

-George Grider-

There is nothing on this planet quite as fantastic as an ocean voyage made by riding a small, free air balloon. Balloons today have become merely an anachronistic tribute to the days of horses, bicycles and country fields. horses, bicycles and country fields. But as recently as the close of the last century, they were considered the only way to go. It was this 19th century fantasy — the engineering and courage of the balloon stories like the Andree expedition to the North Pole that made me drive up the freeway from San Diego to Santa Ana. My estranged wife Dot and I, along with our two young sons David and Andy, boarded her old Chevy tation wagon at 2:30 a.m. one cold January morning to see the famous publisher Malcolm Forbes and a balloon physicist named Tom Heinsheimer start on their own balloon voyage aboard the Windborne. They hoped it would ecome the first free air balloon to

It was just before 3:00 a.m. as we passed Oceanside, and the hot water warning light glowed its customary but unloved glow in friendly contrast to the record-setting southern California cold. "What time are they supposed to actually lift off?" Dot asked, pretending not to notice that the warning light was on (as her car

tion said only that they the hours of two and four a.m., so we may miss some of the launch preparations," I said. This was disappointing since it was the prelaunch atmosphere I wanted most to see. But if we got there in time to see the launch itself our trip would be successful.

trip would be successful.

My family and 1 had traveled across the continent to see the inght-time launch of Apollo 17, and it troubled me that this balloon voyage record too could be broken with the same procise and indifferent technology that had put men on the moon. It was a mean that the process of th

"Do you think you'll get to talk to them?" Dot asked. I said no. but the idea of not being able to get up close to them bothered me the most. I wanted to see the men's faces, to see their eyes and feel for a moment what they were feeling. I a moment what they were feeling. I thought of the man I'd seen up close jump off Torrey Pines cliffs one day in his nag jider, his eyes as big as quarters. It had been easy to feel his feer and joy as he feel off above us. I thought about the two balloonists and wondered what they'd be doing now, iow they might ament to me as they prepared their balloon for the long dangerous yourse.

dangerous voyage.

Malcolm Forbes, 50-year-old publisher of Forbes Magazine and owner of a 170,000 acre Colorado ranch, a French chateau, and the 1957 Republican party nomination for the governorship omments).

"The public affairs people at the

year he formed his company's Balloon Ascension Division and flew across the North American flew across the North American continent in one of the company balloons, setting six official world records in the process. Meanwhile, 35-year-old Dr. Thomas Heinsheimer, an atmospheric scientist and expert in deploying small unmanned high altitude balloons, became interested in the second his table to be beautiful to the control of the process of the same to be the second his table to be the same to be the use of his thing to break the Atlantic Ocean balloon record. Himself a politician (City Councilman and Vice Mayor of Rolling Hills, California), Heinsheimer was introduced to Forbes by telephone in early 1974 by a South Dakota balloon manufacturer. They'd been talking about Thomas Gatch's flight (Gatch and his balloon were last seen 100 miles west of the African coastline in his 1974 attempt) and were both thinking of using his idea to make a try themselves. In March 1974 the Forbes Magazine

Atlantic Project was born.
They decided to use Thomas Gatch's idea to ride the jet stream to Europe or North Africa in a pressurized gondola suspended beneath a vertical stack of several small mylar balloons. And they added two elegant ideas of their own. Windborne would be crammed with enough space-age communications and life-support equipment to permit them to launch from the Pacific coast, thereby giving them 2 days of overland equipment checkout time before committing themselves to flight over the ocean. Moreover, they would carry a multitude of electronic experiments designed by

giant punching bags in a world turned upside down. We're clearing the hanger of all personnel now," a curt marine told me. So we drove around the hanger looking for some action. Heinsheimer's academic colleagues. But with such There on the concrete ramp, alone in the glare of a huge spotlight, sat the balloon gondola mounted on a expensive precautionary measures as sending Forbes' own DC-9 jet flat bed cart. Inscribed on the transport (named the Capitalist

and towered a hundred feet or so above the vast floor space like

Apparently the jet stream was not

Too!) to follow them aloft throughout the seven-day duration of the flight ("riding shotgun in the

handwritten letters was the wore "Windborne." Ten to fiftee people, mostly newsmen, wer milling around the 8-foot diameter silver sphere. They looked like th early cavemen swarming around Kubrick and Clark's black monolithic stone, and as we walked quickly over, one could almost hear the voices of Ligeti's Requiem ("scary music," my estranged wife calls it) coming from the darkness all around

Moving quickly about th gondola and occasionally stopping traditional romanticism, and what I feared most was that at the site of the launch instead of anxious men's eyes I would find only computer dials and meters.

The sentry at the gate at the Santa Ana Marine Corps Air a curly headed man in a turtlened sweater whom I recognized from the newspaper photographs as Dr. Tom Heinsheimer. There was nothing to stop me from talking to him now. So while his children and mine hung around fretfully complaining about the cold, we Station told us that the launch had been cancelled just an hour before. talked. I introduced myself by saying that I was a man his own age, who, like he, worked with fluid turbulence and was very behaving normally and the team had decided to wait for a more favorable time. The guard favorable time. The guard permitted us to drive on, so we followed the dark road up to one of the two huge hangers built to house Navy blimps. Peering through a small hanger door against a rush of exiting reporters we saw a strange assemblage. Fourteen parily-filled balloons were anchored to the hanger floor much interested in his halloon flight. He was most gracious, and began explaining some of the my main interest, the voyage itself.

"You know, what I like most Atlantic Ocean is the idea to launch from the Pacific coast and ride the jet stream across the continent before heading out over water. Whose idea was that?" I asked

Part-way through my question he grinned appreciatively and then turned serious again. "Well, that idea really is basic to the whole course, from the Apollo concept where you first go into earth orbit

The Events Calendar is compiled each week and sponsored alternately by Southern California First National Bank and Roots Natural Footwear Please send any issings to READER EVENTS. Box 80803, San Diego 92138. They must reach us to later than the Saturday or/ore the Thursday of publication.

MUSEUMS & GALLERIES

HISTORICAL IMPLICATIONS OF ROMAN COINS, a show of 48 ancient Roman coins. Fine Art Gallery, Balboa Park. 232 7931. (Show opens February 3).

JOAN MOMENT, paintings. Wenger-Casat Gallery, 5721 La Jolla Blvd. Through February 23, 454-8897.

BEYOND REALISM, new works by Victor Perez, Casa Real, Azlec Center, San Diego Stato, Sunday, February 2, through Thursday, February 13, 286-6884.

ARTIFACTS OF PRIMITIVE NEW GUINEA, AMAZON BASIN AFRICA, AND OCEANA. Bozzarius Trading Company. 1401 Camino del Mar, Suite 102. Opens Saturday, February 2. through February 28. 753-2646 or 755-7087.

LOU BROWN DE GIULIO, vegetative photo-painted sculpture. Founders Gallery. USD. Monday, February 3, through, February 28, 291-6980, ext. 354.

JOHN PAUL JONES. Richards Gallery, 704 Garnet (at Crystal Pier), Pacific Beach. Through February 12, 488-2767.

DENNIS DAVIS, wood constructions, paintings, sculpture Artists' Co-operative Gallery, opens Tuesday, February 4 296-0200

SAN DIEGO COLLECTS. Patrining and sculpture of 20th Century (American and European artists). La Jolia Museum of Contemporary Art, 700 Prospect Street, Le Jolia. Through February 24, 454-0103.

ROBERT DAWES' illusionary beamers, paintings. Triad Gallery: 3701 India Street. Through February 2, 299-6543.

SANTOS, religious folk art of 19th Century Spanish America Museum of Man, Balboa Park. 239-2001. Through February.1

EXCLUSIVE SHOW of Marquetry (inlaying wood on wood), by Gene Remington. Tarbox Gallery, 1025 Prospect, La Jolla. Through February 14. 459-0442. MAT, pencil drawings of sun, moon, mist, and Torrey Pine. Athenseum, La Jolla. Through January. 454-5872.

PEOPLE AND THIS PLACE. A photographic exhibit on San Diego. Jewish Community Center. Through February 23, 583-

ENGLISH GRAPHICS of the 18th Century, Mandeville ArP Gallery, UCSD, through February 21, 452-4090.

ESKIMO GRAPHIC ART. Inukshuk Gallery, Ltd., 7807 Ivanhoe, La Jolla 454-8708.

JOSE LUIS CUEVAS, Mexico's major contemporary artist

LECTURES & TALKS

THE SEARCH FOR IDEALS IN ISRAEL TODAY, Lecture by Dr. Nattali Brandwein, Reveile Formal Lounge, UCSD, today, Thursday, January 30, 7:30 p.m.

FRANCOISE GILOT, artist and author, presents one of Meet the Masters series, Copley Auditorium, Fine Arts Gallery, Balboa Park, Luesday, February 4, 10:45 a.m. 232-7931

LEONARD MICHAELS, author of short stories "Gning Places, and "I Would Have Raved Them II I Count," will read selections from his work in the Student Center Lounge, UCSD, Wodnesday, February 5, 4 p.m. 452-3120.

NATURAL HISTORY OF THE DESERT, first in a weekly lecture series by Richard Schwenkmeyer. Natural History Museum, Balbon Park, Wednesday, February 5, 7:30 p.m. 232-387., pxt. 22.

