

A TOUCH OF GLASS



Kitty Morse

You might never even notice it, unless you were looking for it. The rows of little clowns and transparent containers might mislead you into thinking this is another Tijuana tourist store. But walk all the way to the back... There you can hear the roar of a huge, open gas kiln. There you can see half-naked men bent over their work, their faces glowing from the heat from the 2500-degree oven. This is the Inco Glass Factory, right across the street from the Jal Alai Palace.

The raging inferno inside the kiln absorbs your attention first. All the activity swarms around it, like bees around a hive. The bee-workers approach the oven at regular intervals, in a well-defined pattern. Their flushed faces reflect the intense heat.

Seated along the wall on an elevated platform, you can overlook the work area: a dirt arena with the main brick kiln as centerpiece. Like red magma, the molten glass and the different metallic oxides necessary to color it radiate in the vats inside the kiln. Three other kilns, used only for the cooling process, line the opposite wall, and several whirling fans stir up the warm air. Three men, sitting aside worn workbenches, work on the glass artifacts; the strenuous conditions contrast sharply with the informal attitude among the workers.

Beads of sweat stream down Rafael Garcia's face as I talk to him. A hefty and very affable young man, Rafael migrated here from Mexico City. Nothing in his background had prepared him for glass blowing; the creativity of the art appealed to him after a visit to a factory one day. So he became an apprentice for about three years. He cloned up after his teacher, sorted broken glass and little by little was allowed to relegate these menial tasks to others while he worked his way up. He is now a maestro in his own right and makes 8 to 10 pieces a day. It is obvious he enjoys his work, as you watch him twirl his cana—a long, metal pipe through which he blows jets and containers into shape; he sometimes lets the molten material stretch a little or uses antiquated shears to cut off an unnecessary piece. Interpreted with our conversation, a few quick glances and sharp wrist motions transform the molten glass into a swan. The red hot material hardens almost instantly. His apprentice grabs the cana and quickly puts everything in the kiln for a few moments, and the intense heat soon brings it back up to the required temperature. While he waits, Rafael catches his breath, mops his brow and smiles. "This is a good paying job, and there are very few of us." He takes the cana back, wets it down so he can hold on to it, and allows his apprentice to stick the beak and the wings delicately into the body of the swan.



years. Moved up to Tijuana by the company, Rogelio specializes in the smaller pieces and produces up to 22 of them a day. He designs and perfects his own creations and they are reproduced by the dozen at the factory. A master like him can earn up to \$150 a week.

The hot and clammy air doesn't bother Carlos Mora a bit as he swings his cana back and forth to shape the molten glass into a punchbowl. He takes a short break while his apprentice places it in the cooling oven. My preconception that the art of glass blowing is still handed down from father to son begins to disintegrate, as I find out that family tradition did not shape Carlos' decision either. The manual dexterity of Guadalupe artists at work fascinated him and he applied for an apprenticeship. The maestro now refines his own original pieces. The apprentice hands him a new blob of molten glass at the end of his cana; he rolls it up and down on a slanted plank, holds it up like a trumpet and effortlessly puffs the molten material to size. The body of an elephant takes shape. The apprentice gently adds the tusks as Carlos puts on the finishing touches. It is now ready for the first part of the forty-eight hour cooling process. Each of the three cooling kilns gradually drops in temperature and is sealed off at night to prevent any drastic change in the atmosphere. The following morning, the elephant is moved to the next kiln; after it is thoroughly hardened, it is taken to the polishers' table where the rough edges are filed down.

At the end of the factory, rows upon rows of clowns, vases, bulls, and other artifacts line the counters, awaiting nationwide distribution. You will never find two perfectly matched pieces, since each maestro's whim is enough to give each piece its own personality.

Hardly a full break up the activity. From the maestros to the apprentices, the wares take shape in well-synchronized motions. The art has remained unchanged through the ages and can be traced as far back as the Phoenicians. The first Mexican factory was established in Puebla in the sixteenth century, when Italian artisans from Venice introduced the art to the Indians. The Indians, in turn, set up shops in Monterrey and Guadalupe. The knowledge was first handed down from father to son, but today anyone willing to go through the strenuous three years of apprenticeship can become a glassblower.

