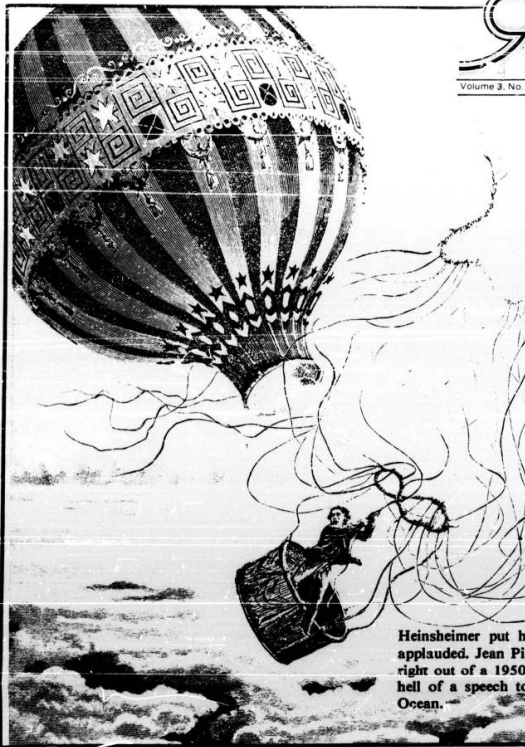


# READER

Volume 3, No. 6 SAN DIEGO'S WEEKLY January 30—February 5, 1975



## More Than Hot Air

Heinsheimer put his arm around Jean Pierre while the press actually applauded. Jean Pierre looked at the crowd and smiled. 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 Ocean.

—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. 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 station wagon at 2:40 a.m. on a 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 become the first free air balloon to carry men across the Atlantic Ocean.

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 the her car mechanic I'm sensitive to critical comments.

"The public affairs people at the

air station said only that they would launch sometime between 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.

My family and I had traveled across the continent to see the night-time launch of Apollo 17, and it troubled me that this balloon voyage record too could be broken with the same precise and indifferent technology that had put men on the moon. It was just one more case of future shock, I decided. Two men were now gearing up to take off across the Atlantic Ocean from my back yard, and I had to be there to wish them good luck. History showed that they would need it.

"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 thought of the man I'd seen up close jump off Torrey Pines cliffs one day in his hang glider, his eyes as big as quarters. It had been easy to feel his fear and joy as he flew off above us. I thought about the two balloonists and wondered what they'd be doing now, how they might appear to me as they prepared their balloon for the long 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 of New Jersey, took his first balloon ride in 1972. The next

year he formed his company's Balloon Ascension Division and 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 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 Heinsheimer's—a dozen in all—colleagues. But with such expensive precautionary measures as sending Forbes' own DC-9 jet transport (named the Capitalist

Tool) to follow them aloft throughout the seven-day duration of the flight ("riding shotgun in the sky"), the Forbes Magazine Atlantic Project was a far cry from the home-made effort of its predecessors. True, after 12 consecutive failures and seven deaths it looked like it was the only way to go if you had the money. But I couldn't help but be a little bummed out as we drove up that morning. It seemed obvious that such massive organization would rob the voyage of its 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 Station told us that the launch had been cancelled just an hour before. Apparently the jet stream was not behaving normally and the team had decided to wait for a more 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 partly-filled balloons were anchored to the hanger floor and towered a hundred feet or so above the vast floor space like giant punching bags in a world turned upside down.

"Sir, could you clear out please. We're clearing the hanger of all personnel now," a curt marine told me. So we drove around the hanger looking for some action. There on the concrete ramp, alone in the glare of a huge spotlight, sat the balloon gondola mounted on a flat bed cart. Inscribed on the sphere's equator in large

handwritten letters was the word "Windborne." Ten to fifteen people, mostly newsmen, were milling around the 8-foot diameter silver sphere. They looked like the 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 the gondola and occasionally stopping to answer someone's question was a curly-headed man in a turtleneck 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 talked. I introduced myself by saying that I was a man his own age, who, like he, worked with fluid turbulence and was very much interested in his balloon flight. He was most gracious, and began explaining some of the scientific systems to me. After a brief technical foray I turned to my main interest, the voyage itself.

"You know, what I like most about your attempt at crossing the 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 concept of space systems we've been using all along. We got it, of course, from the Apollo concept where you first go into earth orbit

(continued on page 9)

# Events

JANUARY 30—FEBRUARY 5

The Events Calendar is compiled each week and sponsored alternately by Southern California First National Bank and Roots Natural Footwear. Please send any listings to READER EVENTS, Box 80603, San Diego 92138. They must reach us no later than the Saturday before the Thursday of publication.