THEATRE

DOCUMENTS FROM HELL. The Torturer, "The Autopsy," and "The Orgy, "three plays by Colombian playwright Enrique Buenaventura Performed by San Francisco's Julian Theatre. San Diego City College Theatre, Saturday, February 1, 6:30 pm. 459-7128.

THE CRUCIBLE, by Arthur Miller, Performed by El Cajon Blackfirar's Community Theatre, El Cajon Valley High Little Theatre, Thursday, January 30, through Saturday, February 1, 8p.m.

AND MISS REARDON DRINKS A LITTLE, Paul Zindel's drama about three sisters. Dramatic Arts Theatre, San Diego State. Thursday and Friday, January 30 and 31, 8 p.m. 286-6884.

PETER PAN, full-scale reproduction of uniquinal Broadway show, Froduced by San Diego Junior Theatre. Casa Del Prodo, Salboa Park, Friday, January 21, and Friday, February 7, 7.30 p.m. Also Saturday and Sunday, February 1 and 2, 2 p.m. 239-1311.

THE BIRTHDAY PARTY, by Harold Pinter, Performed by members of UCSD Drama Department, Friday, Saturday, and Sunday, January 31 through February 2, 8 p.m. 452-3791.

SHOLEM ALEICHEM, YIDN, the musical drama, performed by Soviet Jewish artists Emil Gorovets and Margaritat Polionskaya, Sponsored by the Jewish Community Cert. Horace Mann Junior High Auditorium. Saturday, February 1, 8

RUMPLESTILSKIN AND THE MAG'C EYE, a children's play with music. S.D. City College Theatre, Saturday, February 1, 10:30 a.m. Free. 236-1181, ext. 230.

SONORA, written and directed by Rosie Driffield, Crys Palace, 3785 Ocean Front Waik, Mission Beach, Opt Thursday January 16, continues every Friday, Saturdaying Sunday through March 9. Call 488-8001 for time.

MACBETT, by Eugene Ionesco, based on Shakespeare's MacBeth. Carter Centre Stage, Balboa Park. Nightly except Mondays, 8 p.m., Sundays at 2 p.m. Through February 23 239-2255.

THAT CHAMPIONSHIP SEASON, by Jason Miller. Mission Playhouse, Old Town. Fridays and Saturdays for an Indefinite run. 8:30 p.m.

THE HOLLOW, Agatha Christie mystery, Patlo Playhouse, 1511-Est Valley Parkway: Escondido. Thursdays through Saturdays, through Februry 8, 8 p.m. 746-6669.

THE LITTLE HUT, Fridaye and Saturdaye, through February 14, 8:30 p.m. POKO AND THE JUMPING BEANS, children's play. Saturdays and Sundays, through February 15, 2 p.m. Actors Quarter Theatre, 480 Elm Street. 238-9609.

WE ARE THE PALESTINIAN PEOPLE, documentary on conflict between Palestinians and Israelis, Council Chambers, Aztec Center, San Diego State. Today, Thuraday, January 30, 7 p.m. Free, 266-6551.

CHINA TODAY, AWARENESS, THE SPIRIT OF ZEN, three short films. Theosophical Society, 4827 Voltaire, Ocean Beach, Saturday, February 1, 7:30 and 9 p.m. 222-5818.

WITNESSES and LAST GRAVE AT DIMBAZA, films on revolution in Africa. Changing Times Bookstore, 1946 Broadway, downtown San Diego. Saturday, February 1, 7:30 p.m. 232-4666.

NAUPAKA, legend of Hawaiian princess, told through song and dance. Museum of Man, Balboa Park. Sunday February 2, 1, 2, and 3 p.m. 239-2001.

CANADA, travel documentary, S.D. City College Theatre, Sunday, February 2, 2 p.m. Free.

GEORGE'S SERPENT, part of Kenneth Clark "Ploneers of Modern Painting" series. Boney Hall West, Point Loma College, Monday, February 3, 7:30 p.m.; S.D. Public Library, Tuesday, February 4, 7:30 p.m. Free. 222-6474.

GENESIS V, collection of 14 short films dealing with nortalgia in 50's and 60's. Alpine Elementary School Mutt'purposr Room, Monday, February 3, 7:30 p.m.; Filme Arts Recits Hall, Grossmont College, Wednesday, February 5, 8 p.m. 405-1700, ext. 32'.

SPORTS

BASKETBALL Conquistadors vs. San Antonio Spurs, S.D. Sports Arena, Friday, January 31; vs. N.Y. Nets, Wednesday February 5, 8 p.m. 224-4176.

WINSTON VOLLEYBALL LEAGUE: San Diego Wave vs. Long Beach-Santa Monica Sails, Golden Hall, Community Con-course. Friday, January 31, and vs. Anaheim Hamms, Sunday, February 2, 7:30 p.m. 236-6510.

SPECIAL EVENTS

JOHN THEOBALD, poet and scholar, will read poetry. CURT BOURTESE, musicologist, will lecture and perform. Unicorn Cinema, Sunday, February 2, 2 p.m. 459-4343.

LIGHTING OF THE "HILLCREST" SIGN. Party at California Heritage Bank, 3737 5th Ave., followed by procession to the Hillcrest sign at 5th and University. Assemblyman Larry Kapiloff will light sign. Street music provided by Folk Arts. Friday, January 31, party states at 6 p.m. 287-793.

ARAB EVENING, Movie, dinner, belly and folk dancing International Center, Matthews Campus, UCSD, Saturday Fobruary 1, 8 p.m. 452-3731.

SQUARE DANCE JAMBOREE: Square dance festival with participants from San Diego and Orange Counties. Oceanside Convention Center. Saturday and Sunday, February 1 and 2, 10 a.m. to 11 p.m. 722-8271.

MUSIC

THE RICHARDS QUINTET, a wind group from Michigan State, will play Reicha's Quintet, Opus 58, No. 2; Fine's Partita for Wind Quintet; Mozart's Fantaise in F Minor, and Francais's "Quintette." Montezuma Hall, San Diego State, Thursday, January 30, 8 p.m.

SAN DIEGO SYMPHONY: Mahler's "Das Lied von der Erde, SAN DIEGO SYMPHONY: Maniers "Das Lied von der Erde," with soprano Marvellee Cariaga and tenor Nicholas di Virgilio. Also Mozart's Symphony No. 39 in E Flat Major, conducted by Peter Eros. San Diego Civic Theatre, Thursday and Friday, January 30 and 31, 8 p. m. 236-6510.

MERCEDES SOSA, Argentine singer, known throughout Latin America. Revelle Cafeteria, UCSD, Friday, January 31, 8:30

CHAMBER MUSIC MARATHON, LICSD musicians will play at Mandeville Center, Friday, January 31, 8 p.m. and Saturday, February 1, 4 p.m.

S.D. CIVIC YOUTH ORCHESTRA II, students from the 6th through the 11th grades led by S.D. Symphony clarinetial Charles McLeod and violinist Idoir still, will perform Britan's "Simple Symphony," Mozart's sirifonietta in D and "La Folia" by Germanian. Patrick Henry High Auditorum, Saturday, Februagy 1, 2:30 p.m. and at the Jewish Community Center, Sounds, Februagy 2 at 2:30 p.m.

S.D. CIVIC YOUTH ORCHESTRA I, comprised of high school and college students of San Diego County led by Robert Emile of Grossmort College will perform "The Swan of Tuonela" by Sibelius, "Sinfonis Sacia" by Hanson, and "Festivities in Capulet's Placed "rom Berliots" Romeo and Julier Sterwood Hall (La Jolia Museum of Contemporary Art), Sunday, February 2, 230 p.m.

GREGORIAN CHANTS performed by the men's choir of St. Paut's Episcopal Church, 2701 5th, Hillorest, Sunday, February 2, 4:30 p.m.

THE HONOR BAND of the Southern California Band and Orchestra Association will play at the Dramatic Arts Building, San Diego State, Sunday, February 2, 3 p.m.

PIANIST Victor Pieffer will play a senior recital. Recital Hall. San Diego State, Sunday, February 2, 8 p.m. Free.

MINI-CONCERT. Tatsuo Sasaki, xylophone, and Howard Wells, piano, Grand Salon, Community Concourse, Monday. February 3, 12 ncon and 12:30. Free.

U. OF ILLINOIS CONTEMPORARY CHAMBER, avant-garde musicians play experimental music. St. Paul's Episcopal Church, 2701 5th Ave., Wednesday, February 5, 7:30 p.m. 298-7281.

Whore becomes princess

The Spreckles deserves a better fate than as the scene of vicarious experiences of sex and violence for off-duty sailors, sitting gloomily in the dark and wishing they were back in Milwaukee.

- Jonathan Saville -

Two concerts: one a triumph, the other a flop.

