Los Angeles Times
VIEW
ORANGE COUNTY
PART V
TUESDAY, SEPTEMBER 11, 1979

CRITIC AT LARGE

French With a Splash of 'Soda'

BY CHARLES CHAMPLIN
Times Arts Editor

"Peppermint Soda" ("Diavolo Menthe"), Diane Kurys' accurate and affecting chronicle of a pair of French sisters, 12 and 15, growing up in 1963, was one of the most popular entries at Filmex a year ago.

After much delay it found an American distributor and returns at long last to start its first commercial engagement in Los Angeles on Friday at the UA fourplex in Westwood, part of a four-film invasion that launches a new booking policy at the theater.

(The other new arrivals will be Olmi's majestic "Tree of the Wooden Clogs," Fellini's "Orchestra Rehearsal" and the Australian film "Newsfront," an uneven richess but a welcome expansion of the foreign film scene in this area.)

"Peppermint Soda" reminds you that when it's working right nothing seasons fiction better than memory. The truth remembered, honestly and sensitively, is the savor for which there is no substitute.

The movie is dedicated "To My Sister, Who Never Gave Back My Orange Sweater," and you have no doubt, following these girls around the calendar from the end of one rather gloomy summer holiday in custody of their divorced father in Normandy to the start of the next, that it must all —the events, the feelings, the changes, the discoveries— have taken place so nearly like this that the differences make no difference.

★

The point of view is the younger sister's (beautifully played, with a shy and coltish appeal, by Eleonore Klarwein), and no one who has had daughters (or sisters) can fail to recognize, with a wry smile, those alternating currents of rage and love that crackle across an age gap that is everything at 12 and 15 and will be unimportant a decade later.

Odile Michel is the older sister, deeply in love with love and possibly with the boy as well and about to test the swifter waters of a relationship. She is also about to experience a brush, no more than that, with anti-Semitism, and the cost to friendships of a political commitment.

School is the center of schoolgirl lives and the Paris lycee where Ms. Kurys shot the film one summer vacation with 300 extras was, I believe, her own. The gallery of teachers, from the sympathetic to the menacing by way of the ridiculous, are in fact ranged like targets in a shooting gallery. (Attitudes toward teachers, like much else in "Peppermint Soda," appear to transcend language barriers.) Old scores, I'd guess, have been settled.

Nothing really big happens. One of the senior girls (Marie Veronique Maurin) disappears to live with her boyfriend and then returns for one last gesture of contempt for the school and its rigid discipline. Her father (Robert Rimbaud) pretty well understands.

"Peppermint Soda" is indeed not a big film, and not pretentious. Ms. Kurys neither oversentimentalizes nor overdramatizes the time and the material. It is frequently funny, but not in the calculated way of early Henry Aldrich and later sitcoms.

The mother (Anouk Ferjac) is a very carefully realized and sympathetic figure, trying to keep her own life going (Yves Regnier is her love) while she tries to steer the girls around the pitfalls of their own feelings and tries not least to make clear that her love for them is foremost and absolutely equal.

★

Ms. Kurys, born in Lyon of Russian immigrant parents, moved to Paris at 6 when her parents divorced. She became an actress and toured 50 U.S. campuses playing Moliere. She translated, adapted and produced "The Hot 1 Baltimore" on stage in Paris and commenced an autobiographical novel that became "Peppermint Soda" instead.

Against all odds and while still in her mid-20s she got grants from the government and Gaumont to make the movie herself, using the grants as leverage to raise the balance of the money she needed ($700,000 altogether). The movie has been a box-office smash in France and she is now finishing work on the second in what she plans as a trilogy about the sisters. (Called "Molotov Cocktail," it takes them—played now by a different pair of actresses—forward five years to the traumatic events of May, 1968.)

"Peppermint Soda" is a remarkably and coolly assured first film—assured in its carefully controlled tone and point of view, remarkable perhaps most of all for the natural and convincing performances by a large speaking cast.

Anne Guillard has a large and confident body of sexual misinformation. Valerie Stano is the older sister's friend, lost to commitment. Corinne Dacla, home from Algeria, has an early political awareness. An actor known simply as Puterflam plays the girls' wispy and ineffectual father.

The score, largely for solo piano, is by Yves Simon.

"Peppermint Soda" has the feeling, and the strengths, of a later "Small Change." Like Truffaut's film, it does not try to hide or disguise the glints of a harder world, including the consequences, nearest at hand, of the marital wars.

In its intimacy, its universality, its charm and its sense of truth remembered, it is a pleasure to see, and an uncommonly assured debut.