## MUSEUMS & GALLERIES

**HISTORICAL IMPLICATIONS OF ROMAN COINS**, a show of 48 ancient Roman coins. Fine Art Gallery, Balboa Park. 222-7521. (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 Peres. Casa Real, Arroyo Center, San Diego State. Sunday, February 2, through Thursday, February 13. 266-6884.

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

**JAPANESE PRINTS**, Mat Gallery, 1113 Wall St., La Jolla. 456-8447.

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

**JOHN PAUL JONES**, Ghanaian 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**, drawing and sculpture of 20th Century American and European artists. La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. Through February 24. 454-0103.

**ROBERT DAWES**, illusory paintings, paintings, Triad Gallery, 3701 India Street. Through February 2. 295-4543.

**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. Farbox Gallery, 1025 Prospect, La Jolla. Through February 14. 459-0442.

**MAT**, pencil drawings of sun, moon, mist, and Torrey Pine. Athenaeum, La Jolla. Through January. 454-5872.

**PEOPLE AND THIS PLACE**, A photographic exhibit on San Diego. Jewish Community Center, Through February 23. 583-3300.

**ENGLISH GRAPHICS** of the 18th Century. Mandeville Art Park, UCSD. Through February 21. 452-4090.

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

**THE BLACK PRESENCE** in the Era of the American Revolution, 1770-1800, photo panels on loan from the Smithsonian Institution. 1926 K Street. Through February 9. 232-2111.

**JOSE LUIS CUEVAS**, Mexico's major contemporary artist. Fine Arts Gallery, Balboa Park. Through February 9. 233-7931.

## LECTURES & TALKS

**THE SEARCH FOR IDEALS IN ISRAEL**, Today. Lecture by Dr. Naffati Brandwein. Revolve Formal Lounge, UCSD. Today, Thursday, January 30, 7:30 p.m.

**FRANÇOISE GILOT**, artist and author, presents one of Meel ne Masters series. Copley Auditorium, Fine Arts Gallery, Balboa Park. Tuesday, February 4, 10:45 a.m. 752-7831.

**LEONARD MICHAELS**, author of short stories "Glimpse Places, and I Would Have Saved Them If I Could," will read selections from his work in the Student Center lounge, UCSD. Wednesday, February 6, 4 p.m. 452-3120.

**NATURAL HISTORY OF THE DESERT**, first in a weekly lecture series by Richard Schenkman. Natural History Museum, Balboa Park. Wednesday, February 5, 7:30 p.m. 232-2821, ext. 22.

## THEATRE

**DOCUMENTS FROM HELL**, "The Torturer," "The Autopsy," and "The Orgy," three plays by Colombian playwright Enrique Buenaventura. Performed by San Francisco's Junior Theatre. San Diego City College Theatre, Saturday, February 1, 8:30 p.m. 459-7128.

**THE CRUCIBLE**, by Arthur Miller. Performed by El Cajon Blackstar's Community Theatre. El Cajon Valley High Little Theatre. Thursday, January 30, through Saturday, February 1, 8 p.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. 296-6884.

**PETER PAN**, full-scale reproduction of original Broadway show. Produced by San Diego Junior Theatre. Casa Del Prado, Balboa Park. Friday, January 21, and Friday, February 7, 7:30 p.m. Also Saturday and Sunday, February 1 and 2, p.m. 235-1311.

**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. 452-3751.

**SHOLEM ALEICHEM**, YIP, the musical drama, performed by Soviet Jewish artists Emil Gorovets and Margarita Polonskaya. Sponsored by the Jewish Community Center. Horace Mann Junior High Auditorium. Saturday, February 1, 8 p.m.

**RUMPLESTILSKIN** and **THE MAGI'S EYE**, a children's play with music. S.D. City College Theatre, Saturday, February 1, 10:30 a.m. Free. 238-1181, ext. 230.

**SONORA**, written and directed by Rosie Driffell. Crystal Palace, 3785 Ocean Front Walk, Mission Beach. Opens Thursday, January 30, 8 p.m. and 5 p.m. Friday, February 1, 8 p.m. Sunday through March 9. Call 488-8001 for time.

**MACBETH**, by Eugene Ionesco, based on Shakespeare's Macbeth. Center Stage, Balboa Park. Nightly except Mondays, 8 p.m., Sundays at 2 p.m. Through February 23. 225-2255.

**THAT CHAMPIONSHIP SUNDAY**, by Jason Miller. Mission Playhouse, One Town. Fridays and Saturdays for an indefinite run. 8:30 p.m.

**THE HOLLOW**, Agatha Christie mystery. Pato Playhouse, 1511-Est Valley Parkway. Wednesday, Thursday through Saturdays, through February 8, 8 p.m. 746-0606.

**THE LITTLE HUT**, Fridays and Saturdays, 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. 235-9006.

**6 HRS. RIV. VU**, by Ron Randall. Old Globe Theatre, Balboa Park. Through February 2, 8 p.m. (Tuesdays through Saturdays). 239-2255.