The flop — and, indeed, "flop" is perhaps too energetic a word to describe it — was the San Diego Symphony's concert with pignist Jacob Lateiner, I Law admired Mr. Lateiner's performance of Tchaikovsky and Beethovei or records; his chamber music collaborations with Heifetz and Piatigorsky are justly renowned. It

Piatigoraky are justly renowned. It was therefore all the more disappointing when his performance of the Schumann concerto at the Civic Theatre turned out to be so lifetes and inept. Mr. Lateiner is, first of all, the victim of a severe technical flav: the broken-wrist technique which imparts such exquisite grace and power and of a great deal of expressiveness. He was consequently unable to come anywhere near the grand, noble sounds demanded by — for example — the opening of the last movement.

technical. There was an astonishing lack of involvement in Mr. Lateiner's approach to this quintessentially romantic work, a seeming indifference to the music and lack of interest in the performance, which resulted in a general duliness of expression and an unacceptable number of careless mistakes. The tender, yearning passages in which the concerto abounds demand the greatest sensitivity of phrasing, but Mr. Lateiner was content to run through them straight, like a Hanon exercise one has to get out

Hanon exercise one has to get out of the way before turning to real music. His emotions did not appear to be tongage at all — and the audience responded in kind. The weakness of technique and indifference to the romantic expressiveness of the music which characterized Mr. Lateiner's performance were musikly usuable professional and the second professional and the characterized Mr. Lateiner's performance were equally notable in the orchestra. Peter Eros was ill; and charity bids me suppose that Charles Ketcham, who took over the podium, had inadequate rehearsal time. Cortainly, the brilliant precision of the season's first concert, under Mr. Eros, was not repeated. But Mr. Ketcham's concept of this music is so basically wrong that all the rehearsal time in the world would not mitigate it. The dynemic surges and emotional outpourings of Schumann's score were replaced by a finicky preciousness in which the conductor seemed But the problem was not only bent on reducing the music to so

small a scale that a mouse would not have been moved by it. No music should be performed this way - and Schurrann least of all.

and the state of t

similar miracle for the Sinding Suite in A Minor, her other contribution to the program. This insipid piece, made even more

The La Jolla Sinfonia's concert at the Spreckels Theater, in contrast, was a stunning success both musically and socially. For the first time in many years, this X-rated movie bruse in a sew demanded on the state of Broadway returned to its ancient glory as a concert hall, and a distinguished crowd, including Mayor Wilson — turned out to view the resurrection. Such an occasion would have been certomarce of the Proxifery insipid by the empty mumblings of

best advantage in a fine performance of the Prokofiev Classical Symphony. Mr. Garvey conducted with crispness, ebullience, and the dry, ebullience, and the dry, underplayed hill that Profiler's delicious satire requires, and the corchestra responded with some exceptional playing, especially in the winds. But Mr. Garvey, too, made what I thought was a mistake in programming: a silly supported by the control of the profiler of the profi was to recognize a phrase of music (Mozart or "Tea for Two") and to (Mozart or "lea for I wo") and to giggle to show how clever you were. There were not many giggles, so that we had plenty of leisure to listen to the music itself

Miss Schiff could not achieve a vulgarity was

Miss Schiff, Mr. Garvey, the Sinfonia, and even Prokofiev, the star of the evening was the Spreckels Theatre itself. This wonderful hall, with its noble proscenium, its exquisite moldings, its frescoes and statuary from a bygone era of San Diego elegance, and its astoundingly rich, warm, clear and even acoustics deserves a better fate than as the scene of vicarious experiences of sex and violence for off-duty sailors, sitting gloomily in the dark and wishing they were the hope that the Sinfonia's evening in the Spreckels would not be merely a recollection of the past, but rather the first step towards a future in which San

converte a fature to which Sar Diego would as last here a first class recital hall. I agree. This exceptional theatre must be reclaimed for the public and turned over to the uses of the arts. In this connection, it is only proper to mention the unsuing proper to mention the unsuing statement of the service of the Sinfonia's Executive Director, Joan Brown, if the Spreckels ever assumes its proper place in San Diego's arristic future, its preservation and transformation will owe a great deal to the will owe a great deal to the imagination and organizational skill of this unusual lady. She took the first step; now it is up to us to



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the band's specifications. But the

absence of accessible hooks, i.e., Chuck Berry chords, blues intona

Having sealed themselves off from

the money making mainstay for local talent (the bars), the band has had to

find other outiets. They've played

every college in the San Diego area and return to them as often as

possible. They have managed to

possible. They have managed to secure some third bill gigs at concerts put on by independent producers, and have ventured to Los Angeles to play at the Ash Grove's "Amateur Night" offerings. Even these gigs have their

drawbacks.

I first saw Horsefeathers three years

at the Balboa Bowl. The band was

at the Barboa Bowl. The band was equeczed under the names of Mike Biosomfield and friends. Foghat, and Flash, and I was crouched in a frozen halt in the middle section usdes. The crewd, card as I was, was impatient with everytuning round and

damned best under the circumstance

playing some harmonically complex playing some harmonically complex passages and striking out on egalitarian theme. But the audience wasn't interested. Horseleathers seemed snobbish to them, werdos they've never heard of playing this off the wall shit. Never mind the pulsating

en emble work, never mind the power house drumming, BRING ON SOME

HOT ASSED ROCK AND ROLL TO THAW OUT MY FINGERS. Mick looked in good spirits, but I wouldn't have traded places with him.

How discomforting it would be to perform while sensing that collective



Ted Burke

leisurely at the lodge bar drinking and your sugar down those Arabs ga-hanks."), the rock band Horsefeathers is in a back room dutifully preparing for a rehearsal. Some new sorges have been written, and this practice is for bendiarization. No one seems to look

recorder from his back pocket and blows a shrill note, sounding like ten

Suddenly the door opens; a short man in mechanic overalls carrying a pail enters. He eyes the array of rock

pail enters. He eyes the array of rock-hardware winn the caution of a caveman who's just discovered fire. "You gus know the 'Crawdaddy Song'" he asks. He reaches into the hattered pail and produces one of the many legged animals. The band looks at each other. What's this rube talking officers."

"Caucht these critters this morning Ammin sect a crawdaddy for my

in a cement mixer rasp. Horseleathers stares increditionly. The guy laughs, jestingly pushes the nearest person, me, and leaves, still gulfawing. I stumble a few steps, trying to retain my composure. I'm not even drunk yet. Richard, the hands roadie, goes to the door and incess it. No more internations.

"Let's get on with it," says Bill Birney Everyone assumes his place. The arduous proceedure begins. The first question pops into mind. What's a rock band doing in a VFW hall, in Santee of all places?

Mannine 22 Horsefeathers' bassist The band has proven resilient, though, poshing onward with a mild visionary zeal, knowing people will come around. In fact, Horsereamers reputation has gained considerably since. While the public isn't exactly out music. Once while we were playing, the bartender kept putting

nt his way, assuming that they'der associate again, at least sically. Birney had moved back to San Diego, enrolled at Grossmon College and established Meltron Recording Studio in La Mesa, which he describes as "a funky thing, set up mostly for local bands that wanted to make half way decent demos." At Grossmont's Telecommunications Department, he met Mick Garris.

The two discovered a mu tions, etc., has dealt Horsefeathers a interest in music. One night Mick interest in music. One inpit Mick called Birney and said, "I'm bored, what's going on?" Birney replied that there was a jam going on and for Mick to come on over. Upon arrival, Birney asked him if he could sing. Mick said "We can't play a place like Led-betters," explains. Mick, somewhat bermused by their situation. That crowd goes to the bars to drink beer and dance, and the music has to be danceable in that situation, which is (cos), W. 2.j. veiled at Rock and rell-muse is all well and fine for geople who pay for a but it still where this he didn't know, but was game to try anything. That jam, with Birney, anything. That jam, will Birney, Manning and Mick, was the beginning of Horsefeathers. Ideas were thrown around, and soon they found them-serves doing original material. Things between them clicked so well that it was decided to make the group permanent, and a search then ensued for a permanent guitarist and

drummer.
"I walked into a fraternity party at "I walked into a fraternity party at State one night and found these guys jamming." says Marc. "and was surprised to see these guys I knew doing original stoff." Manning. Birney and Mick had already gone through several guitarists with no luck. and asked Mare to play. Marc, who'd never played lead guitar before, wis superpletes, the perfect foil for the superpletes. nonetheless the perfect foil for the others, and was established in the line others, and was established in the line up. After several drummer try outs. Ands Robinson was called in, dug the concept and remained with them, smoothing out Horsefeathers at last. "It was a helter skelter arrange ment," explains Manning, "At first I didn't take the band that serieusly. I was just out of one hand and

was just out of one band and Mick and Bill to be a hobby. But after and luckily, they liked the idea of doing original material. We saved ourselves a lot or grief in finding people we could play with. One couldn't ask for better personnel."

After the equipment is carefully locked up, the eight of us (the five band members, Mike Friedman their nanager — Richard, an ever faithful roade, and I) retire to a nearby Sambo's for coffee and talk tightly at one table, careful of how we cross our legs for fear of a snide remark. The next question comes

How's it feel to be the most unique

and in Navytown?
Mick laughs, "Broke," he says
inflinehingly, "We've put more money unflinchingly. "We've put more money more thin they find me've gotten out of it, bat..." He stope, not wanting to seem bilter, "it's worth our while. At least for me, it's grafifying.

"A band as avant garde as Horse feathers can't really make it in San Diego," interrects Fredmen. "I want to out these up to me on the I.A.

to get these guys to move to either LA or London, where they'd he closer to

Aren't you fairly close right now to LA's industry in San Diego? "It's frome," says Andy, "we're so close but so far. We've sent good

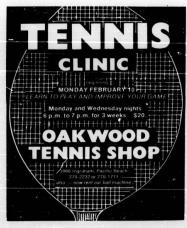
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We got about 500 responses to our \$65 ad in the eader. Wherehouse Records



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feathers to just uproot and head for the

land of milk and honey?

"It'd be great," says Mick, while laboring over a bowl of cottage cheese, "if I were working as a clerk and said one day 'Gee, wouldn't it be great to go to I.A or London and make an album' and then just split. It's a famasy right now. If a substantial offer came our way, which is what Mike is working towards, we'd uproot right away. Presently, though, we all have full time jobs to support the band

have full time jobs to support an example as it now exists."