The Tijuana factory stands alone at this end of the border. The manager, Mr. Torres, decided to open it in 1966, because of its proximity to the U.S. He deals almost exclusively in wholesale orders. "I am a businessman," he told me, "and this is good business." And anyone observing this fascinating enterprise has to believe him. This touch of old Venice in the heart of modern Tijuana might seem a little incongruous, but not even the "feed the kids if you enjoyed it" sign can detract from this demonstration of living history.

Photographs by Kitty Morse

Events

OCTOBER 24 TO OCTOBER 30

**Southern California
First National Bank**

Museums & Galleries

THE UNIVERSITY OF MANKIND: photography exhibit, Lobby, Stateways, 2nd Floor, Graphic Arts of S.D. City College students, Corridor Gallery, Art at S.D. Public Library, Through October.

BODY COVERINGS, California Fiers show, John and Young Gallery, 10th Street Through November 17, 29-310.

ROBERT PERINE, watercolor, S.D. Art Institute, Ballroom Park, Through October 17, 234-5886.

JAMES BARRY SPARKS, paintings, Founders Gallery, U.S.D. October 19 through November 15.

LEONORE SIMON, SUSAN SIMMON, and GAYE GOODMAN, Limited edition graphics and original paintings by 30 local artists, Harbison Gallery, La Jolla, 955-8977.

MAJORIE REED and CHARLES SULTAN, paintings, drawings, and watercolor, 8, Hurley Gallery, 3810 San Ave. Through October, 296-1622.

MANLY FARRER, recent paintings, and DAVID BRIDG, photography, Jack Olsen Gallery, Fashion Valley, Through October, 291-5870.

THE VARIETY SHOW, a show of 80 photographs by 40 eminent U.S. photographers including Diane Arbus, David Lauder, and others, Library Four, Grosvenor College, El Cajon, Through November 15, 465-1700 ext. 321.

71 WAYS OF SEEING, water and brush collections, including Chagall, Miro, Picasso, Fine Arts Gallery, Ballroom Park, Through October, 272-7031.

SHANE E. BRADLEY by Robert Dore, who also demonstrates ancient ink brush technique in the Gallery, Tarkenton Gallery, 1025 Prospect, La Jolla, Through October, 460-0442.

JEAN BRADLEY and SHIRLEY LICHTMAN, two artist, Del Mar, Gallery, Newport, Through October, 1482 Camino del Mar, Through October, 272-7031.

MARKETPLACE, with replicas of famous shops, including the U.S.S. Missouri and the U.S.S. Iowa, and paintings by Jane Moore, in Village of New York, Woodbridge City Public Library, 200 E. 12th, National City, Through October, 211-1111.

WOODBLOCK PRINTS of the Yohida Family of Tokyo Artists' Cooperative Gallery, 10th Street, Through November 10, 296-0200.

Theatre

THE LONDON MERCHANT, Experimental Theatre, San Diego State, Thursday through Sunday, October 24 through October 26, 8 p.m. 298-0801.

THE PHILANTHROPIST, London and Broadway comedy by Mignon Pynchon, Old Town, Fridays and Saturdays through the end of November, 8:30 p.m. 295-9917.

YOU'RE A GOOD MAN, CHARLIE BROWN, San Diego Junior Theatre, Ballroom Park, Thursday, October 24, through Sunday, October 27, 239-1211.

CELESTINE, Rex, the Great Voyager, Mayan Hall, Southwestern College, Chula Vista, Thursday through Saturday, Through October 26, 8 p.m. 420-1080.

KISS ME KATE, Cole Porter musical, Pacific Playhouse, Escondido, Thursday through Saturday, 8 p.m. Through November 16, 148-6885.

DOCUMENTARY THEATRE, U.S.D. Drama Department, Friday and Saturday, October 25 and 26, 462-3741.

SIX RING RING, by Bob Randall, Coronado Playhouse, Friday, Saturday, and Sunday, 8:30 p.m. Through December 7, 533-4556.

