much
but it lasts a long while...*

As he edges nearer fame, Prine makes a show of being uninterested by it all. But he has been filled by an ulcer, people are getting on him about his drinking, and the images in his songs are getting more complex and, in some ways, more bleak. It's hard to stay balanced when the velocity of the success trip has you whirling down the track. In a song on his second album, "Rocky Mountain Time," Prine catches the feel of disorientation:

*Walked into the restaurant
for something to do.
Waitress yelled at me
So did the food.*

*And the water tastes funny
When you're far from home.*

Prine holds tight to his cheap apartment in the blue-collar suburb of Melrose Park — the same place for his wife Ann Carol, fixed in when he was delivering mail. On the wall, there are scattered jigsaw puzzles and a felt banner with his name which used to hang behind him during his first club dates. That was when John used to work the door and get half the gate as his pay. "I used to let a lot of people in and I'd give them with something like \$3 when there were 20 people in there. I remember one night right after folks came in and I think they had \$1.50 between them and they wanted to give me that — they didn't know there was a cover charge — so I told them to just come on in. It's kind of bad to put an entertainer in a position where he's got to get the cover charge," Prine says as he peers into the keyhole of an empty Bud can.

It's not likely he'll have to worry about that again.

"I don't guess so," Prine says, opening another beer. "I got a bunch of contracts lined up and some folks are talking about a movie and I expect I'll be going to Europe soon. See if you know the way things happen, isn't it?" □

(continued from page 80)
archaic technical devices, in-tits and -outs, used as Truffaut used them in *Wim Wenders*, to capture an old-fashioned quality; the monochrome oral portraits of the players during the credits, which are lettered in a fancy, formal-announcement sans; the classical music; a well-chosen film clip from *Fellini's Casanova*. But the movie is overwhelming if only in its feeling for setting, so attentive is Debrau to sounds, to surrounding scenery, to people's postures and gestures which complement, or complete, the location. In its structure, *Rendezvous* resembles the sort of fiction — rather advanced, rather experimental, rather psychological — which was breaking conventions at the time of *Reservoir Dogs*.

2) *How Tary Was My Little Frenchman* (Tuesday, 16th, Midnite). A Brazilian drivel by Nelson Pereira dos Santos (*Barren Lives*), uses native cannibalism as a metaphor of European colonization: A blind Frenchman of the 16th Century spends several idyllic months in semi-captivity amidst naked primitives with stunningly lustuous, oily, red-clay skin, before he is discovered in an apropo, passionless, ritual, revenge. The beauty of this short, simple film is largely in the colors, fertile and natural colors of blue sky and sticker blue sea, of jungle greenery, of a village's straw-roofed mud-brick dwellings, and of the moods of unself-conscious skin. The hairless bodies, as smooth and squeezable and resilient as rubber dolls, skip across sandy beaches in a battle waged with crude spears and bird shields, or glide sleekly through convenient swimming sites, or orbit around a polygynous tribal chief. The somewhat disjointed flow of images is dazzling for its flexibility, its variance of pictorial fullness, and complexity and distance.

3)

Don Levy's Heroinland

(Friday, 17th, Midnite)

is a long, long 1967 British underground feature, never released commercially in this country, that traffics in all kinds of peccadillo violence — physical, verbal, emotional, to say nothing of the violence of Levy's editing. The doleful story: a failed poet elects to commit suicide and offers the act to an advertising agency to see how they can turn it to profit. Neither Levy nor the advertising character come up with any coherent inspirations on that problem, but the premise serves as a launch for frenzied property-smashing, yelling, sobbing, pacing, swearing, flailing. The film's power comes from meticulous structuring of emotional ups and downs, louds and softs, darks and lights, which cannot be adequately suggested in telling about it. For example, some virtually unspeakable footage of an animal slaughterhouse (an overtly familiar cinema-of-cruelty device to begin with) is juxtaposed with footage of a burly lit stripper (an overtly familiar image in itself) and the sum of the two is a pretty familiar idea. But no matter how much your brain tells you the device, and the idea, in this movie are familiar or continue or overtake, your brain will not be able to soothe you into blissful repose during this punishing, exhausting movie.

— Duncan Shepherd

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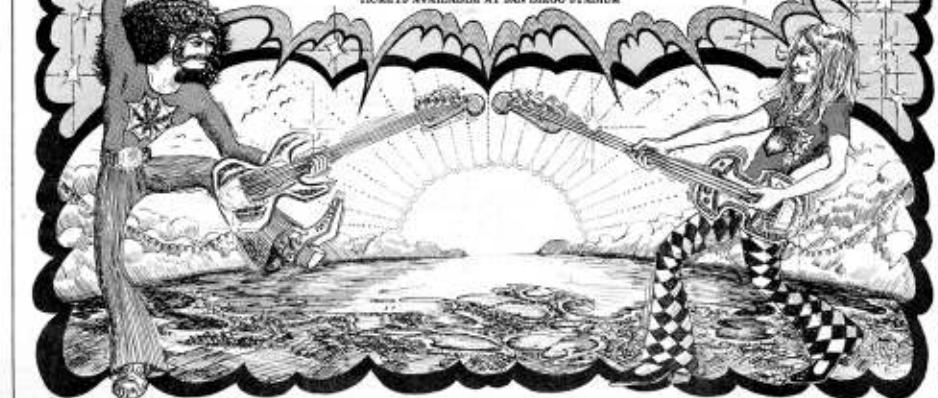
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FALL HAIAKAH, Nov. 9th. 10 a.m. to 6 p.m., Women's Association of First Presbyterian Church, 220 Date Street, Del Mar. Non-members \$1.50, 7 p.m. Adults \$2 and children under 12 for only \$1.25. For reservations call 222-3512. Many holiday refreshments and gifts available.

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TD MY DOLL: I'm so sorry! Let's hope you're not too far gone never having to say you're hokey. See you at the Picnic. Love always, Bart.

TD THE UNIVERSITY OF San Diego: Tennis Football Team. We're wishing you good luck in always. Wish! Love, This Cheerleaders.

PHILIP — Margaret and the Cat both think you're an idiot, but I'm not too concerned... Come back to happy home.

CYRIL... YOU'RE the only one I've ever met with two different color eyes and I feel alienated as well as turned on... Sarah.

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