Presently, Mick is a clerk at Tower Records and a free lance rock critic. Bill Manning is a securities worker of the securities and a feet land of the security and occasional designer of architectural models. Bill Birney is a raffic controller for Mission Cable television. Andy works in an El Cajon anitarium, and Marc is in the eriploy of a leather works factory in National

ty. The cottage cheese has been passed around the table, nibbled upon by all. and now rests in front of me, lumps

everyone else we stood looking up at the spotlighted balloons of a microphone, explained good crackling upward into the predawn night, a jumbled array that took with them the Atlantic Expedition and hence spelled the 13th consecutive failure at an attempted balloon crossing of the Atlantic Ocean.

Minutes later Forbes and Heinsheimer surrounded by Heinsheimer surrounded by Frenchman, who, standing next to shoving reporters pushing against Malcolm Forbes, looked very sad a band of marines walked together from the launch site toward the weight of the failure rested on his hanger. I pushed in close because I had to see their faces and hear aided with the use of his hands he their remarks on the accident and explained how some of the balloon certified standing and extended association to the database certified standing no more than extended association to the database certified standing no more than extended association to the database certified association to looking like a naturalist who'd just seen something interesting to write down and couldn't find a pencil.

"Mr. Forbes, could you please make a statement?" "What are your plans now Mr. Forbes?"
"What happened, Mr. Forbes?"

ADDRESS ALL CORRESPONDENCE TO READER BOX 80803 SAN DIEGO, CA. 92138

RE: "Going to the Dogs"

Just 45 minutes before reading
P.S.'s article on dog control
regulations, I watched an unleashed regulations. I watched an unleashed dog die in the street in my quet residential neighborhood. Because his stupid owner let him run free, he suffered a painful death, yelping for 10 minutes after a truck hit him. A few months ago, a frend of mine got a whiplash and large bruises in a freeman accident when traffic slowed

freeway accident when traffic slowed to avoid a dog, and another driver rear ended my friend's car

What have these dog owners gained by allowing their dogs to run loose that can offset the terrible

that can offset the terrible consequences.

How can they justify the fraumatring doe bites that little children receive and the subsequent rounding harder treatment that the bitten children must undergo when the doe disappears and no one knows whether it had had its snots or not? And who is coing to pay the medical hills for stitching up their torn flesh and for the shots, when the owner of the dog is

mknown to the bitten person?

That the owner is nearby is of little property yelling, "Heel! Heel! while property selling. "Heel! Mede of the porch, breaking my plants and pists. A does is, as P.5 pin it, "feether ministed, and does is, as P.5 pin it, "feether ministed, and doesn't have the judgment that his owner supposedly does to precent home from being overcome by excitement or instinct. You, as his master, have to uses your audoment for him.

on television..."
"Speak for yourself," may Andy,
"we'll do anything they ask us to.
American Bandscand even..." Again, everyone cracks up, but cautiously, seeming to sense the truth in his state

a reputation of being snobs?

Manning laughs, a quick, quiet snort, and says, "They might think

that already."

Andy is more positive, adding, Andy is more positive, adding, "You have to have confidence to go on stage and do somethine different. Audiences have the ability to accept our music for what it is and get into it. Our music has an intellectual slant, but it's not dire or self-serious like some bands tend to be, like Yes.

the reporters' voices shouted, and

naturedly that things had not gone

well for them. Standing on a small

flat-bed cart pulled up by a few

reporters Forbes introduced Jean Pierre and said that he could best explain what had happened regarding the launching accident.

Our attention was now on the

shoulders. In a faltering monotone

minute faltering monologue. No

one asked him any questions.

Forbes then explained how he'd

planned for the contingency by having enough mylar in stock to make more balloons in a thirty-

day period, and that if the gondola

it's to his credit that he doesn't try to

But that's nit picking. Horsefeathers is unique to San Diego, brimming with inexhaustable potential abetted by a committed visionary zeal. Horse feathers nave it in their powers to dazzle, amaze and most importantly. entertain. It the band indeed has to migrate to LA or London to expose San Diego's small town mentants

were not damaged they might be able to try again before the jet stream turned unfavorable in late February. As the questions about his plans began trailing off. Forbes then invited Heinsheimer to speak. Heinsheimer quickly bound up onto the cart between Forbes and Jean Pierre and made what wa probably the finest speech of his

"Getting back to the launching accident I just want to point out that when the string of balloons started to go. Jean Pierre, at great risk to himself, tripped the emergency release mechanism letting the balloons go. If he hadn't ietting the balloons go. If he hadn't imanaged to pull the release line in time the capsule could have disintegrated and we would have been destroyed beneath it." He put his arm around Jean Pierre while the press actually applauded. Jean Pierre looked at the crowd and miled. It was a speech right out of a 1950s Superman film. A little old fashioned maybe, but a hell of a speech to end an attempted balloon crossing of the Atlantic

Sure, you have a right in our free society to own a dog. But when the exercise of your freedom impinges on the rights of others, you are going the rights of others, you are going beyond the bounds of yours. If you're too damn selfish or foolish to keep your pet from endangering himself and others, the law must step in and force you to do it.

D.L.M.

San Diego

Dour Reader

I protest back! To Larry Dupres, a

From Lorma resident, who seemed to

misinterpre the presentation of PS

"Going to the Dogs," Reader, January

II. He does not seem to retainer that
the dade with once sand or repress piece

day peop on the boardwalk at the

beach, is usually NOI the one who is

precled up by the animal regulation

officers. The dogs who are running

story of the seemen of the reader of the reader

year) are experts at evaluate the

'riferedly shirt truck, white the wis

bohwed and cared for days become

getting target and are easy saids.

I have owned a dog in San Diego for three and and a hair years. She has a fenced in yard (they DO exist here. you know) and is under supervision at all times. And yet she has been maked theraise she was seen who may be me proposition to account in his members in harm on born after to entire to have med born after to entire to have been as early in a proposition of the approximate a large list her will be approximate a large list her will be approximate a large list her will be approximate to a large list her will be approximate to a large list her will be a large list her wil

play the dog-catcher game.

play the dog catcher game.
Believe me, I am as disgusted as I
am sure most people are, at the
conditions produced by dogs that are
not cared for. But the solution is not in
punishing the dogs but in making dogowners realize their responsibility for
their animals. Dogs can live in San
Dogs, without inframent con other. Diego without infringing on other people's rights, if the owners are concerned about not intringing on other people's rights. If not, let's put those people out in Alpine or Santee, and keep them out of San Diego. Let's stop blaming the innocent dogs for human inconsiderateness. A Concerned Dog Person Ocean Beach

name actors furned toward the central crisis, and tem for solution central crisis, and tem for solution central crisis, and tem for solution bett too, and it compositionly blooks the other way whenever there is a need for production values if there have the contract of the contract of

Amarcord — Another in the Fellini line of autobiographical entertainment of autobiographical entertainment of the properties of the proper not appear to relimit suppruteres, in There is an abundance of joiliness and of flawless, limpid, controlled color images (once again, a stable tool or images (once again, a stable and of the director's cultivated and of the director's cultivated obsessions. What is facking any modulation or momentum from one scene to the next, each one builds scene to the next, each one builds wonderstruck gasp, or sigh, and then the next one starts all over, building. "(Center 3 Cinema 2)



STRAND

MOVIES

READER'S GUIDE TO SAN DIEGO MOVIES

DUNCAN SHEPHERD



and Brocks: 1974.

"** (California)

Bring Me the Need of Alfredo
García — Sam Peckinpah ambles
once more along his favorite
once more along his favorite
boogemen in from pop culture as
rappe-mindeal mortorcyclists.
boogemen in from pop culture
as rappe-mindeal mortorcyclists.
boogemen in from pop culture
cavalry troops drapped in crisscrossing builted belts. He seems
well as his usual sentimentality
belowed the command of private
well as his usual sentimentality
hololobes his route in so ornery as
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well be hold hololobes
to orner and hololobes
to the cheesy productions of the
Mexico City move industry. Warren
Cittes is amiable as a muttering
the bounty on a dead man's head,
and there is some mo, bid humon in
he bounty on a dead man's head,
and there is some mo, bid humon in
latel Vaga mintels referchipath
concept of a woman who makes a
man feer real good all over, the
documental control of the cought to figure
Cambie some of the toughtest to figure
concept of the toughtest to figure
'(Roay, North Park)
Cambie 2000 — Radley Metzger's

Blazing Saddles — Leading off with liery lettering for the credits in the color of cheddar cheese and a Laines RAWHIDE theme song. Mel Erocks bursts onto the western plants, but the field gives way, suitly, and open be away that suitly, and open be away that suitly and open of the suitly and open of the suitly and open of bush grants studies of the suitly and open of suitly and suitly and suitly and suitly and suitly suitly

The UNICORN Cinema Even tigs through Tuesday Area premiere Showing of

ANTONIA: PORTRAIT OF THE WOMAN

I. F. STONE'S WEEKLY B 15 & 10-45' By Jerry Bruch Jr. Shorter Fams. SECRETS and A LECTURE ON MAN

Sunday at Two Prisast Buildon's AT THE UNICORN Prisast Buildon's AT THE UNICORN Dr. (from Thereadd will read poetry and Cur! Boulzers will become and pentary to Elizaminase contain aspects of American instruments. From rings on revisition for all at the Change.