GOODFELL, the contemporary musical, Old Globe Theatre, Ballroom Park, Tuesday through Sunday, Through October 10, 8 p.m. Sunday matinee 2 p.m., October 27 and November 10, 239-2255.

LUMP, written and directed by R. Roy Turner, Crystal Court Theatre, 3785 Ocean Front Walk, Mission Beach, Friday, Saturday, and Sunday, 8:30 p.m. Through October 3, 488-8001.

BITTLE, comedy-drama about homosexuals, Crystal Court, Centre Stage, Ballroom Park, Tuesday through Sunday, 8:30 p.m. Through October 27, 239-2255.

BARREFOOT IN THE PARK, comedy dinner show, Uncle John's Dinner Theatre, 856 E. Coast Blvd., Friday and Saturday, 8 p.m., Sunday, 7 p.m. 463-2017.

INDIAN MAGIQUE, street theatre troupe, Zorro Gardens, Ballroom Park, Sunday, Monday, and Tuesday, October 27, 28, and 29, 1 p.m. until dark, 238-0517.

THE MAD WOMEN OF CHALLOT, San Diego City College Theatre, Wednesday, October 30, through Sunday, November 3, 8 p.m. 238-1181.

Lectures & Readings

MOON, a lecture at the Planetarium, Southwestern College, Thursday, 7:30 p.m. Through November 14, 420-1231, Free.

POETRY READING by young poets, Grosvenor College Library, Wednesday, October 23, 7:30 a.m. 465-1700.

POET DIANE WAKOWSKI, will read selections of her work in the Revella Forum Lounge, U.C.S.D., Wednesday, October 23, 8 p.m. This is the first in the U.C.S.D. New Poetry Series, 462-2120.



Special Events

TRADITIONAL FRENCH MARKET, fruits, vegetables, and 1 additional French cuisine, Founders Hall patio, U.S.D. Thursday, October 24, 11 a.m. to 5 p.m. Free.

BONITAFAEST, square dance, singing groups, parade, country fair, picnic, etc., Chula Vista, Friday through Sunday, October 25 through 27, 479-8738.

MEXICAN FIESTA, Corral San Jose, half mile south of Plaza Monumental (off Highway 56 on Gray Lakes Road, Saturday, October 26, 2 to 5 p.m. 239-8171.

HORSE SHOW, Pinto Breeders and Exhibitors of Southern California, Rio Piedra off Highway 56 on Gray Lakes Road, Saturday, October 26, 8 a.m. 421-8820.

WORKSHOP, Motor, repair, and motorcycles, Automotive Shop, S.D. City College, Saturday, October 26, 8:30 a.m. to 7:30 p.m.

SPOOKY STRINGS, Halloween puppet show, by Maria Hinchcock, Children's Room, S.D. Public Library, Saturday, October 26, 10:30 a.m.

HALLOWEEN WINDOW DECORATING CONTEST, Local residents decorate La Jolla store windows, Saturday, October 26, 454-1644.

FALL FESTIVAL, Music, games, and food, Recital Hall, Ballroom Park, Saturday, October 26, through Sunday, October 28, 10 a.m. and 2 p.m. 463-1333.

ROCKHOUND GEMSTONE, San Diego County-wide show, Al Babi Stone Temple, 5440 Kearny Mesa Rd., Saturday and Sunday, October 26 and 27, 202-0092.

HORSE SHOW, La Jolla Farms, 9761 Blackgird Rd., La Jolla, Sunday, October 27, 8 a.m. 453-1230.

MOON AND VEGETABLE SHOW sponsored by Cosmos, Mission Point, Casa del Prado, Ballroom Park, Sunday, October 27, 1 to 5 p.m. 233-1980.

HAUNTED MANSION, Evening of continuous Halloween entertainment, drama groups, horror movies, etc., Museum of Man, Ballroom Park, Monday through Wednesday, October 28 through 30, 8 to 10 p.m. Costumes and refreshments optional, 292-0001.

Music

LA JOLLA CHAMBER ORCHESTRA, Rafael Duran conducting, with guest artists on viola, harpsichord, and violin, La Jolla Museum of Contemporary Art, Friday and Saturday, October 25 and 26, 8 p.m. 458-4421.