Jack Smith is on assignment.

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Roderick Mann is on vacation.

Bureaucracy Slows Pedicabs' Wheels

TECHNICALLY ILLEGAL—Pedicab entrepreneur Russell Lawley, left, driver Tracy Longworth on Strand.
Times photo by Larry Armstrong

Rickshaws in a Rut

BY ALLAN PARACHINI
Times Staff Writer

It was strong Baptist faith and the vision of easing the plight of sedan-chair bearers that led American missionary Jonathan Goble to invent the rickshaw in Japan more than a century ago.

The vision endured for decades, but by the late 1940s and early 1950s, governments all over the Far East were outlawing rickshaw fleets on grounds the "humane" vehicles were killing the wiry little men who pulled them.

Today, a group of young entrepreneurs and administrators of three popular beach cities are locked in a battle over conflicting visions of what would happen if an updated, pedal-powered version of Goble's invention takes to streets and ocean-front walks in Southern California.

The entrepreneurs, formally called the Great American Pedicab Co., envision a fleet of dozens of quiet, pedal-powered rickshaws gliding smoglessly along the strand and other streets near by beach, shuttling old folks and young romantics along the Pacific coast.

Income, Ethics, Safety

The pedicabs would provide income for teen-agers who pedaled them, instill a sense of the work ethic in their young drivers, make it safe for senior citizens to enjoy the beach free from the hazards of roller skaters and bicyclists.

Simple enough? Well, it may be just a sign of the times that this little exercise in California beach free enterprise has degenerated into a regulatory boondoggle.

The city administrations of Hermosa Beach, Manhattan Beach and Redondo Beach have a far different vision. They see the pedicabs as a source of increased beachfront congestion, lawsuits against the municipalities if the rickshaws crash and more problems for already harried police.

And so the controversy has raged. The city councils of the beach towns are weighing new laws to regulate the rickshaws—probably by declaring them to be taxicabs.

Redondo Beach authorities have warned they may require installation of taxi meters in each rickshaw and force the teenage drivers to submit to mug shots and fingerprinting at police headquarters.

Six Inches Too Wide

Hermosa Beach already has started chasing the vehicles from the Strand, technically because the rickshaws are 6 inches wider than an obscure ordinance allows.

The young enterpreneurs call it police harassment, government meddling and bureaucracy gone wild.

The three city governments, trying their best to appear as calm and deliberative as possible, contend they are only trying to protect their taxpayers and cope with a society that has become so complex that an activity as simple as walking on the beach can prompt fears of endless litigation.

What is happening is not as provincial as its South Bay location might at first imply. Great American Pedicab wants to expand its operation throughout the Southland and as far away as Cape May, N.J., and Newport, R.I.

All of this began a little more than two months ago when Great American Pedicab was founded by Kenny Griswold, Tim Ha-

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A WARM, DULL CEREMONY

No Award for the Emmy Show

ALAN ALDA
. . . presented with an Emmy Award for writing.

JACKIE COOPER
. . . cited for his directing.

BY LEE MARGULIES
Times Staff Writer

Random notes in the aftermath of Sunday's 31st annual Emmy Awards:

The show itself was relentlessly dull. Ironically, a program that paid tribute to great moments from previous Emmy telecasts produced almost none of its own. Probably only John Ritter's inspired mugging after making the standard excusatory remarks for the absent Marlon Brando will be worth looking at again in some future Emmy retrospective.

The program stumbled badly coming out of the starting gate with the tacky dance number by Jaclyn Smith and fell flat on its face at the finish line as neither of the final two winners—Peter Strauss of "The Jericho Mile" and Bette Davis of "Strangers: The Story of a Mother and Daughter"—showed up to accept the award.

A Bad Choice

Producers Norman Rosemont, Bill Lee and John Moffitt can't be held responsible for winners not being at the Pasadena Civic Auditorium, of course, but presumably they made the decision to feature Smith in the evening's one major production number. The choice couldn't have been worse. Her dancing on stage was bad enough, but then to superimpose her on vintage dance numbers with the likes of Fred Astaire, Liza Minnelli, Mitzi Gaynor, Gwen Verdon, Ben Vereen and Rudolf Nureyev was downright embarrassing.

At least now having seen her dance, maybe people will be more appreciative of Smith's acting talents on "Charlie's Angels."