7456 La Jolla Rivd. 459-4341

"(Roy; North Park)
Camille 2000 — Radiey Metzger's
sleek, air-conditionad, detuxe
model of the durable romanic
dema by Dumas file (Metzger's
second decruitment, after CARMEN
Classic*), unparted the highest
classic*), unparted the high-set and
pop-art era of sterile, plastic,
inflatable furniture and lovers of
similar description. Daniele
Gaubert, Nino Castelnuovo, 1869.
((Nen))

Carmen Baby — In order to bring some class to the sexploitation market. Radiey Metzger reaching to the library shell for an enduring classic and hen brings the size up ment. The sex demonstrations are surprisingly demure (most of the action zones are shunted just outside the frame), but this should outside the frame), but this should outside the frame, but this should of rafinement. Nor should the camera's mould be camera's should the camera's

shooting through colored glassware be taken that way. Uta Levka. 1968. * (Cabrillo, from 2/2)

Century Twin 2. Capril

Death With — in effect, this
Michael Winner exercise, as
Linear exercise
Linear exerci

Dr. Zhhage — David Lean's vision of Pasternak's book is designed for limitopers who are prone to remark "ooh" and "ah" at wide-screen pictures of flowers, licities, deserts of anow, fields of wheat, etc. Omar Sharif, Julie Christie, Geradine Chaplin, Rod Stelger, 1985.

Century Yein 1)
 Earthquike — A diverse and arbitrary cast of characters, suitable to soop opera, is swept precipiously from the everyday precipiously from the everyday out of inhered pessimism, guilt, self-quote, as the city of Los Angeles earthquike. Mark Robson's akilful, and sometimes inspired, movie-making generates an edgy fret-half is piven over mainly to marvelous intermitigate; the second-half is piven over mainly to marvelous threat of the second-half is piven over mainly to marvelous threat of the second-half is piven over mainly to marvelous threat on General Marvelous delects threat of the second-half is piven over mainly to marvelous delects. Heaton, General Marvelous delects threat of the second-half is piven over mainly to marvelous delects. Heaton of the second-half is piven over mainly to marvelous delects threat of the second-half is piven over mainly to marvelous delects. Heaton of the second-half is piven over mainly to marvelous delects threat of the second-half is piven over the second-half is piven over mainly to marvelous delects threat of the second-half is piven over mainly to marvelous delects threat of the second-half is piven over mainly to marvelous delects threat on the second-half is piven over mainly to marvelous delects threat on the second-half is piven over mainly to marvelous delects threat on the second-half is piven over mainly to marvelous delects threat on the second-half is piven over mainly to marvelous delects threat on the second-half is piven over mainly to marvelous delects threat on the second-half is piven over mainly to t

Emperor et lle North — A piece of mythology, dreamed up in a virtual voil, for the tramps of the world.

John the stamps of the world with the stamps of the world with the stamps of the world with the stamps of t

Aldrich and his regular photographer Joe Biroc, its grip on rail-roaders' costumes, on hoboes grime and grizzle, and on the viewers' imagination is tenacious. With Loe Marvin, Ernest Borgnine

ages.

(Academy)

Freeble and the Sean — Having rested on the shell for a year and a star and a

(Casino, from 2/2)

and crannes and outpro-goorga('Grossmot)

The Front Page — Because
AVANTI, two years before,
we have the control of the control of the control

AVANTI, two years before,
reception, Billy Wilder the Sentireception, Billy Wilder the Sentimentalist returns herein in his more
celebrated guise as Billy Wilder the
cell of the control of the control

and the control of the control

and the control of the control

and provided the control

and previous versions (tellestone at or

all previous versio Lady from Shanghai — Orson Welles takes his initial leap in the direction of Low Camp with a pulp direction of Low Camp with a pulp with the control of the as the competitive urge to outcless as the competitive urge to outcless as the competitive urge to outcless all previous versions (Milestone and William) and the work of 1940, and measured simply on a laugh-meter this version probably scores highest but Wilder's butter of the willing the state of the work of the willing declaration of the will

"(Cinerana)
"The Longest Yed — Robert Addrich
The Great White Mee — Martin
The Longest Yed — Robert Addrich
The Longest Yed
The L

recruiting and training of a footba-team from the killers, rapises town from the killers, rapicis, town from the killers, rapicis, towers, and possphos at hand set up a lot of characters and gmmckes or which are somethy neglected with the common section of the climater far-fetched chaos of the climater game, which takes up forty-five mutiles on screen, in a rough way, though, this speedy and reckless heady the common section of the climater of t

In)

The Magnifloent Ambersons —
Orson Welles second move, taken from Booth Tarkington's novel to stronger than CITIZEN KAME, his stronger than CITIZEN KAME, his services of the second transparent of a relief and for a little bilance, is a relief and for a little bilance, is clearly and the second transparent of a relief and for a little bilance, is clearly responsement another bilance, is clearly responsement another bilance, is clearly responsement another bilance, is compared to the second transparent bilance, gluomity photographed by Stanley Cortez, of the America of Fagedy pervades the forbidding issidence, gluomity photographed by Stanley Cortez, of the America of Fagedy pervades the forbidding issidence, gluomity photographed by Stanley Cortez, of the America of Fagedy pervades the forbidding issidence, gluomity photographed by Stanley Cortez, of the America of Fagedy pervades the forbidding issidence, gluomity photographed by Stanley Cortez, of the America of Fagedy pervades the forbidding issidence, gluomity photographed by Stanley Cortez, of the America of Fagedy pervades the forbidding issidence, gluomity photographed by Stanley Cortez, of the America of the America of the Stanley Stanley Cortex, and the Stanley Stanley Cortex of the America of the Stanley Stanle

are pampered and own cars, an air-plane, a nountain lodge, a trailer home; and farmer Bronson proves craftier than ail of them. The most Purcell, who looks good, keeps her epinions to herself, does what she is told, and continues to wail for a decent role to come along. Directed by Richard Fleischer. 1974. (State)

The Night Porter — Perhaps hoping to create an Illusion of interior logic, Liliana Cavani matches one large improbability (in Italy, 1957, an ex-Nazi officer runs into a beautiful Jewess with whom he used to take all sorts of liberties in his concen-

MUSIC SCENE

THE ALAMO: GENE DAVIS AND THE STARROUTERS, Tuesday through Sunday, 3093 Clairemont Drive, 276-2240.

THE ALBATROSS: NOVA, Tucsday through Saturday. 1309 Camino del

ATLANTIS RESTAURANT: R.B. PEOPLE MOVERS, Tuesday through Saturday, 2595 Ingraham, Pacific Beach, 224-2434. THE BACKDOOR: HOOT NITE, every Wednesday, 8 p.m. Perfor sign up at 7 p.m. 286-6562.

SOATHOUSE: LARRY PAGE, Tuesday through Saturday. 2040 Harbor

BOOM TRENCHARD'S: GUY AND NANCY, Friday through Sunday 2888 Pacific Highway. 291-5555.

BOTFORD'S OLD PLACE: DENNIS SABLE. Monday through Saturday 1205 Prospect, La Jolia. 459-8262.

CHUCK'S STEAK HOUSE: CAPTAIN SNAP, Thursday through Saturday 1403 East Valley Parkway, Escondido. 746-5100.

CHUCK'S STEAK HOUSE: SWEETFIRE, Thursday through Sunday

THE DEN: JUMBULAYAH, Thursday through Wednesday. 583 North 2nd Street, Ft Cajon. 447-4511.

ELITE LOUNGE: ECLIPSE, a jazz trio, Friday, January 31, 4198 Convoy Street, Clairemont Mesa. 277-9869.

FOLK ARTS: MARTIN HENRY, W.B. REID. Friday and Saturday January 31 and February 1, 3743 5th Avenue, Hillcrest, 291-1786.

GRB: JERRY McCANN, Thursday through Sunday, 225 15th Street, De Mar. 755-1414

IRON HORSE: THUNDERBOLT THE WONDERCOLT. Fridey and Saturday, January 31, February 1; O. D. CORRAL, Sunday, February 2 8238 Parkway Drive, La Mess. 465-7663

IVY BARN: OZZIE AND JERRY, Friday and Saturday, 911 Car Rio South, Mission Valley, 296-9164.

J.J.'s: COLLAGE, Thursday, January 30; RAVENLOFT, FULL NELSOI Fritay and Saturday, January 31, February 1; POWER, SOUNC UNLIMITED, Sunday, February 2, 4025 Pacific Highway, 296-3655.

LOST KNIGHT: SUNBURST, Friday and Saturday 4873 North Harbor Island Drive. 223-3632.

MANDOLIN WIND: EVANSETH, Wednesday through Wednesday. 308 University, Hillcrest. 291-3017.

OLE' OLE'; HEAT TREATMENT, Wednesday through Sunday 221

PARK PLACE LOUNGE: BERT TORRES AND THE CHARADES Wednesday through Sunday; JOE HORTON AND THE STONE PARADE Monday and Tuesday. 1280 Fletcher Drive, El Cajon. 448-4111.

THE .PEOPLE: PATRICK AND FRIENDS, Monday through Wednesday; □ EWACKET Thursday through Saturday; TOMCAT, Sunday, 4970 PIEWACKET, Thursday through Saturday Voltaire, Ocean Beach, 223-9773.

THE PURPLE TURTLE: LEBANESE BELLY DANCING REVUE, Monday through Saturday. Ramada Inn, 2151 Hotel Circle South, Mission Valley. 291-6500.