ANDRÉS CROUCH and THE DISCIPLES, soul Gospel group, Golden Hall, Community Concourse, Friday, October 25, 7:30 p.m. 460-8885.

EAST WEST MUSICAL DIALOGUE, Martin Joseph Feuring, Fine Arts Recital Hall, Grosvenor College, Friday, October 25, 8 p.m. Free.

THE HUNCHBACK OF NOTRE DAME, singing and organ show, with organist Gabriel Carter, Southland Music Center, 3655 Imperial Ave., Lemon Grove, Saturday, October 26, 8 p.m. 463-0308.

ANNUAL FALL MUSICALS, with voices, Gennifer Aspinwall and soprano Susan Wade, Fine Arts Recital Hall, Grosvenor College, Sunday, October 27, 8 p.m.

STRING TRIO, Mary Kero, violin; Douglas Muegler, viola; Mary Liberman, cello, S.D. Public Library, 10th Street Lecture Room, Tuesday, October 26, 7:30 p.m.

MANON, Massenet opera, by the San Diego Opera, City Theatre, Wednesday, October 24, 7:30 p.m. 462-1111, Sunday, November 3, 222-0210.

Sports

HOCKEY, Mariners vs. Phoenix Roadrunners, S.D. Sports Arena, Thursday, October 24, 7:30 p.m. 224-4178.

ROLLER GAMES, S.D. Sports Arena, Friday, October 25, 8 p.m. 224-4178.

WATER POLO, Arroyo vs. Cal State Fullerton, Friday, October 25, 4 p.m. Arroyo vs. University of Arizona, Saturday, October 26, 12 noon. Arroyo vs. Loyola, same date, 7 p.m. at Ferry Park, S.D. Sport Arena.

JOGGING RUN RUN, Granite Hills High School, El Cajon, Saturday, October 26, 8:30 a.m. 222-7451.

FOOTBALL, Arroyo vs. Long Beach State, Aztec Bowl, Saturday, October 26, 7:30 p.m. 265-8847.

FOOTBALL, S.D. Chargers vs. Kansas City Chiefs, San Diego Stadium, Sunday, October 27, 1 p.m. 292-2111.

BASKETBALL, Coronado Stars vs. Utah Stars, S.D. Sports Arena, Saturday, October 27, 8 p.m. 224-4178.

HEAVYWEIGHT BOXING, world championship on closed circuit television, Muhammad Ali vs. George Foreman, Golden Hall, Community Concourse, Tuesday, October 26, 8:30 p.m. 224-4178.

Films

ATTICA, a documentary, East Room 502, Low Library, San Diego State, Friday, October 25, 8 p.m. 260-1292.

SEA DRAMA, Surfing documentary by Peter Finkel, Pacific Beach, a High, Friday, October 25, 10 a.m. High, Saturday, October 26, 12 noon. Both shows at 8 p.m. Coronado High, Sunday, October 27, 7:30 p.m.

OF SHADOWS AND PUPPETS, a children's film, La Jolla Museum of Contemporary Art, Sunday, October 27, 2 p.m. 454-0183.

RECENT ART OF MARIE PERES, "New and Old" and "The Language of Caricature," La Jolla Museum of Contemporary Art, Wednesday, October 30, 454-0183.

Dance

YOUNG MODERN CHOREOGRAPHERS, Crystal Palace Theatre, 1366 Prospect Street, Mission Beach, Thursday, October 24, through Sunday, October 27, 488-8001 or 562-3024.

JOSE GRECO, French flamenco dancer, Mayan Hall, Southwestern College, Monday, October 28, 8 p.m. 420-1333. Also appearing at Montgomery St. High, 2470 Ulm St. Wednesday, October 30, 202-0210.

-WELL, WHAT'S NEXT?

A group of New York critics, taking courage together, enters the Alice Tully Hall auditorium for the final presentation of the film festival, *Bunuel's Le Fantôme de la Liberté*.