The show cried out for humor. Hosts Henry Winkler and Cheryl Ladd were competent in making introductions, but neither had the command to reach out to the audience at home and make something

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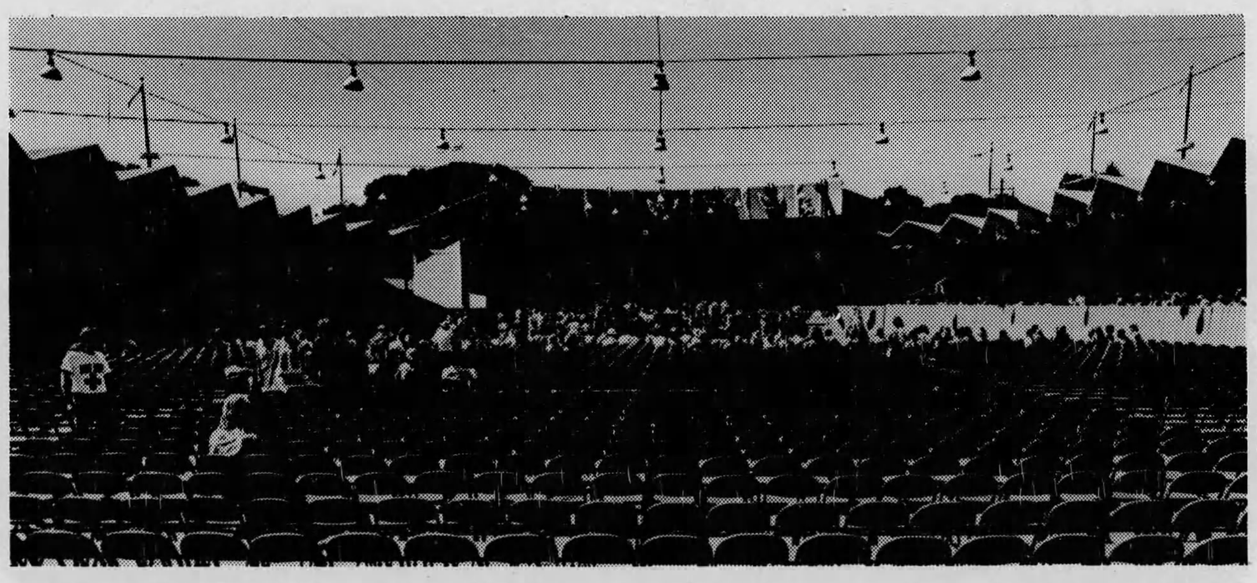
KRISTY McNICHOL
. . . a second-time winner.
Times photos by Larry Armstrong

WALTER CRONKITE
. . . honored for news career.



ANYBODY OUT THERE?—Hopes for a 6,000-seat sellout on Saturday in Monterey fell 5,500 tickets short.
Times photos by George Rose

Nostalgia Falls Flat in Monterey

BY ROBERT HILBURN
Times Pop Music Critic

MONTEREY—I guess we all should have realized on the edge of the 1980s that the 1960s were long dead. Still, the idea of a two-day music show on the site of the 1967 Monterey International Pop Festival seemed to make sense.

After all, the 1967 event was one of rock's landmark events. Two years before Woodstock, it was in many ways the *real* dawning of the age of Aquarius.

Not only did the first Monterey gathering showcase such budding superstars as Janis Joplin and Jimi Hendrix, it also symbolized the mainstream emergency of the hippie culture. People back then actually did wear flowers in their hair and speak of going to San Francisco—just as it said in the song.

'A Gathering of Tribes'

When Chet Helms, a pioneer of the '60 music scene in San Francisco, announced this year's event, he wasn't trying to just relive the 1960s. The purpose of his Tribal Stomp Potluck Picnic & Dance—a '60s title if there ever was one—was to bring together people of various musical persuasions in an atmosphere of celebration and good will. The acts would range from new wave rockers like the Clash to reggae star Peter Tosh.

The connection with the 1960s, however, was inescapable. The publicity material for Tribal Stomp stressed this would be the biggest rock festival to hit Monterey since 1967. The lineup was sprinkled with '60s names: the Chambers Brothers, Country Joe McDonald, Canned Heat, the Blues Project with Al Kooper. The publicity also spoke of a "gathering of tribes from San Diego to Seattle—a kind of West Coast convergence."

But rock fans apparently felt they had

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WINNER TAKES ALL

BY ANNE LaRIVIERE
Times Staff Writer

SANTA ANA — When Nancy Elliott's boss asked her to put together a brochure, he apologized for the assignment.

"I hope you don't mind — it's just in black and white," he said.

"Well, there's hope for everything," she replied gaily.