## FILM

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

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

**WITNESSES**, S-D LAST GRAVE AT DIMBAZA, films on revolution in Africa. Changing Times Bookstore, 150 Broadway, downtown San Diego. Saturday, February 1, 7:30 p.m. 232-4668.

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

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

**GEORGE'S SERPENT**, part of Kenneth Clark "Pioneers 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 nostalgia in 50's and 60's. Alpine Elementary School Multipurpose Room, Monday, February 3, 7:30 p.m.; Fine Arts Recital Hall, Grossmont College. Wednesday, February 5, 8 p.m. 425-1700, ext. 321.

## 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 Sals, Golden Hall, Community Center. Friday, January 31, and vs. Anaheim Hammers, Sunday, February 2, 7:30 p.m. 236-6510.

**HOCKEY**: Mariners vs. Toronto Toros, S.D. Sports Arena, Tuesday, February 4, 7:30 p.m. 224-4176.

## SPECIAL EVENTS

**JOHN THEOBALD**, poet and scholar, will read poetry. CURT BOUTEUSE, musicologist, will lecture and perform. Unicorn Cinema, Sunday, February 2, 2 p.m. 452-4343.

**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 Kaplow will light sign. Street music provided by Folk Arts. Friday, January 31, party starts at 6 p.m. 295-1493.

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

**SQUARE DANCE JAMBOREE**: Square dance festival with participants from San Diego and Orange Counties. OceanSide Convention Center, Saturday, February 1, and 2, 10 a.m. to 11 p.m. 232-8271.

**BOOK SALE**, opals featured. Natural History Museum, Balboa Park. Sunday, February 2, 10 to 4 p.m. 232-3821.

## MUSIC

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

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

**MERCEDES GOSA**, Argentine singer, known throughout Latin America. Revolve Cafeteria, UCSD. Friday, January 31, 8:30 p.m.

**CHAMBER MUSIC MARATHON**, UCSD 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 clarinetist Charles McLeod and flutist John Eros. The orchestra turned out to be so lifeless and inept. Mr. Latimer's first of all, the victim of a severe technical flaw: the broken-wrist technique which imparts such exquisite grace to what a pianist looks like while depriving what he sounds like of all 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.

**S.D. CIVIC YOUTH ORCHESTRA** I, comprised of high school and college students of San Diego County led by Robert Emile of Grossmont College will perform "The Swan of Tuonela" by Sibelius, "Sinfonia Sacra" by Hanson, and "Festivities in Capella's Palace" from Berlioz's *Romeo and Juliet*. Sherwood Hall (La Jolla Museum of Contemporary Art), Sunday, February 2, 3:30 p.m.

**GREGORIAN CHANTS** performed by the men's choir of St. Paul's Episcopal Church, 2701 5th, Hillcrest. 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.

**ORGANIST CHERRY RHODES** will play at First Presbyterian Church, 4th and Date, Sunday, February 2, 7:30 p.m.

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

**MINI-CONCERT**, Tetsuo Sasaki, xylophone, and Howard Wells, piano. Grand Salon, Community Concord, Monday, February 3, 12 noon 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. 286-7261.

# Whore becomes princess

The Spreckels deserves a better fate than 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 —



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

\*\*\*

The La Jolla Sinfonia's concert at the Spreckels Theatre, in contrast, was a stunning success both musically and socially. For the first time in many years, this X-rated movie broke in a seedy part 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 ruined by anything but a first-rate performance. Fortunately, conductor John Garvey was at his very best; the orchestra itself (many of them skinned from the San Diego Symphony's leading musicians) played splendidly, except for one first violinist who was continually and relentlessly out of tune; and the soloist was violinist Zina Schiff, who can always be relied upon to inspire an audience with her perfection of technique and her sweeping gypsy passions. Her performance of the Chausson *Forme* uncovered every throb and nuance of feeling in this beautifully sentimental work, in the context of so magisterial an understanding of its larger architecture that one scarcely noticed the thinness and banality of Chausson's ideas. Even

Miss Schiff could not achieve a similar miracle for the Sinding Suite in A Minor, her other contribution to the program. This insipid piece, made even more insipid by the empty mumbblings of the orchestral accompaniment (no doubt it sounds better with piano), lies far beneath Miss Schiff's talent and dignity. She is one of the best violinists concerning today, one worthy of Beethoven, Brahms, Mendelssohn and Tchaikovsky. Let us hear her in a work of stature, the next time she plays with the Sinfonia!