I have been away a while, and have been "covering" the New York Film Festival. I could say, if that expression did not bring with it an erroneous suggestion of being on top of the situation. In just more than two weeks, twenty-one separate programs were offered in this 12th annual edition of the event ("the most prestigious film festival in the world," a "festival of festivals," and "the one festival that almost everybody trusts"—Roger Greenspun, in the official bulletin), and under such a crush, the spectator is quickly ready to admit that he is outmanned, outweighed, outflanked, and perhaps put-out.

At the critics' screenings, the spirit seems primarily submissive. The goings-on, inside or outside the auditorium, do not include ostentatious give-and-take on any subject—the last movie seen, Rockefeller's gift ideas, the Yankees' last-minute nosebleed. At the press conferences with film-makers, questions from the critics were hard to come by, and, except for John Simon's noncommittal, the favorite question was "How much of the dialogue was written beforehand?" as through talking without prompting and preparation was something awesome. For the most part, there is simply fill-in and fill-out, in silence or in murmuring, and once the routine becomes established (get there at 10:30, take an hour-and-a-half for lunch, back there at 2:00), the most constant question in the air before, during, and after any movie is "Well, what's next?"

Cravings and thanksgivings for the opportunity to taste these exotic dishes are not especially evident. The most outlandish piece of mock-camp, Daniel Schmid's *La Paloma*, is fortunate to raise some scattered chuckles. The most effusive demonstration, and the largest audience, came out for John Cassavetes' *Woman Under the Influence*, and it is unlikely that the reason is anything except that this is the only American feature in the bundle.

Sizing up this festival on paper—new movies by Renoir, Bresson, Malle, Fassbinder, Bunuel, Olmi, Kluge, Jancso, Tanner, two by Rivette—can stir up a considerable fire. Undoubtedly this fever of anticipation is whipped up, to excess, by recall of the movies in these directors' trails—in the case of Bunuel, for instance, a trail fifty years long—and of the hubbub from Europe, from the Cannes festival, from movie magazines, that heralds their new movies already. Once the viewer is planted in front of one of these movies, though, these tantalizations tend to be thrust aside—these past achievements and advance reputations—and replaced by the life-sized realities of how things are going for the director, day to day, in recent days. Jancso has his actors, still walking around in circles in *Rome Wants Another Caesar*, carry smoke bombs because, he explains, he wanted to shout the fact that his budget cut down on the number of extras, horses, and costumes he would have liked. Bresson's *L'Amant de Lac*, which like Jancso is a stubborn and lovely-looking movie, seems less risible than his last couple (or is this because of the reverence of the festival crowd?), but still serves some dubious stuff: a group of knights in full armor "meekling up" on a lover's toy while clattering like an avalanche of pots and pans. The first of two Jacques Rivette movies, *Out One/Spectre*, a four-and-a-half hour version of his "legendary" twelve-hour

(continued on page 9)

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A friend of mine who was raised in Holland informed me that the preparation of *Rijstafel* (rice table), which the Dutch adopted from Indonesia, often took three days to complete. Chicken and pork had to be marinated in *Sambal Kuning* (peanut sauce). Coconuts had to be shredded, and coconut milk made. Coconut milk was not obtained by using the liquid found in the bowl of the coconut when it is cracked open. Rather, the coconut was shredded, then steeped in boiling water, then strained for its liquid. This product was then added to *Rendang* (spiced beef), to many sauces, and particularly to the peanut sauce employed as a marinade. Since the *Rijstafel* was the equivalent of smorgasbord, it included not merely pork, chicken and beef, but half-cooked or stir-fried vegetables in spicy, sweet and sour, or peanut sauce, corn fritters, boiled eggs, bamboo shoots, *Gado-Gado* (salad), and of course, steamed rice. Each household had its own "secret sauce" recipes, and the *Rijstafel* was the pride of its cuisine.

Whether any restaurant can duplicate and serve the quantity and quality of the food prepared by local hostesses in their native

land is a debatable question. Even with the best intentions in the world, a restaurant must cut corners and cannot reproduce "home cooking" without charging the most astronomical prices, and involving the form of labor to which most American restaurants are not geared.