"Glad you're still young enough to think so," came the reply.

So she put the brochure together — even though it wasn't in full color — and went on to do a host of other projects assigned to her, none of them insignificant enough to dampen her enthusiasm.

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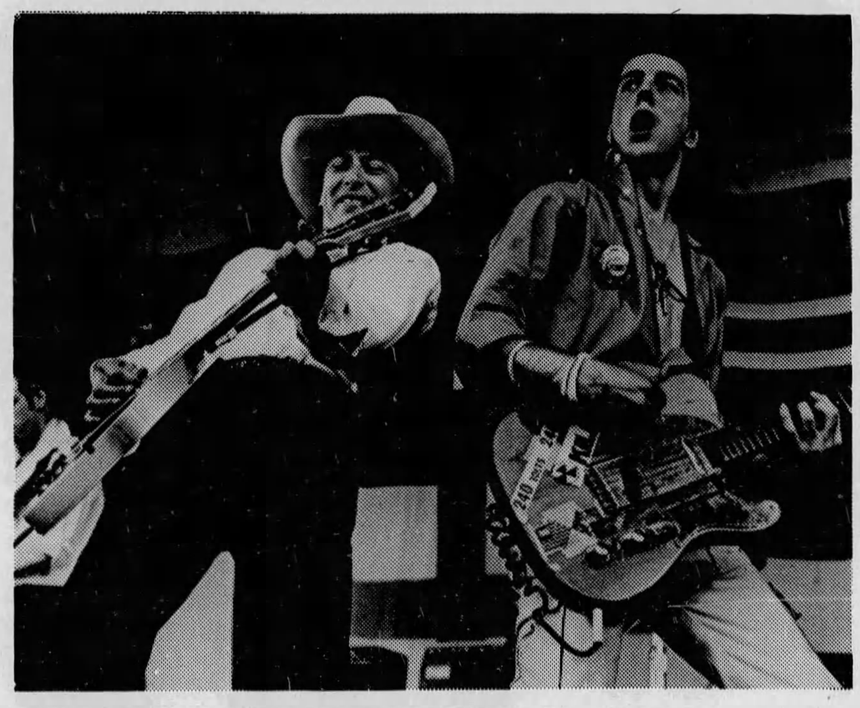

COUNTRY PUNK—Texas' Joe Ely, left, joins England's Clash, featuring Joe Strummer, during surprise encore at Tribal Stomp festival.

Kenny Loggins: A Glossy Return

After the new-wave shock of last week's Cars/Suicide bill, the Universal Amphitheater needed a safe old-timer to bring things back to normal. That's just what Kenny Loggins did Sunday night.

In his earlier days with Jim Messina, Loggins had a dual role. Best known for writing gentle ballads like "Danny's Song" and "House at Pooh Corner," he was also the band's onstage cheerleader, bouncing across the stage grinning while Messina directed the music.

Those two roles were still evident during Sunday's 90-minute show, but only occasionally. In place of the moccasins and jeans he used to favor, Loggins wore sleek, bright blue slacks and shiny loafers—apparel that accurately indicates just how slick and glossy his show has become.

Musically, the folk flavors that dominated Loggins & Messina's early work were all but replaced by a pop style long on Latin and rhythm and blues influences and often reminiscent of the Doobie Brothers (Loggins co-wrote the Doobies' hit "What a Fool Believes"). To go along with that newer style, Loggins has become more adventurous in his vocals, aiming for—and intermittently achieving—a breathy soulfulness absent from his previous work.

But if the sold-out show was a valiant attempt to modernize Loggins' image, it was also an uneasy one that overshot its mark. For all his newfound ambition, Loggins just doesn't need four backing musicians during his acoustic set, nor a fog machine later in the show. And his characteristic exuberance is at odds with the glossy pop sound that dominated the show.

The pleasing innocence and wide-eyed charm that were once Loggins' strong points were still in evidence Sunday, especially on a few of his older songs and on recent hits like "Whenever I Call You 'Friend.'" Too often, though, the gloss of Loggins' new presentation obscured those talents rather than complemented them.

The engagement, which is opened by comedian Gallagher, ends Thursday.

—STEVE POND

Cast, Credits for 'Peppermint Soda'

Following are the cast and credits for "Peppermint Soda," reviewed by Charles Champlin on Page 1.