The orchestra displayed itself to best advantage in a fine performance of the Prokofiev Classical Symphony. Mr. Garvey conducted with crispness, ebullience, and the dry, understated wit that Prokofiev's delicious satire requires, and the orchestra responded with some exceptional playing, especially in the winds. But Mr. Garvey, too, made what I thought was a mistake in programming: a silly attempt at wit by "P.D.Q. Bach," which tried to appeal to the audience with her perfection of technique and her sweeping gypsy passions. Her performance of the Chausson *Forme* uncovered every throb and nuance of feeling in this beautifully sentimental work, in the context of so magisterial an understanding of its larger architecture that one scarcely noticed the thinness and banality of Chausson's ideas. Even

proper to mention the unsung heroine of the evening, the Sinfonia's Executive Director, Joan Brown. If the Spreckels ever assumes its proper place in San Diego's artistic future, its preservation and transformation 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 take the next one.

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# MOVIES

## READER'S GUIDE TO SAN DIEGO MOVIES

### DUNCAN SHEPHERD



Antonia: A Portrait of the Woman — A documentary sketch of Antonia Brico, who won acclaim first as a pianist, then as an orchestral conductor. — In Berlin, London, New York — and, for a while, as a model in a novel of breaking through the sex barrier in the conducting art, once the novel began wearing thin, the top conducting jobs began to come her way. — In Berlin, London, New York — and, for a while, as a model in a novel of breaking through the sex barrier in the conducting art, once the novel began wearing thin, the top conducting jobs began to come her way.

**Amoroso** — Another in the Fellini line of autobiographical entertainments, episodic and variable from episode to episode, this one set in the hometown of his son. In his choice of recollections, there is a stringent ban on the banal (it hardly seems possible that this wonderland is the same sort of town that Fellini fled in VITELLONI), and yet the grotesqueries are down-turned, mercifully, and the egotism hidden away in a closet. If something does not appeal to Fellini's playfulness, it no longer appeals to him at all. There is an abundance of glibness and of flawless, limpid, controlled color images (once again, a salute to the wistful Giuseppe Penone), and of the director's cultivated obsessions. What is lacking is any modulation of momentum from one scene to the next; each one builds to a stop, followed only by a brief, understated gasp, or sigh, and then the next one starts all over, building. (Center 3 Cinema 2)

**Bleeding Sunday** — Leading off with very lettering for the credits in the color of cheddar cheese and a Laine's RAINBOWS theme song, Mel Brooks cracks upon the western plains, but the field gives way, and opens wide to allow any man. A street brawl that spills across Warner's studio lot, only a busy Berkeleyish musical stage, and into the employees' cafeteria, a tizzy, lumpy imitation Dietrich (Korn).

**Camille 2000** — Radley Metzger's sleek, air-conditioned, deluxe movie of the durable romance drama by Curtis F. Metzger's second recruitment, after CARMEN 1917, from the roots of the classic, updated to the jet-set and pop-art era of stiletto, plastic, inflatable furniture and lovers of similar description. Danielle Gaubert, Neo Castelnovo, 1969. (Korn)

**Caran Barry** — In order to bring class to the exploitation market, Radley Metzger reaches to date, to a rock-and-roll environment. The sex demonstrations are surprisingly dense (most of the action zones are situated just outside the frame), but this should not be mistaking for a lack of refinement. Nor should the music, nor should the camera's

**Portrait of the Woman** — A documentary sketch of Antonia Brico, who won acclaim first as a pianist, then as an orchestral conductor. — In Berlin, London, New York — and, for a while, as a model in a novel of breaking through the sex barrier in the conducting art, once the novel began wearing thin, the top conducting jobs began to come her way. — In Berlin, London, New York — and, for a while, as a model in a novel of breaking through the sex barrier in the conducting art, once the novel began wearing thin, the top conducting jobs began to come her way.

**Flash Gordon** — An X-rated sci-fi production with a Zelig-like quality, with an amateur cast. (Academy)

**Freebie and the Bean** — Having received his gang on the way to a half, awaiting release, this must take a place late in the line of movies that make out of the partnerships to be film comedy. (Academy)

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# MUSIC SCENE

**THE ALAMO:** GENE DAVIS AND THE STAIROUTERS. Tuesday through Sunday, 3093 Claremont Drive, 276-2240.

**THE ALBATROSS:** NOVLA, Tuesday through Saturday, 1309 Camino del Mar, Del Mar, 755-6744.

**ATLANTIS RESTAURANT:** R.B. PEOPLE MOVERS, Tuesday through Saturday, 2595 Ingraham, Pacific Beach, 224-2434.

**THE BACKDROPP:** BOB NITL, every Wednesday, 8 p.m. Performers sign up at 7 p.m., 286-5582.

**BOATHOUSE:** LARRY PAGE, Tuesday through Saturday, 2040 Harbor Island Drive, 291-5011.

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

**BOTFORD'S OLD PLACE:** DENNIS SABLE, Monday through Saturday, 1205 Prospect, La Jolla, 454-8762.

**CIVIC THEATRE:** ALVIN LEE AND THE GENTLE GIANT, Thursday, February 6, PAUL WILLIAMS, Sunday, February 8, 5th & S. Downtown, 1000 Prospect, 268-6510.