A respectable, and on the whole successful, attempt has been made—by Mrs. Sumatra Heyligers, former resident of Java and Sumatra, to bring to San Diego the dishes of Indonesia. The Sumatra, which opened last month in Ocean Beach, should provide the uninitiated with the opportunity to sample Indonesian cooking, and to acquaint seasoned travelers with its delights.

Indonesian cooking may be as "hot" (spicy) or as bland as you like, simply by exercising your option to increase or decline the consumption of certain sauces. Grated hot peppers are brought to the table and may be used at your discretion. The menu at Sumatra is fully detailed, and the waitress (Mrs. Heyligers' daughter-in-law) is helpful in pronouncing the exotic names and explaining the ingredients of the varied dishes.

Of course, I tried the *Rijstafel*. It was good. The dinner at \$6.95 included soup and a vegetable salad (*Gado-Gado*). The portions were large. From this wide assortment, the skewers of marinated pork, the sweet and sour vegetables, and the *Rijstafel* had the most enticing flavor, with the *Rendang*, the marinated beef, a close second. The marinated chicken, the average, the *Atjar Kuning* (sweet and sour vegetables) tangy and crisp.

The *Rijstafel* is worth trying, but it is not the glory of the restaurant. As a matter of fact, the *Nasi Rames*, which is also a combination dinner, is a better buy at \$5.25. The portions are smaller and there are a few less sauces, but it happily excludes the *Gado-Gado* salad, consisting of boiled potato slices, hard-boiled egg slices, string beans, topped with a peanut sauce, one of the best items of the menu. I did not have the opportunity to ask Mrs. Heyligers, who cooks all dishes to order, whether peanut butter, rather than freshly ground peanuts, accounted for the lack of vibrancy in the dressing, or whether some commercial coconut milk obscured what should be a genuine peanut flavor.

If you order *Nasi Rames*, splurge on some *lumpia*, Indonesian egg rolls, which are crisp, delicately flavored, and one of the best items of the house.

Since the *Ayam Keri* (chicken marinated in curry sauce) can be duplicated at home with ease, and the purpose of dining ethically is to savor exotic dishes, I recommend the *Bami Goreng* at \$4.50, but only if you refrain from eating for the greater part of the day prior to your arrival.

The *Bami Goreng* is a veritable mountain of food and can feed two quite handsily. It consists of fried noodles stirred with vegetables, pork and shrimp and topped with slices of ham and boiled eggs. The seasoning is unusual without being spicy, and it is accompanied by chicken soup with a lemon grass flavor, plus sweet and sour vegetables and salad.

Try Sumatra. It's cheaper than flying there, and the drive, under ordinary conditions, should prove routine, even if the eating adventure is not.

buy in terms of price, taste, and quantity. If you feel festive, you can order *Lumpia* and *Sate Babi* (egg rolls and marinated pork) and share the main novelties dish. This would make an ample dinner for two and would cost about \$4 for each.

My preference in beverages would have been an Odong Formosa tea, but alas I was served a Maxwell House teabag. One day *The Reader* will be posh enough to allow its reviewer enough money for desserts. Until that time, I can only state that flaming bananas and fried bananas, as well as Indonesian fruit cup, are available for \$1.25-\$1.50. The alcoholic drinks—"tropical libations," are \$1.25 to \$2.50. The decor is Trader Vic modern, ceilings of thatched straw, and dim lights, and waitresses in Balinese prints.

Our party had an adventure on the night we tried Sumatra, as the fog had settled over the Santa Ana reducing the road signs to invisibility and the blood of the neons to Watteau haze. We inched along as if traversing an uncharted land, and the eerie aspect of our journey was heightened by the fact that we were then ushered into a perfectly empty dining room. We expected Trevor Howard to come storming in, crop in hand and pig helmet on head, to demand, imperiously, his Mai-Tai and that we intruders clear out. But it proved to be the last night of the World Series and all but the hardest restaurant buffs were close to the telly.