A New Yerker Films release. Producer Serge Laski. Written and directed by Diane Kurys. Photography Phillippe Rousselot. Sound Bernard Aubouy. Music Yves Simon. Featuring Eleonore Klarwein, Odile Michel, Coralie Clement, Anouk Ferjac, Puterflam, Marie Veronique Maurin, Valerie Stane, Anne Guillard, Corinne Dacla, Robert Rimbaud, Yves Regnier, Jacques Rispal, Tsila Chelton, Doral Dell, Jacqueline Boyer, Ariette Bonnard, Francoise Bertin, Veronique Vernon.

Running time: 1 hr. 37 min.

Times-rated: Mature.

HILBURN

Continued from 9th Page

He thinks of the show first and money second. There must be some way to have a happy medium between his good intentions and making some money."

★

Where '60s hits like the Beatles' "Sgt. Pepper's" and the Doors' "Light My Fire" had been played earlier in the day over the theater sound system, the British disc jockey who programmed the music before the Clash came on stressed 1979 music. The hectic sounds of new wave groups like Stiff Little Fingers and the Undertones were an odd juxtaposition against the '60s social consciousness of the Chambers Brothers, who preceded the Clash.

When the Clash hit the stage, the four-piece British group played with enough energy and commitment to satisfy an audience of 25,000. The group is still marred by a sameness of sound that causes the impact to waver midway through the set, but in its most appealing moments the Clash causes an adrenalin rush in its audience that is unsurpassed by any other active rock band.

Lead singer Joe Strummer, looking more confident and comfortable on stage than in his first U.S. trip, sings with such vein-stretching intensity that any insurance salesman would surely think twice about issuing him a policy.

The Clash—with its strong British punk identification—looked like a commercial long shot before it hit these shores early this year. But the reaction for that tour has caused them to think about this longer series of dates with confidence.

The band's stunning performance underscored guitarist Mick Jones' determination before going on stage. About this tour, he said, "This time, it's for *real*." The Clash will be at San Diego's Fox Theater on Oct. 10 and the Hollywood Palladium on Oct. 11. No word on the fate of the next Tribal Stomp.