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

**CHUCK'S STEAK HOUSE:** SWEETFIRE, Thursday through Sunday, 2500 Prospect, La Jolla, 454-5325.

**CONCEPTION BAY FISH CO.:** RED RABBIT, Thursday through Saturday, 2808 Shelter Island Drive, 224-3611.

**THE DEN:** JUMBLAYAH, Thursday through Wednesday, 593 North 2nd Street, El Cajon, 447-4311.

**ELITE LOUNGE:** ECLIPSE, a jazz trio, Friday, January 31, 4198 Convey Street, Claremont Mesa, 277-9869.

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

**GRR:** JERRY MCCANN, Thursday through Sunday, 225 15th Street, Del Mar, 755-1414.

**GROSSMONT COLLEGE:** SALT LAKE CITY MINE TROUPE, Wednesday, February 8, Information, 488-0000.

**HON HORSE:** THUNDERBOLT THE WONDERCOLT, Friday and Saturday, January 31, February 1, O. O. CORRAL, Sunday, February 2, 8238 Parkway Drive, La Mesa, 454-7663.

**IYY BARN:** OZZIE AND JERRY, Friday and Saturday, 911 Camino del Rio North, Mission Valley, 296-9164.

**JAMICA JOE'S:** BURGUNDY EXPRESS, Tuesday through Sunday, 3595 Sports Arena Boulevard, 225-1251.

**J.J.'s COLLAGE:** Thursday, January 30, RAVENLOFT, FULL NELSON, Friday and Saturday, January 31, February 1, POWER SOUNDS UNLIMITED, Sunday, February 2, 4025 Pacific Highway, 296-3655.

**JOLLY CO:** RICK FAULKNER, Tuesday through Sunday, 881 Camino del Rio South, Mission Valley, 291-1823.

**LEDBETTERS:** JUMBLAYAH, Thursday through Saturday, 5524 El Cajon Boulevard, 583-4524.

**LOST KNIGHT:** SUNBURST, Friday and Saturday, 4873 North Harbor Island Drive, 225-3632.

**MANDOLIN WINE:** EVANSETH, Wednesday through Sunday, 308 University, Hillcrest, 291-3037.

**MOCK'S SALOON:** RILEY STOKER, Tuesday through Sunday, 945 Garret, Pacific Beach, 488-3366.

**NOTSOM FLOTSOM:** SMOKEY JACK, Thursday through Saturday, 417 Santa Fe Drive, Encinitas, 753-0329.

**OLE 'OLE:** HEAT TREATMENT, Wednesday through Sunday, 221 Highway 101, Solana Beach, 755-7084.

**PARK PLACE LOUNGE:** BERT TORRES AND THE CHARADES, Wednesday through Sunday, JOE HORTON AND THE STONE PARADE, Monday and Tuesday, 1330 Fletcher Drive, El Cajon, 448-1111.

**THE PEOPLE:** PATRICK AND FRIENDS, Monday through Wednesday, PLEWACKET, Thursday through Saturday, TOMCAT, Sunday, 4970 Voltaire, Ocean Beach, 223-9773.

**THE PURPLE TURTLE:** LEBANESSE BELLY DANCING REVUE, Monday through Saturday, Ramada Inn, 2151 Hotel Circle South, Mission Valley, 291-5500.

**SHELTER ISLAND INN:** BACKYARD BLOSSOM, Tuesday through Sunday, 2051 Shelter Island Drive, 222-5561.

**SPANKY'S SALOON:** GABRIEL, Tuesday through Sunday, WEEKLY DUES, Monday, The Chuck Wagon, Midway at Roscamers, 223-3154.

**THE SPORTSMAN INN:** MR. CLEAN AND THE CLEAN MACHINE, Friday through Saturday, 5079 Logan, Midway at Roscamers, 223-3154.

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

**SPRINGFIELD WAGON WORKS:** 2ND STORY WINDOW, Wednesday through Sunday, 5255 Kearny Villa Road, San Jose, 565-2272.

**STAG AND HOUND:** BILL BRACKETT, Tuesday through Saturday, 625 H Street, Chula Vista, 4



# THE BEST OF LAST YEAR

— Duncan Shepherd —

Throughout the first half of the year, none but the conspiracy theme was all the rage in the world of movies. Conspiracy and its offspring—prepping, bugging, tailing, silencing, and snuffing out the actual number of movies which carried this tune is not large enough, by far, to explain how catchy it seemed, and none of those movies would have dared to emulate the stories unfolding on the Six O'Clock News by striving for a believable banality and easiness. In all of them, a scuffling, tangible vein of third fantasy manifests an open-mouthed readiness to bite at the vaguest hint of Big Brother. Collusion, connivance, psychopaths.