SHELTER ISLAND INN: BACKYARD BLOSSOM, Tuesday through Sunday, 2051 Shelter Island Drive, 222-0561.

THE SPORTSMAN INN: MR. CLEAN AND THE CLEAN MACHINE, Friday through Sunday. 5079 Logan. 262-0797.

SPORTS ARENA: JETHRO TULL, Saturday, February 1, 2155 Sports Arena Boulevard, 224-4176.

SPRINGFIELD WAGON WORKS: 2ND STORY WINDOW, through Sunday, 690 North 2nd Street, El Cajon, 440-5757.

SPRINGFIELD WAGON WORKS: ONE FINE DAY, Tuesday through Saturday, 5255 Kearny Villa Road, Kes by Mesa, 565-2272.

*STAG AND HOUND: BILL BRACKETT, Tuesday through Saturday, 625 H Street, Chula Vista, 422-0161.

STAG AND HOUND: REEF CODY, Tuesday through Saturday, 5404 Balboa, Clairemont, 279-2390.

STONE STEP TAVERN: TOMCAT. Thursday, January 30: BUSTIGN STRING BAND, Friday, January 31: TEXAS PRIDE, Saturday, February Monday, February 3: CACUS JACK, Tuesday, February 4: ART HALPRIN, Wednesday, February 5: 736 ½ North Highway 101. Enclintas. 736-7372.

STRAWHAT PIZZA PALACE: PACIFICLY BLUEGRASS, Saturda: Jackson at Fletcher Parkway, La Mesa, 450-0042.

SWAN SONG: DAVID CHENEY, flamenco guitarist, Thursday: STEVE O'CONNOR AND BUTCH LACEY, Friday and Saturday. 4267 Mission Boulevard, Pacific Beach. 272-7802.

WALLBANGERS: O.D. COPRAL, Monday: VISION, Tuesday through Sunday, Midway at Rosecrans, 223-3138.

Roader's Guide to the Music Scene is put together every Monday by Bruce Pachter with information received from local groups, clubs, and concert promoters. Please send any information to him c/o MUSIC SCENE, Box 80803, San Diego 92138.



SPACE











The Best

- Duncan Shepherd -

Throughout the first half of the year gone by, the conspiracy theme was all the rage in the world of movies Conspiracy and its offspring peeping, bugging, tailing, silencing, and snuffing out. The actual number of movies which carried this tune is not large enough by far to explain how those movies would have dared to emulate the stories unfolding on the Six O'Clock News by striving for a believable banality and evasiveness. In all of them a swelling, tangible voin of hard fantasy manifests an open mouthed readiness to bite at the vaguest hint of Big Brother corruption, connivance

establishing the bare "possibility" of its case; there is

no definite measure of how

much the case was

that if Burt Lancaster was

involved in the plot against the

President, then this mov's could

be every bit as plausible as

Seven Days in May. Robert Kennedy's assassination and

the second-gun theory provided

the apparent inspiration for the kickoff of The Parallax View,

which soon gets carried away

on wings of fancy into a comic-book world (where the here is allowed to disarm a gunman with a perfect cast of his fishing

line) with sterile, science-fiction

arthitecture and a vast criminal network, invisible and invincible. An indication of how

deeply embedded are these movies in fantasy — nihilistic

willful, impenitent — is that in all of them the conspirators sail

through unruffled and scot-free.

August 9th perhaps, observers

of the movie scene pushed

aside the conspiracy theme and

turned to humming about the

coming trend in calamity movies. Again the actual

number of these movies -

Inferno - does not account for

all the noise; but in mood and subject matter, these movies.

too, managed to harmonize nicely with the daily news bulletins, building up the new

year to the end, though, the predominant feeling dispensed

only because of the sheet

widespread fascination

At some point in the sacond

psychopathy.
In The Conversation, the plot, paper-thin and impregnable at the same time, was an alloy composed partly of Blow Up and partly of the Watergate revelations (notwithstanding Coppola's assurances that he rote the thing eight years ago. or when he was a sophomore in college, or at some age of innocence); and it always succumbed to the shadow world lure of the hero's paranoid nightmares and of the director's Antonioni-esque speculations on the illusions of life (is it really difference?), rather than reveal any inside knowledge of the motives and machinery of conspiracies and surveillance Chinatown, a murder mystery of many presumptions characterization and plot and politics, is quick to bury whatever skeletons it has has discovered in the history of Los revisionist private-eye mythology; the locale that gives the movies its title gives to the moviemakers a metaphor of Oriental inscrutability with storyline, having to do with an insidious power play inside the city bureaucracy. Moviegoers. aiready primed to nod in eager assent at any implication of tricky dealings in the

was a year swarming with sequels (The Godfather Pari II) The Trial of Billy Jack), with remakes (Three Musketeers. The Great Gatshy Front Page Thieves Like Us) or virtual remakes (Airport 1975), with parodies (Andy Warhol's Frankenstein and Dracula, Blazing Saddles Young Frankenstein, Phantom of the Paradise), with re-creations of epochal periods (The Godfather and Gatsby again, Daisy Miller, Lenny, Chinatown), with recollections of youth in an earlier, reachable time (Amarcord, Badlands, Buster and Billie. That'll Be the Day. The Lords of Flatbush, The Education of Sonny Carson, The government, decided far and wide that this was a Apprenticeship of Duddy meticulously written movie.

Executive Action posed a hypothetical version of history in Kravitz), and with unashamed sing-along nostalgia (That's Entertainment! And I have not its scenario for John Kennedy's recalled all the eligible titles assassination. Extremely shoddy in execution (it comes certainly. This conglomeration of alive only during the newsreel movies breathes fire on and hardens into stone the impression, in the developing footage of the Presidential motorcade's progress through Dallas) it is characteristic of the compiracy movies insofar as it sets its goals contentedly at

READER

standards

stages for quite a while now that movies do not know which way to move next. For the time being, moviemakers seem to be at sea, and becalmed, and gazing back longingly toward the solid ground whence they came. There has lately been no outbreak of agitation and spread the French New Wave or Italian Neo-Realism. Probably the lull has not been long enough to justify extensive fuss and fret But there have been concerted efforts to draw attention to the Guerra, Dos Santos, Lima, others) and in West Germany (Straub, Fassbinder, Herzog, others). Attention has not taken firm root there as yet; and there is a nagging question whether

played out already Currently the nignest rider from those parts is Rainer Werne Fassbinder, only recently Fear Eats Soul, his latest release over here, but not yet in San Diego (at his normal rate of work, though, he has probably completed four or five movies since that one), he concocts a disengenuous and facetious miscegenation soap opera, with nosy neighbors and grocery store gossins and ungrateful children, that mixes motifs from two of the director's favorite Dauglas Sirk tearierkers of the Fifties, All That Heaven Allows and Imitation of Life. Like his friend Daniel Schmid (La Paloma). Fassbinder takes blood and sustenance from the techlest parts (the Hollywood novies he ambivalently courts Eventually, the hero of Ali sinks without warning into a profound sulk, nobody knows why. And at that point one must acknowledge life distinct thumbprint of this director (in case one should fail to acknowledge it Fassbinder jogs the memory by pouring on top o the image the same sticky musical accompaniment that he has employed before in similar

situations). Among the movies that opened in San Diego theatres during 1974, the ceiling on quality seemed a bit low, but there was a respectable gathering of movies which reached as high as that lid. It was not particularly a desperate year. The movies I preferred roughly in order of preference run this way: Akira Kurosawa's Dodes'ka-den, John Boorman's Zardoz, Sergio Corbucci's Sonny and Jed, Tonino Valerii's My Name Is Nobody, Elliot Silverstein's Nightmare Honeymoon, John Sturges' Honeymoon, John Sturges' McQ. Mark Robson's Earthquake, Stanley Donen's

Fastwood's Mei Brooks Blazing Saddles, Gilbert Cates Summer Wishes, Winter Dreams, John Berry's Claudine, Claude Whatham's That'll Bo the Day Billy Wilder's The Fron Page. There are a number of others for which I maintain a special liking, although it is a liking gnawed by restless misgivings, including Joseph McGrath's Digby, Robert Parrish's The Destructors, Paul Mazureky's Harry and Tonto Stephen Verona's and Martin Davidson's Lords of Flatbush Paul Morrissey's Andy Warhol's Dracula, Jerry Bruck's I.F. Stone's Weekly. And there are still others of sizable substance and aspiration, which, for al that seem to veer rather wide of mark: Jack Clayton's The Great Gatsby, Peter Boodanovich's Daisy Miller, Sidney Lumet's Serpico. Federico Fellini's Amarcord. Francis Ford Coppola's Godfather Part II, Karei Reisz's The Gambler, Michael Campus's The Education of Sonny Carson, Ted Kotcheff's The Apprenticeship of Duddy

By no means am I persuaded that the foregoing movies positively constitute a list of the finest possible movies of 1974. The finest possible movies were not visible, simply. And that is not a mere mysticism. It is grounded in evidence gathered during a few excursions outside the San Diego city limits. This evidence includes Wim Wenders' Alice in the Cities, Jacques Rivette's Ceiine and Julie Go Boating, Elio Petri's The Working Class Goes to Heaven, Torre-Nilsson's Seven Madmen. With movies like those, a list could readily be constructed that would force you to tilt back your head in order to view it properly.