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HOLLY — Hlywd. Bl. & Wilcox 465-2164 — Bargain Price 1st Show The Force Returns STAR WARS(PG) 1:00-3:15-5:30-7:45-10:00
PASADENA
HASTINGS — 355 N. Rosemead 796-7111 — NOT STUFF(PG) 8:45 THE VILLAIN(PG) 7:00-10:25
COLORADO — 2588 E. Colorado 796-9704 — THE IN-LAW'S(PG) 8:50 OH GOD(PG) 7:00-10:50
TORRANCE
ROLLING HILLS — Crenshaw/PCH 325-2800 — ROCKY II(PG) 8:35 COMA(PG) 6:30-10:35
ROLLING HILLS — Crenshaw/PCH 325-2800 — Richard Pryor Live in Concert is Back Adult Entertainment 5:50-7:40-9:30
OXNARD
CARRIAGE SQ. — 101 Gonzales 805/485-6726 — ALIEN(R) in Dolby Stereo 7:15-9:25
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ROXY — 417 N. Brand 243-6303 — CONCORDE AIRPORT '79(PG) 8:45 HOUSE CALLS(PG) 7:00-10:50
MONTCLAIR
MONTCLAIR — 4377 Holt 714/624-9006 — Last 3 days ALIEN(R) in 70mm Dolby Stereo 5:40-7:50-10:00
MONTCLAIR — 4377 Holt 714/624-9006 — NOT STUFF(PG) 5:45-9:00 THE VILLAIN(PG) 7:25-10:40
MONTCLAIR — 4377 Holt 714/624-9006 — CONCORDE AIRPORT '79(PG) 8:30 DRINKS JOB(PG) 6:40-10:40
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Hawthorne 5 — JAGUAR LIVES(PG) (TLS 6:30) MORE AMERICAN GRAFFITI(PG) 8:15
Hawthorne 6 — WANDERERS(R) (TLS 5:45) CONCORDE AIRPORT 79(PG) 8:00
LA HABRA
Fashion Sq. 1 — Imp.-Idaho (213) 691-0633 — BREAKING AWAY(PG) (TLS 5:30) 8:00
Fashion Sq. 2 — MUPPET MOVIE(G) (TLS 5:45) 8:00
Fashion Sq. 3 — THE SEDUCTION OF JOE TYNAN(R) (TLS 6:15) 8:30
Fashion Sq. 4 — MORE AMERICAN GRAFFITI(PG) (TLS 6:00) 8:15
ROSEMEAD
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Rosemead 2 — AMITYVILLE HORROR(R) (TLS 5:30) 8:00
Rosemead 3 — MUPPET MOVIE(G) (TLS 5:45) 7:45
Rosemead 4 — ROCKY II(PG) (TLS 5:30) 8:00
SAN BERNARDINO
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Central City 2 — BREAKING AWAY(PG) (TLS 6:00) 8:15
Central City 3 — MORE AMERICAN GRAFFITI(PG) (TLS 6:15) 8:30
Central City 4 — MUPPET MOVIE(G) (TLS 6:15) 8:15
PUENTE HILLS
Puente 1 — Azusa-Colima (213) 912-5394 — STAR WARS(PG) (TLS 5:30) 7:45
Puente 2 — AMITYVILLE HORROR(R) (TLS 5:45) 8:00
Puente 3 — NORTH DALLAS FORTY(R) (TLS 6:00) 8:30
Puente 4 — ROCKY II(PG) (TLS 5:45) 8:15
Puente 5 — WANDERERS(R) (TLS 5:30) 8:00
Puente 6 — MUPPET MOVIE(G) (TLS 6:15) 8:30
CERRITOS
Alondra 1 — 605 Frwy. at Alondra Bl. (213) 924-5531 — ALIEN(R) (TLS 5:30) 8:00
Alondra 2 — JAGUAR LIVES(PG) (TLS 6:30) HOOPER(PG) 8:30
Alondra 3 — AMITYVILLE HORROR(R) (TLS 6:00) 8:30
Alondra 4 — MOONRAKER(PG) (TLS 5:45) 8:15
Alondra 5 — Alan Alda THE SEDUCTION OF JOE TYNAN(R) (TLS 5:45) 8:00
Alondra 6 — Peter Falk/Alan Arkin THE IN-LAWS(PG) (TLS 6:00) 8:15
ORANGE
Orange Mall 1 — Tustin-Lincoln (714) 637-0340 — ALIEN(R) (TLS 6:15) 8:45
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Orange Mall 3 — AMITYVILLE HORROR(R) (TLS 6:00) 8:30
Orange Mall 4 — Peter Falk/Alan Arkin IN-LAWS(PG) (TLS 6:00) 8:15
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WESTWOOD
AVCO CINEMA — Wilsh. at Wstwd. 213/475-0711 — Dolby Stereo Sound James Brolin/Margot Kidder THE AMITYVILLE HORROR(R) 12:30-3:00-5:30-8:00-10:30