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 wrote 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 happening, or is it only in the mind, or what is the difference?), rather than reveal any inside knowledge of the motives and machinery of conspiracies and surveillance. Chinatown, a murder mystery of many presumptions in characterization and plot and politics, is quick to bury whatever skeletons it has discovered in the history of Los Angeles underneath its dreamy revisionist private-eye mythology; the locale that gives the movie its title gives to the moviemakers a metaphor of Oriental inscrutability with which to enshroud their storyline, having to do with an insidious power play inside the city bureaucracy. Moviegoers, already primed to nod in eager assent at any implication of tricky dealings in the

government, decided far and wide that this was a meticulously written movie. Executive Action posed a hypothetical version of history in its scenario for John Kennedy's assassination. Extremely shoddy in execution (it comes alive only during the rebel footage of the Presidential motorcade's progress through Dallas), it is characteristic of the conspiracy movies insofar as it sets its goals contentedly at establishing the bare possibility of its case; there is no definite measure of how much the case was strengthened by the suggestion that if Burt Lancaster was involved in the plot against the President, then this movie 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 hero is allowed to disarm a gunman with a perfect cast of his fishing line) with sterile, science-fiction architecture and a vast criminal network, invisible and invincible. An indication of how deeply embedded are these movies in fantasy—nihilistic, willful, impatient—is that in all of them the conspirators sail through untrifled and scot-free.

At some point in the second half of the year, shortly after August 31st 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—Juggernaut, Airport 1975, Earthquake, The Towering 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 widespread fascination—doomsday.

From the beginning of the year to the end, though, the predominant feeling dispensed by movies—predominant if only because of the sheer volume of movies involved—was one of the past and standards and old standbys, remakes, remakes, remakes, echoes, ghosts, it was a year swarming with sequels (*The Godfather Part II*, *The Trial of Billy Jack*), with remakes (*Three Musketeers*, *The Great Gatsby*, *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 Billy*, *That'll Be the Day*, *The Lords of Flatbush*, *The Education of Sonny Carson*, *The Apprenticeship of Duddy Kravitz*), with and unashamed, sing-along nostalgia (*That's Entertainment*). And I have not recalled all the eligible titles, certainly.

This conglomeration of movies breathes fire on and hardens into stone the impression, the developing stage 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 of excitement on the scale of the French New Wave or Italian Neo-Realism. Probably the lull has not been long enough to justify excessive fuss and fret. But there have been concerted efforts to draw attention to the activists in Brazil (Rocha, *Guerra*, *Dos Santos*, *Lima*, others) and in West Germany (Strub, *Fassbinder*, Herzog, others). Attention has not taken firm root there as yet; and there is a nagging question whether

## READER

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the terrain in those parts is not largely played out already. Currently the highest rumour from those parts is Rainer Werner Fassbinder, only recently introduced in this country in *In All*—*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 conceals a disingenuous and facetious miscegenation soap opera, with noisy neighbors and grocery-store gossip and ungrateful children, that mixes motifs from two of the director's favorite Douglas Sirk tearjerkers of the Fifties, *All That Heaven Allowed* and *Imitation of Life*. Like his friend Daniel Schmid (La Paloma), Fassbinder takes blood and sustenance from the feeblest parts of the Hollywood movies he ambivalently courts. Eventually, the hero of *In All* sinks without warning into a profound sink, nobody knows why. And at that point, one must acknowledge the distinct thumbprint of this director (in case one should fail to acknowledge it Fassbinder jogs the memory by pouring on top of 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 garnering 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'tan*, John Boorman's *Zardoz*, Sergio Corbucci's *Sonny and Jed*, Tonino Valeri's *My Name Is Nobody*, Elliot Silverstein's *Nightmare on Elm Street*, John Sturges' *M.C. Mark Robson's Earthquake*, Stanley Donen's

*The Little Prince*, Clint Eastwood's *Breezy*, Paul Murphy's *Andy*, Warren Beatty's *Shogun*, Robert Altman's *Interiors*, *Blazing Saddles*, Gilbert Cates' *Summer Wishes*, *Winter Dreams*, John Berry's *Claudine*, Claude Whatham's *That'll Be the Day*, Billy Wilder's *The Front 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 Destroyers*, Paul Mazursky's *Harry and Martin*, Stephen Verona's and Tonin 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 all that, seem to veer rather wide of the mark: Jack Clayton's *The Great Gatsby*, Peter Bogdanovich's *Daisy Miller*, Sidney Lumet's *Serpico*, Federico Fellini's *Julia*, Francis Ford Coppola's *Godfather Part II*, Karei Reisz's *The Gambler*, Michael Campus's *The Education of a Young Woman*, and Volker Schlöndorff's *The Apprenticeship of Duddy Kravitz*.