Straight from the Hip - MATTHEW ALICE -



billboard ordinance just passed in an Diego, but everywhere I go

> Sidney Allen San Diego

Yes, I cun explain and to the best of my currently much doubted abilities, I even will

1972 the citizens of San Diego passed an ordinance which provided for the removal of all billboards within city limits. In order to allow time for existing

to expire, a five year phasing out period was included in the hill

Unfortunately, we have not yet begun to phase. The billboard companies have taken the matter to court and from all indication we will see a lot more of tho plastic images along the skyline before any decision is reached The companies have brought in considerable legal talent and are. of course, in no hurry to move the court. The city attorney's office is working slowly and somewhat skittishly on the defence. (I suspec public pressure might have an effect here if there's anyone out there who still believes in politics.

Is there? But no, I'm not suppo

we are left with a state of equilibrium. The billboard companies have agreed not to put up any new billboard: they will just change the location of existing ones to meet changes in the traffic

We must tolerate the things as they are for a long while. It doesn't seem quite fair. The billboards may belong to them, but it is our

Dear Matthew Alice,
While in Spain last July, I saw a
fine movie, "La Prima Angelica"
(My Cousin Angelica), directed by
Carlos Saura. An excellent film
and a Cannes prize-winner, it
focused on the Spanish Civil War,
1936-39. This subject is still taboo
desbite the massage of nearly forry despite the passage of nearly forty years and so the film proved quite controversiai. I raved about the flick to many friends, and we're still waiting to see it here in the States. Was it already shown here or is there still hope that it'll play

Foreign film importation has dwindled down to a select few. Carios Saura's are not usually among the chosen or the considered. "The Hunt" and "Garden of Earthly Delights" were given limited distribution in this country, but none of the several movies he's made with his "companion," Geraldine Chaplin, have been sent around. And as far as I know, this latest "Cousin Angelica" has not been acquired by any U.S. distributor yet. Bu you can always hope.

(continued on page 9)



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before heading out over water, and spoke in the easy manner that one s to a stranger when he knows he has something good.

Somewhere in the middle of the with the technical talk and interrupted. "Are you scared?" I asked in mid-sentence. No ite replied without hesitation and continued explaining. Obviously the subject of fear was inconsequential and probably had by now become a nuisance to him After five minutes or so he begged looked around a bit more and wished him good luck as I was leaving. He thanked me and even patted me on the back as I walked

onto the base at 2:30 a.m. while David and Andy, now fortified in all their back-Fast attire hid did not have the necessary press passes). Everyone else waited it the warm car as I went into the hanger to watch the initial launch Inside I found a crowd of over

100 people milling around a roped off corner of the hanger. Beyond us loomed the balloon assembly now arranged into its pre-launce configuration. Six clusters balloons, arranged in single file, hovered 100 feet above six desk-sized carts to which they were anchored. The long train stretched all the way from near where we stood to a point hundreds of yards back into the hanger void. At the end of the train, on the seventh cart, sat the gondola alone in the dark. While about fifty launch crewmen waited for some word to begin, I tried to find out what had

een happening.
Shortly thereafter the crowd's attention turned toward the center of the hanger where three men appeared together out of the darkness and waiked toward the crowd. It was Forbes, einsheimer and the French space scientist in charge of the launch, Jean Pierre Pommereau. They were making a last appearance for the photographers before the two iew. All kinds of cameras whirred sky. It was almost four o'clock and clicked as the three stood

signal seems to be receivable in all

- why not simply enjoy the one

I look forward with interest to

areas of San Diego. However, one or the other is usually available, so

ninued from page 8

Dear Matthew Alice: Re: merits of either KPBS-FM or KPFK-FM, I enjoy their programs equally, but neither

He looked at me for a moment, shook my hand, and said thanks. His eyes showed no obvious signs of fear, but he appeared to appreciate the gesture as if he was aware of what he was about to do. Then he walked away. Soon the large hanger doors were opened and the slow process

of moving the balloons and gondola out to the launch site began. Each cart with its towering load of one or three balloons passed the group of onlookers at ntervals of ten or fifteen minutes to that the entire process took about an hour. Watching the ghostly procession of mylar balloons spotlighted against a background of stars I flashed back onto a silvery abstract of the New York Macy's Department Store parade. (People standing in line in the cold air looking upward at the passing bailoon floats). Now this too, like London Bridge, had been reincarnated in southern California. But it wasn't just a parade, it was the start of an Atlantic balloon crossing. I ran back to the car to tell Dot and the begin.

"Please step back behind the line, sir. Sir, please stay behind the line," the voices of the marine guards moved up and down the onlooking crowd. We were roped off near the hanger about 1000 feet from where the balloons sat in line next to the spotlighted gondola. I stood next to some guys from ABC Wide World of Sports who carried a portable radio receiver that picked up Heinsheimer's conversation with the launch crew. While the crew began the difficult "staging" process of elevating one balloon cluster at a time to a vertical flight position above the next cluster in line, Heinsheimer's voice could be heard asking for equipment checks. Everyone seemed to have forgotten the cold and was eager to see how this massive assemblage would take form and lift off into the sky. Things proceeded reasonably well, but by the time the first single balloon had been staged the space age complexity of the project had been forgotten and I wondered only how lone it would take them

when the first sounds of disaster

each one of your columns in the Reader and find them always interesting and illuminating.
W. E. Bertram Pacific Beach Dear Matthew Alice We will be seeing A Village Romeo and Juliet at the opera this month Among the tens of thousands of renditions of this

tired (and tiring) theme, we shall be subjected to one by a man named Delius. So who was Delius? And wasn't Gounod N. Porter San Diego

As far as I am concerned one note of Gounod is almost if I may say it too much. However, Deluis' Romeo and Juliet is a different musical breed. No saccharine here. Also no drama, pageantry or thundering emotion. The music is all important in this opera and the music is serene. There just isn't to get the mother safely into the much in the way of histrionics

much in the way of histrionics. Delius was an impressionist. An English impressionist. Quite restrained, don't you know. He developed out ide the confines of the French impressionist school, and although somewhat influenced his phenosy, his music is unique and immistrate the His harmony is purely individual; contemplatible and the property individual; contemplatible wormful critic has termed the "sun-p. French" energe.

ny French" genre.

Delius is an interesting character. Born in 1862, he left Fengland and the family wool merchant business in 1884. He traveled to Florida where he fived traveled to Florida where ne tived and supposedly managed a remote orange plantstion. His manage-ment consisted of practicing the voilin, reading, canocing, going on late night alligator hunts, and listening to the spirituals and dances of the black slaves.

dances of the black slaves.
While buying piano in Jacksonsile Delius met Thomas F. Ward
who was apparently a remarkable
teacher. Ward was impressed by
instrange fourth- be heard the
young man play on the piano and
followed him hack down south. He
spent six months with Delius
teaching him counterpoint and manmons. As he hegan to company.
Ward helped Delius decide whose Ward helped Delius decide what of the traditional harmony he should use and what he should abandon in his unusual music.

the end of the now ventical line attaching them to the third balloon cluster. Everything appeared to be all right, and the balloon crewmembers who were to ride the Dr. 9 expressed gastral surprise but showed little concern about the incident. Everything stopped while the ground crew determined that nothing had been harmed, and soon the incident was forgotten in rayor of the cold.

A ground wind started to blow. further delaying the staging process. It was all right, my technical friends told me, but the lowermost balloons rustled vigorously beneath the still motionless staged balloons high above and I began to feel a little impatient while the ground crew waited for the wind to subside After some delay, the staging was resumed, and I walked into the hanger to get some literature I'd just been told about.

On my way out onto the ramp I heard the crackling noise once more and looked up to see the first all, rushing upward as before. This mooring lines tied to the fourth cluster, this cluster, too, tore loose from the cart and added its group of three balloons to the runaway vertical train. In a few seconds the and aided by the sidewise force of the ground wind, the impulse of their momentum dragged the gondola with its prelaunch-added weight off of the cart and onto the concrete ramp In a fraction of a second it was all over as the fourteen balloons suddenly popped loose from their reluctant load and again were free to continue their

upward rush.

Men ran toward the which lay on its side. Moments later the radio said that the men were safely out, so I ran over to give Dot and the boys the news Dot was visibly shaken at the thought that someone could have been killed or injured by the runaway beast, and the boys were grim faced and silent. Everyone was okay I told them, so like

After leaving Ward, Delius sang in a synagogue in Jacksonville and steamhoated around the South persteamboated around the South per-forming for the gestry. Bs 1886 he had earned enough money to go the Leipzig Consersatory of Vusic in Germany to study composition. Completing his education he settled in Paris. In 1897 he married (for 100e a wealth) woman. He retired to the French country-side where he is the first of the present of lived in utter seclusion, not

speaking to his neighbors or even the guests at his table. The silence was very productive. His compositions at this time in-cluded Koanga which makes use of the old siave spirituals. palachia" (our mountains); "Oser the Hills and Far Away" (deir hills his native Yorkshire); "Brige Fair," an English rhapsody; and Fair," an English rhapsody: an "Paris, the Song of a Great City, which is a rhapsody in the original meaning of the word. He also com-posed concertos, chamber music and cinetal works. Onc. "Sca Drift," is vocal music on Walt Whitman's text. A Word of Anticipation: The

dream sequence out of A Village Romeo and Juliet was written several years after the opera itself. It encompasses all of its themes and is held up as a masterful example of his style and harmony, It won't be Compad. The plot may be the sa my friend, but the music stands on

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(continued from page 7)

tration camp, and they promptly resume their former relationship) with another large one (this accidental reunion occurs at the exact moment this ex-Nazi is coming up for a therapeutic mock-trial before a group of his former peers). The frequent, teasing flashbacks to the war years stimulate the viewer's expectations of witnessing untold indecencies, and at the same time they provide the director a way to dodge the respon-sibility of filling in a believable environment in eithor the past or environment in either; the past or present. Charlette Rampling, a trouper, goes along obligingly with the popular equation of acting with groveiling, wallowing, and submitting (cf. Ingrid Thulin, Glenda Jackson), as she crawls berry jam, onto face and fingers. With Dirk Bogarde, Gatriele Ferzetti.