AVCO CINEMA — Wilsh. at Wstwd. 213/475-0711 — Frank Langella Laurence Olivier DRACULA(R) 6:00-8:30-10:50
AVCO CINEMA — Wilsh. at Wstwd. 213/475-0711 — Ben Gazzara SAINT JACK(R) 1:30-3:45-6:00-8:15-10:30
REDONDO BEACH
★SO. BAY — 1509 Hawthorne Bl. Hawthorne 370-8587 — Dolby Stereo Sound ALIEN (R) 2:00-4:50-7:30-10:00
★SO. BAY — Hawthorne at Artesia 370-6366 — Alan Alda SEDUCTION JOE TYNAN(R) 1:30-3:30-5:30-7:30-9:30
★SO. BAY — Hawthorne at Artesia 370-6366 — NOT STUFF(PG) 2:00-5:45-9:20 VILLAIN (PG) 3:45-7:30
★SO. BAY — Hawthorne at Artesia 542-4361 — Roger Moore as James Bond 007 MOONRAKER(PG) 2:00-4:50-7:30-9:50
WOODLAND HILLS
★WOODLAND HILLS — Victory at Canoga 703-7571 — Final 3 Days Sally Fields NORMA RAE (PG) 1:30-3:30-5:30-7:30-9:30
★WOODLAND HILLS — Victory at Canoga 703-7571 — VILLAIN (PG) 3:45-7:45 NOT STUFF (PG) 1:45-5:45-9:45
★WOODLAND HILLS — Victory at Canoga 703-7571 — Alan Alda SEDUCTION OF JOE TYNAN(R) 2:15-4:30-7:00-9:15
NORTHRIDGE
★FASHION CENTER — Cinema Tampa/Nordhoff 993-0111 — Final 3 Days Alain Delon CONCORDE-AIRPORT '79(PG) 2:00-4:45-7:00-9:25
★FASHION CTR. — Cinema Tampa/Nordhoff 993-0111 — VILLAIN(PG) 2:45-6:20-9:50 NOT STUFF (PG) 1:00-4:40-8:15
★FASHION CTR. — Cinema Tampa/Nordhoff 993-0111 — Alan Alda SEDUCTION OF JOE TYNAN(R) 1:00-3:20-5:25-7:35-9:40
SHERMAN OAKS
★CINEMA — S. of Vent. Fwy. Van Nuys Blvd. 986-9860 — Alan Alda SEDUCTION OF JOE TYNAN(R) 1:30-3:30-5:35-7:40-9:45
★CINEMA — So. of Ventura Fwy. Van Nuys Blvd. 986-9860 — Peter Falk Alan Arkin IN-LAWS(PG) 2:00-4:00-6:00-8:00-10:00
★CINEMA — So. of Ventura Fwy. Van Nuys Blvd. 981-2437 — Ken Wahl Karen Allen THE WANDERERS (R) 2:15-4:50-7:15-9:40
★CINEMA — So. of Ventura Fwy. Van Nuys Blvd. 981-2437 — NOT STUFF(PG) 2:10-6:00-9:50 VILLAIN (PG) 4:00-7:50
★CINEMA — So. of Ventura Fwy. Van Nuys Blvd. 981-2437 — Final 3 Days MANHATTAN(R) 2:15-4:15-6:15-8:15-10:15
ARCADIA
★SANTA ANITA — Fashion Park Baldwin/Huntington 445-6200 — Final 3 Days Sally Fields NORMA RAE (PG) 1:30-3:40-5:50-8:00-10:10
★SANTA ANITA — Fashion Park Baldwin/Huntington 445-6200 — Roger Moore as James Bond 007 MOONRAKER(PG) 2:15-4:45-7:15-9:45
★SANTA ANITA — Fashion Park Baldwin/Huntington 445-6200 — Sylvester Stallone ROCKY II(PG) 2:00-4:30-7:00-9:30
★SANTA ANITA — Fashion Park Baldwin/Huntington 445-6200 — Dennis Christopher Dennis Quaid BREAKING AWAY(PG) 2:00-4:00-6:00-8:00-10:00
SAN BERNARDINO
★INLAND — S. Bern. Fwy./Orange Show Rd. 714/889-3521 — NOT STUFF(PG) 1:45-5:00-8:20 VILLAIN (PG) 3:25-6:45-10:00
★INLAND — S. Bern. Fwy./Orange Show Rd. 714/889-3521 — Alain Delon CONCORDE-AIRPORT '79(PG) 1:50-4:20-7:00-9:40
MONTCLAIR
★CINEMA — Montclair Plaza 714/626-3534 — Nick Nolte Mac Davis NORTH DALLAS 40(R) 1:15-3:30-5:45-8:00-10:15
★CINEMA — Montclair Plaza 714/626-3534 — Roger Moore as James Bond 007 MOONRAKER(PG) 2:00-4:40-7:15-9:45
★CINEMA — Montclair Plaza 714/626-3534 — Mark Hamill Carrie Fisher STAR WARS (PG) 1:00-3:15-5:30-7:45-10:00