By no means am I persuaded that the foregoing movies possibly 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 *Celine and Julie Go Boating*, Elio Petri's *The Working Class Goes to Heaven*, Toril-Norssen's *Seven Madmen*. With movies like those, a list could readily be constructed that would force you to tuck back your head in order to view it properly.

Is there? But no, I'm not supposed to ask the questions.

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

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 city.

Dear Matthew Alice, While in Spain last July, I saw a fine movie, "La Prima Anglica" (My Cousin Anglica), 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 despite the passage of nearly forty years and so the film proved quite controversial. I loved 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 in San Diego?

Foreign film importation has dwindled down to a select few. Carlos 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 Anglica" has not been acquired by any U.S. distributor yet. But you can always hope.

(continued on page 9)

## READER

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## READER

close to the ropes and talked about the danger involved in space flight. He explained how they would have one or two days to make a decision. If the communications and life support systems were working properly before heading out over water, and spoke in the easy manner that one does as a stranger when he knows he has something to gain. He was somewhere in the middle of the conversation I became impatient with the technical talk and interrupted. "Are you scared?" I asked in mid-sentence. "No," he 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 off to get back to his balloon. I looked around a bit more and wished him good luck again as I was leaving. He thanked me and I waited on the back as I walked away.

The next morning we drove onto the base at 2:30 a.m. while David and Andy, now fortified in all their back-East attire, hid beneath a blanket in the back (they did not have the necessary press passes). Everyone else waited in the warm car as I went into the hangar to watch the initial launch preparations.

Inside I found a crowd of over 100 people milling around a roped off corner of the hangar. Beyond us loomed the balloon assembly now arranged into its pre-launch configuration. Six clusters of 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 hangar void. At the end of the train, on the seventh cart, sat the gondola aloft in the dark. While about fifty launch crewmen waited for some word to begin, I tried to find out what had been happening.

Shortly thereafter the crowd's attention turned toward the center of the hangar where three men appeared together out of the darkness and walked toward the crowd. It was Forbes, Heinheim, and the French space scientist in charge of the launch, Jean Pierre Pommeroy. They were making a last appearance for the photographers before the two balloons would be sealed off from view. All kinds of cameras whirled and clicked as the three stood

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much in the way of historians. Delius was an impressionist. An English impressionist. Quite restrained, don't you know. He developed out of the confines of the French impressionist school, and although somewhat influenced by Debussy, his music is unique and inimitable. His harmony is purely individual; contemplative and tearing away from what one would expect has termed the "sum of French" genre.

Delius is an interesting character. Born in 1862, he left England and the family wool merchant business in 1884. He traveled to Florida where he lived and supposedly managed a remote opera production. His management consisted of practicing the violin, reading, canoeing, going on late night allegorical hunts, and listening to the spirituals and dances of the black slaves.

While playing a piano in Jacksonville Delius met Thomas F. Ward who was apparently a remarkable teacher. Ward was impressed by the strange chords he heard the young man play on the piano and followed him back down south. He spent six months with Delius teaching him counterpoint and harmony. As he began to compose, Ward helped Delius decide what of the traditional harmony he should use and what he should abandon in his unusual music.

After leaving Ward, Delius sang in a synagogue in Jacksonville and steamed around the South performing for the gentry. By 1886 he had earned enough money to go to the Leipzig Conservatory of Music in Germany to study composition. Completing his education he settled in Paris. In 1897 he married (for love) a wealthy woman. He retired to the French countryside where he 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 included *Symphony* which makes use of the old slave spirituals, "Apalachia" (our mountains), "The Hills and Far Away" (after his native Yorkshire), "Brise du Vent," an English rhapsody, and "Paris, the Song of a Great City." "Garden of Earthly Delights" is a meditation in the spirituals and dances of the black slaves.

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## THUNDERBOLT THE WONDERCOLT RETURNS

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## NOTICES

**NUCLEAR INITIATIVE** Are nuclear power plants really safe? The Nuclear Safeguards Initiative requires stricter safety standards. Please help circulate the petition for nuclear safety. Contact: People for Profit, 693 San Diego, 92112. 583-8121.

**ECKANKAR**, the ancient science of soul healing, is offering free introductory lecture at South Bay Park 19th and Coronado Imperial Beach, Tuesday, February 11, 8 p.m. For further information 286-5746.

**THE TEACHING OF THE INNER CHRIST** can help you find your inner divinity. Services Sunday 9:30 and 11:30 a.m. Wednesday, 8 p.m. Weekly classes in inner sensitivity. 280-7770.