Ferzetti.
• (Ken)

where to turn? If may help to read the 42nd Psaim and the 33rd chapter of Job If you are without one, the Public Library is well-stocked with Bibles in Section 220.5.

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is preoccupied with holding together his own private area of responsibility, and little concern is expended for the victims and the second responsibility, which was not been their thirty-five cents? To live forever?"]. Walter Matthau, Robert Shaw, Martin Balsam; directed by Joseph Sargent "(Roxy, North Park)

SAN. DIEGO DRAPERY SERVICES

The Producers — Zero Mostel and Gene Wider (the latter manages to Gene Wider (the latter manages to former, who has devoted his career to the card to it stealing scenes) play a par of seely Jewish meatrical to the card to it stealing scenes play a par of seely Jewish meatrical his part of the part of the

The Savage is Loose — The second limit directed by George C. Scott based on a fake action story about based on a fake action story about the saved of Direct in Broadway!

Trish Van Devere, Cohen David Carson, and Scott College. Center 3 Cinema 1: Corbucci comedy western/love story/political parable, with a

Serpice — Sidney Lumet's expose of police graft, engrossing from start to finish, is so narrowly locused in its vision of police life making collections, evidently, and AI = Actino's voyage into sillusionment and hippie grooming distillusionment and hippie grooming accompanied by the maudin music of Theodorakis, is so swift that game appears to have been fixed. In a move that affects naturalism authentic faces and places), the horough dominance of virtues over authenic faces and places), the through dominance of virtues over faults in Pacino's plump characters and places and places and places are seen sewilly induspent, especially alongade the stick figures who along the places are sometimes of the places are sometimes and the playing of disagreements which provoke neated noiserings and chair kickings is very invigorating, covered of Urie in Broadways.

salisfying quota of ruses and surprises the torture instruments are hung behind the American flag in the sheriff's office), a very fumy and the sheriff's office), a very fumy piggish half-breed bandir modeled after Che Guevara, a delicous kissing scene between this hairy deposition of the sheriff of the s

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10% student discount with this ad

HOUSING

ROOMMATE needed to share furnished 3 bedroom North Park house with two quiet non-smoking working students \$63.33 per month plus utilities. Available February 1, 239-4171 and lerve number for Daryl on weekdays before 5 p.m.

SAVE GASI 1973 Kawasaki 90cc Only 3500 miles 1975 piates. Ex-cellent snape 3275 Stephen 239-5555

SCHWINN MEN 5.3 speed older model Needs some work \$15. Double auto toke rack. \$6. backpack frame, \$5. Weston Master II light moter, \$8. Call 279-2010 before 3:30 p.m. or weekends, ask for Jeff.

71 DKW like new nardly ridden Vesco prepared engine. Very fast. Make offer 552-4904.

1974 NORTON 850 Perfect condition 1.750 miles. Will bargain, must sell 299-3335

1970 KAWASAKI Trail 90 Excellent condition harldy used, only 1,200 miles Must sell — need the money for school Call 281-4734 evenings.

PERSONALS

BIG CAR OWNERS! If your car eats gas, and your tune-ups don't last, then put an electronic — on it! (apologies to Burma Shave). Tiger Capacitive-Discharge (grittion System, \$31.95, installed on location, Scientech, 279-6400, Master charge.

HI THERE, I'm hack. What have I missed K'Kolor.

MAGMA: I see, I know, I understand. Nagalyr.

MALE in the beach area, would like to meet female for dating and companion-ship. For information, write P 0, Boy 1746. Pacific Beach 92109. All advented 5.000 between 8 and 8 put 18 pu

MALE INTERESTED in meeting female who sees the absurdities but wants to laugh and love anyway. If you understand, write Tom, P.O. Box 16141, San Diego, CA 92116.

TO MY FAVORITE SQUIRREL. This is to let you know that I often think of you. Just think, an ad of your very own. DXX.

DENNIS: Still stuffing receipts into envelopes. Where are those stamps? Assistant Registration.

RICKES We have been following serviced by the first feet of the part to be one of the pa

consultzerd EUNCH East Commons Group seeks serious personal rock programment of the progr

NCAA BASKETBALL FINALS tickets wanted Call Lee 481-0209 evenings, or 452-2764 days Leave a message if necessary. STAR and trekkies. Holidays got you down? Johanne Doyn.

PROGRESSIVE ROCK RADIO, KCR no.5 FM Mission Guide. World to the you want, when you want it KCR requesting. 266-6982. Here Seed as the requesting. 266-6982. 60 to 70 convenient for movie Must run, must use it for four consecutive weekends this month, Jeff, 280-6831.

TO ALL members of the phylum: I am the only authoritative source on matters pertaining to me. Others may have faulty information. David C. Barber. GUITARISI WANTED for lounge enter-tainment trio. Not a show band. Must sing well. Acoustic guiter imperative. Acoustic-electric better. Folk rock. country rock. 299-5489.

DAN AND RICHARD. I eval neeb ni eceerG bliw ym dnabsuh, eW eval ot poi i gniteem ekil siht, ardnassaC MR. B., Contrary to popular belief, my boyfriends", as you so apily put it are more than two balves, they add up to a hell of a lot more than you ever could EBG.

VIV. cycle girl. friendship and knowing you would make a dull life a wonder rather than a drag. Don't forget Krishna's, February 5, 7:30. Dinner and gab and whatever. Crome Dome Reader. (J-BgarPB).

WANTED

WET SUIT for female 112 lbs - 5'3". Have items to trade — sewing machine, AM/FM tuner, ice box, 10-speed bike, or will buy. Nancy, 436-2218 (Cardiff no.)

WANTED Drafting table and technical supplies 234-7873.

ACOUSTIC lead guitarist/vocalist needed to complete trio. Must be serious-minded and ready to work. Must also be 21 years old. Call Gary. 272-0793. or Frank, 474-0473.

MALE/T. MALE roommate wanted Ultra-modern oceanfront house Encintas 488-0872

Encontas 488-0872

RESPONSIBLE FFRSONS wanted to share 4 bedroom 2 bath, partially unrished Pacific Brach Touce with me. Alison (27 years old) A good-feeling open house with big back variety of promised. Total rent 5925 a month Your beach. Total rent 5925 a month Your share of Irisa and leaf month's rent needed. Available February 10. Call 720-4239 Satinday or Surday morning.

SHARE HOUSE by the sea in South Mission. Bachelor, 25, employed, non-smoker, seeks compatible female housemate. Own room, \$60 a month, including utilities. Call Bill, 488-9891.

CONCETIAL. PROFESSIONAL MOVIMENT TO share 2 motions attractive accommodations in Mission Hills, Bay Park, Universify City or 1948 faunthure and grand plane, 452-7949.

BEAUTIFUL LARGE 2 bedroom apt to share on ingraham St. (near Oakwood Gdns.) \$115 monthly (includes util.) Call 270-0200 after 6 p.m.

SHARE large condominium in La Jolla with 2 UCSD seniors. Master bedroom \$105 for 1 or \$135 for couple Dishwasher, pool patio, garage 5 minutes to UCSD, near bus. Gary or Kent. 453-6382. Keep trying.

NORTH MISSION BEACH apartmen

MATURE FEMALE to share cozy 3 bedroom home, 1366 Pacific Beach Drive. Near beach and bay, shopping areas, etc. Furnished, utilities paid Perry, 272-7280.

Have the fundamental parameters of the properties of the propertie

FREE CLASSIFIEDS!

For over a year the Readar has changed 30 cents to individuals for classified add. Now, with a slightly more stable function goodsom, the Reader returns to ree classifieds for individuals and non-profit organisations. Pieces read the following instructions corefully.

How to Piece Classifieds

Now to Place Considered

Business Classifieds. Businesses (Considered)

Business Classifieds. Businesses (Considered)

For the destination of the considered of the considered



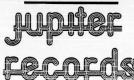
It's Worth a Trip to Clairemont

Just to take advantage of someone's low profit margin! John D'Agostino, the owner of Jupiter Records, pays record distributors more for his records than the big record supermarkets. Yet he sells his records for less than they do!

John D' Agostino is 25 years old, went to Kearny High School, graduated from San Diego State two years ago in literature and music. He worked for Soundsville and Record Rack and converted the Clairement Soundsville into Jupiter Records all by himself!

John D. will not only give you consistently lower prices, but he'll tell you who recorded what when and on which label. If he doesn't know, he'll find out. He can also special order any record you want at no extra cost and with no advance payment required!

If you ask, John will also put you on his Preferred Customer list. That means that after you buy 20 records or tapes, he'll give you one for free. John wants you to keep coming back.



Balboa Mesa Shopping Center Balboa and Genesee (next to Straw Hat Pizza Palace) 278-3251