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★ NEWPORT BEACH
NEWPORT — Newport Center (714) 644-0760 — Dolby Stereo ALIEN(R) 9:00 BLOODLINE(R) 7:00-11:00
NEWPORT — Newport Center (714) 644-0760 — Dennis Christopher BREAKING AWAY(PG) 7:15-9:15
LIDO — Newport-Via Lido (714) 673-8350 — IN-LAWS(PG) 7:00-10:45 ESCAPE FROM ALCATRAZ(PG) 8:50
★ HUNTINGTON BEACH ★
HUNTINGTON — Beach-Main (714) 846-0388 — Robert Wagner CONCORDE—AIRPORT '79(PG) 6:30-10:45 BEYOND POSEIDON ADVENTURE(PG) 8:45
HUNTINGTON — Beach-Main (714) 846-0388 — LOVE & BULLETS(PG) 7:10-10:50 JAGUAR LIVES (PG) 9:00
★ WESTMINSTER ★
CINEMA WEST — Westminster Golden West 714/891-3835 — MOONRAKER(PG) 6:40 VILLAIN(PG) 7:00-10:50
CINEMA WEST — West-Gldn-W 714/891-3835 — ESCAPE FROM ALCATRAZ(PG) 8:50 IN-LAWS(PG) 7:00-10:45
CINEMA WEST — West-Gldn-W 714/891-3835 — Sylvester Stallone ROCKY II(PG) 7:15-9:30
CINEMA WEST — West-Gldn-W 714/891-3835 — Miss Piggy & Kermit THE MUPPET MOVIE(G) 7:15-9:15
★ GARDEN GROVE
WESTBROOK — Westminster-Brookhurst 714/530-4401 — JAGUAR LIVES (PG) 7:15-10:45 SAINT JACK (PG) 8:55
WESTBROOK — Westminster-Brookhurst 714/530-4401 — THE WANDERERS (R) 8:50 MEATBALLS (PG) 7:00-10:50
★ FOUNTAIN VALLEY
FT. VALLEY — Brookhurst at Edinger 714/839-1500 — ROCKY II(PG) 9:00 GREAT TRAIN ROBBERY(PG) 7:00-11:00
FT. VALLEY — Brookhurst at Edinger 714/839-1500 — MUPPET MOVIE (G) 7:00-11:50 STAR WARS (PG) 8:45
★ EL TORO ★
SADDLEBACK — San Diego Fwy. at El Toro Rd. 714/581-5860 — Miss Piggy & Kermit THE MUPPET MOVIE (G) 7:15-9:00
SADDLEBACK — San Diego Fwy. at El Toro Rd. 714/581-5860 — STAR WARS (PG) 8:40 JAGUAR LIVES (PG) 7:10-10:45
SADDLEBACK — San Diego Fwy. at El Toro Rd. 714/581-5860 — THE WANDERERS (R) 9:00 WANDA NEVADA (PG) 7:11
★ TEMPLE CITY ★
TEMPLE — Las Tunas-Rosemead 286-3179 — MOONRAKER(PG) 9:00 MAIN EVENT(PG) 7:00-11:15
★ COSTA MESA ★
EDWARDS — Harbor-Adams (714) 546-3102 — MAIN EVENT(PG) 8:40 THE CHAMP (PG) 6:30-10:40
HARBOR TWIN — Harbor-Wilson (714) 646-0573 — THE WANDERERS (R) 9:00 WANDA NEVADA(PG) 7-11
HARBOR TWIN — Harbor-Wilson (714)646-0573 — AMERICATHON(PG) 9:00 NOT STUFF(PG) 7:10-10:45
MESA — Newport-19th (714)646-5025 — MEATBALLS(PG) 7-10:50 FRISCO KID(PG) 8:45
CINEMA CTR — Harbor-Adams (714) 979-4141 — STAR WARS (PG) 7:15-9:45
CINEMA CTR. — Harbor-Adams (714) 979-4141 — Miss Piggy & Kermit THE MUPPET MOVIE(G) 7:15-9:15
CINEMA CTR. — Harbor-Adams (714) 979-4141 — JUST YOU & ME KID(PG) 7:00-10:20 THE VILLAIN(PG) 8:50
CINEMA CTR. — Harbor-Adams (714) 979-4141 — LA CAGE AUX FOLLES(R) 7:30-9:30
★ SANTA ANA
BRISTOL — Bristol-MacArthur (714) 540-7444 — MORE AMERICAN GRAFFITI (PG) 8:50 JAGUAR LIVES (PG) 7:00-10:50
BRISTOL — Bristol-MacArthur (714) 540-7444 — Sylvester Stallone ROCKY II (PG) 7:30-10:00
BRISTOL — Bristol-MacArthur (714) 540-7444 — Roger Moore MOONRAKER(PG) 7:00-9:30
BRISTOL — Bristol-MacArthur (714) 540-7444 — Laurence Olivier DRACULA(R) 7:00-9:15
★ MISSION VIEJO ★
VIEJO — S.D. Frwy. to La Paz at Chrisanta (714) 830-6060 — Sylvester Stallone ROCKY II(PG) 7:15-9:30
VIEJO — S.D. Frwy. to La Paz at Chrisanta (714) 830-6060 — MOONRAKER(PG) 8:30 LOVE & BULLETS(PG) 6:40-10:45
★ MONTEREY PARK ★
MONTEREY — San Berdo. Frwy. at Garfield 573-3652 — JAGUAR LIVES (PG) 7-10:50 THE WANDERERS (R) 8:45
★ ALHAMBRA ★
ALHAMBRA — Main-Atlantic 289-3861 — CONCORDE—AIRPORT '79(PG) 6:50 LOVE & BULLETS (PG) 7:00-10:45
GOLD — Main-Atlantic 289-3861 — THE AMITYVILLE HORROR(R) 9:05 WANDA NEVADA (PG) 7:15-11:10
GARFIELD — Garfield-Valley 282-6133 — ALIEN(R) 8:50 BLOODLINE (R) 6:45-10:55
EL REY — Main-4th 282-8404 — ROCKY II(PG) 9:00 GREAT TRAIN ROBBERY (PG) 7:00-11:00