(continued from page 7)

**The Producers** — Zero Mostel and Gene Wilder (the latter manages to steal every scene he is in from the exact moment, who has devoted his career to the craft of stealing scenes) play a part of seedy Jewish theatrical entrepreneur whose scheme for financial gain depends upon the guaranteed pit of their next show. Their can't-miss choice — Springtime for Hitler — a musical on 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 responsibility of filling in a believable environment in either the past or present. Charles Rampling, a trouper, goes along obligingly with the popular equation of acting with groveling, wallowing, and submitting (cf. Ingrid Thulin, Glenda Jackson), as she crawls about on all fours, or sneezes straw- berry jam onto faces and fingers. With Dirk Bogarde, Greville Ferranti. (K)

**The Savage is Loose** — The second film directed by George C. Scott, based on a Max Catto story about a family stranded on an island; with: Train Van Devere, John David Carson, and Scott. (College, Center 3 Cinema 1; Frontier Drive in).

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**CALL US ANYTIME** for help with your personal problems. If you need counseling, information on community resources or help with any emergency, call the DFFV 24-hour hotline. 236-3339 or toll-free 261-3330.

**ENTER THE REALM OF ETERNAL** knowledge and bliss beyond the ordinary limits. Free at the Radha Krishna Temple, 3300 3rd Avenue, Hillcrest, 281-7776. Sunrise Meditation, 7 a.m.; Bhakti Yoga classes, 7 p.m.; Sunday Festival and Feast, 5 p.m.

**GAY CATHOLICS DIGNITY** of San Diego has a religious and educational program for you. Write Dignity, Box 19071, San Diego 92119 or call 445-8384 anytime for information.

**Serjico** — Sidney Lumet's expose of police graft, engrossing from start to finish, is so narrowly focused in its vision of police corruption (costs most of their time making collections, evidently), and Al Pacino's voyage into disillusionment and hippie grooming and institutional boot-rotting, accompanied by the maulin music of Theodorakis, is so swift that the game appears to have been fixed. In a movie that effects naturalism (the washed-out colors, the forlorn faces and places), the thorough dominance of virtues over faults in Pacino's plump character seems awfully indulgent, especially for a movie that is so fast. In- tro foraging for gas material turns up some of the heartiest laughs in contemporary history. 1968. \*\*\* (California).

**Sonny and Jed** — A Sergio Corbucci comic western/noir story/political parable, with a

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**PIANO, GUITAR** and accordion instruction. Music college graduate. 20 years teaching all ages. Play popular music. Classical. Learn reading, theory, and playing by ear. 30 minute weekly lesson. \$15 per month. Pacific Beach studio. 488-5161.

**TENNIS INSTRUCTION** from Steve Basser, member of the United States Professional Tennis Association. Private and semi-private lessons offered with discounts for students and advanced payment. Now rather than the crowded summer months is the time to learn. Call 488-3785.

**INTRODUCTION** to the art of message-relating. A one day workshop designed to allow participants to sample Reflexology, Shiatsu, and Polarity massage. Saturday, February 1, at the National Center for the Exploration of Human Potential. 272-7330.

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**PHYSICAL FITNESS CLASSES** FOR WOMEN. Tuesday and Thursday, 9:30 to 10:30 a.m. and 7 to 8 p.m. First Lutheran Church, 1420 Third Avenue and Ash. For information: 286-4942 after 4 p.m.

**SEMINAR for the Development of Individual Perception** utilizes techniques that help in open psychic senses. The seminar is similar to one given at Esalen. The leaders are well-known psychics in the San Francisco area who have helped numerous people to get in touch with their subtle senses. Offered January 24 to January 26, Friday evening until Sunday morning, at the National Center for the Exploration of Human Potential. Call 272-7330.

**FREE LECTURE** every Friday, 8 p.m. Hypnosis, Eye feedback, sexuality, etc. at center. Please call for reservations as seating is limited. Hypnosis Motivation Institute, 9019 Park Plaza Drive, Suite H, La Mesa, Ca. 92041. 460-7715.

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**QUIZZY CLASSES** beginning/intermediate. Cards and/or notes. Regular \$12 per month. Call Jonathan Givner. 284-2473 or 753-6979.

**MAN/UCMAN AWARENESS** mental, spiritual and physical approach to deepening relationships. Wednesday, February 5 to 10 weeks. \$3 a session. The National Center for the Exploration of Human Potential. 272-7330.

**POETRY WORKSHOP** Patrick Henry Adult School offers workshop to introduce beginning writers to elements of poetry through weekly discussions beginning Feb. 6. 286-8040.

**A WORKSHOP** entitled "Exploring Your Inner Self" Led by Dr. Lawrence Holden. Meets Mondays, 6:30 to 9:30 P.M., starting February 3 at Pacific Beach Junior High, Girl's Gym. Free.

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