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Eleanor Widmer



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City Lights

Gale Fox, Reporting

No official reaction, as yet, to a class action taxpayers lawsuit filed Thursday, October 10, by Chicano residents of Eden Gardens in Solana Beach against the County Board of Supervisors. County Sheriff's Department, and individual officers of the Sheriff's Department. The suit alleges flagrant civil rights violations. The eleven plaintiffs represent about 700 people who live in the Eden Gardens, a tract on streets named for families still living there. The Chicanos are seeking approximately \$500,000 in compensatory and punitive damages for violations of their civil rights by Deputies of the Sheriff's Department. Although the F.B.I., called in by the people of Eden Gardens, with support from the American Civil Liberties Union (ACLU) and the San Diego Legal Aid Society, has conducted an independent investigation and has forwarded an initial report to the Department of Justice for further action, the County Board of Supervisors summarily rejected at least thirteen claims for damages filed against the County of San Diego. Carol Meulding of the ACLU told the *Reader* that a request for an injunction against the illegal use of public funds will be filed against the Sheriff's Department by the week of October 27th. The plaintiffs will seek to stop the use of taxpayer funds, which monies support the Sheriff's Department, for violating the civil rights of the Chicanos of Eden Gardens. The Board of Supervisors and the Sheriff's Department have 20 days in which to respond to the suit.

Meulding expects, paradoxically, both statements of denial of all charges and claims that changes have been made in the Sheriff's Department to improve the situation. The civil rights violations—beatings, arrests followed by release, police charges being brought, police dogs being turned on residents without warning, illegal search of homes and cars without warrant or probable cause—all have occurred continuously for at least the past four years, according to the suit. One charge, filed by one of the women plaintiffs, involves the beating of a middle-aged couple. The husband had verbally intervened to stop Sheriff's deputies from beating a handcuffed male, Mr. Magana himself was then beaten for his interference. Mrs. Magana, in a back brace from recent surgery, hit a deputy with one of her crutches in order to help her husband. They threw away her crutches and pushed her against a car and back into the hospital. All charges are public record included in the complaint, on file at the Federal Court house.

Sewed with your sermon? La Jolla Cove became a baptismal font for Reverend David Ellis and an informal group of two dozen or so people of all ages on Wednesday the 16th, after sundown. While Mrs. Ellis played guitar and the group hymned, Christians in their street clothes walked one by one through the ceremony of completely submerging themselves in the rough surf of the cove. Reverend Ellis chose the cove, he said, because "it's an ideal place. I don't like to hide from the crowd; there's no use trying to hide it." After all, John the Baptist did his dunking at the crossing of the River Jordan, the busiest spot. Four months ago, at a similar ceremony, the Reverend attracted about 150 spectators around the wall of the cove. Many of these people spontaneously joined in the non-denominational baptism.

Forced busing in San Diego. That is, as soon as portable signs were arranged on Broadway and the effected cross streets, automobile traffic was restricted on Broadway between 10 and 6 weekdays. Only buses and taxis may turn from Fourth to Ninth onto Broadway, or from Broadway onto streets from Fourth to Ninth. On Sunday the 20th, a no parking ordinance was enforced on Broadway between Fourth and 12th, 24 hours a day. Hal Rosenberg, associate traffic engineer, said that a report on the new traffic regulations will be presented to the City Council's Transportation and Land Use Committee one month after initiation of the changes. The Council approved the "Breadth and Accommodation Plan" on October 10th in order to meet the federal Environmental Protection Agency (EPA) air quality requirements for downtown San Diego. Other anticipated improvements include: better bus service, more bus commuters, increased pedestrian safety. On Tuesday, October 22, traffic officials said there seemed to be a 50% reduction of vehicular traffic along Broadway.

Music Scene

THE ANCIENT MARINER: MAD DOGS, Thursday, October 24, through Sunday, October 27; GEORGE YORK, Monday and Tuesday, October 28 and 29, 2725 Shelter Island Dr. 224-8242.

ASPEN YACHT CLUB: FLETCHER-MUNSON CURVE, Thursday, October 24, through Sunday, October 26; POOKA, Sunday and Monday, October 28 and 29, 4256 W. Point Loma Blvd. 222-1111.

ATLANTIS RESTAURANT: R. B. PEOPLE MOVERS, through October 30, 2595 Ingraham, Pacific Beach, 224-2434.

THE BACK DOOR: THE MILT JACKSON QUARTET, Tuesday, October 29, 7:30 and 10 p.m. Artec Center, San Diego State, 296-6062.

TIE BOATHOUSE: SHANNON and DEAN, Thursday, October 24, through Saturday, October 26, 2040 Harbor Island Dr. 224-8011.

CHUCK'S STEAK HOUSE: SWEETFIRE, Thursday, October 24, through Sunday, October 27, 1250 Prospect, La Jolla, 454-5325.

CINNAMON CINDER: SOMA, Friday, October 25, through Sunday, October 27, 7578 El Cajon Blvd. La Mesa, 463-9883.

CONCEPTION BAY FISH CO.: HEAD FIRST, Thursday, October 24, through Saturday, October 26, 2806 Shelter Island Dr. 224-3511.

THE DEN: JUMBALAYAH, 583 N. 2nd Street, Thursday, October 24, through Saturday, October 26, El Cajon, 447-4511.

EL CORTEZ HOTEL: BILLY COBHAM and AVERAGE WHITE BAND, Friday, October 25, 7th and Ash, 283-1821.

FOLK ARTS: PATTY HALL and KEN SHAW, Friday and Saturday, October 25 and 26, 6 p.m. HOGT, Monday, October 27, 3743 5th Avenue, 91-1756.

GOLDEN HALL: HOT TUNA, Wednesday, October 30, 7:30 p.m. Community Concourse, downtown San Diego, 236-6510.

J.J.'S TRICKS: Thursday, October 24, RAVENLOFT, Friday and Saturday, October 25 and 26, ALPINE, Sunday, October 27, 4025 Pacific Highway, 236-3655.

JAMAICA JIFFS: COMBUSTION, Thursday, October 24, through November 7, 3595 Sports Arena Blvd. 225-1251.

NOTSOM FLOTTOM: THE MOLE PEOPLE, Monday, October 26, 417 Santa Fe Drive, Encinitas, 753-0329.

OLE GLE: THE MOLE PEOPLE, Thursday, October 24, through Sunday, October 27, 221 Highway 101, Solana Beach, 755-9804.

THE PEOPLE: LAST STRAW, Thursday, October 24, through Saturday, October 26, TOMCAT, Sunday, October 27, JAZZ COMBO, Monday, October 28, through Wednesday, October 30, 4970 Voltaire, Ocean Beach, 233-9773.

TUESDAYS: QUICKSLIVER, JO JO GUNNE, and STONEGRIND, Friday and Saturday, October 25 and 26, 211 G Street, 228-2300.

UCSD: BRIAN AUGER'S OBLIVION EXPRESS and AIRTO FINGERS, Sunday, October 27, 7:30 p.m.

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Straight from the Hip



All right Matthew—I'm new in town and so I don't know the lingo. This past week it has been hot and everybody has been referring to it as a "Santa Anna." Now what the hell is that?

Greg Peters
Clairemont

About the middle of August pressure starts to build up in the northwestern part of the continent. The high pressure air moves into the Great Western Basin. I'm sure you all remember the good old G.W.B. from grammar school, but just in case, it's a plateau 5000 feet above sea level stretching from Idaho to Utah and Nevada. Since we have very low pressure around here (shifflish southern California, you know) the plateau air is pushed towards the coast. As it is forced down over the desert, the air is warmed by compression and loses much of its humidity. Coming over the Santa Ana mountain ranges, it must push through the narrow passes and thus becomes a wind. A hot dry wind.

So that is what it is. The only thing you can do about it is take off for the beach.

Dear M.A.,
I am a P.B. local who often goes for walks out on the boardwalk or bld. and in my wanderings I meet people who are looking for a place to stay for a night. I am wondering if there was a place in the vicinity where these people can crash.

Timothy C. Snyder
Pacific Beach
The only place in all of San Diego where people can stay with relatively little cost is Echo House, 108 Ivy St. For 50c a poor traveler can get a couple of meals and a place to sleep. No one can stay more than three nights in succession.

P.S. I admit to being an alphabet freak in the finest sense of the word. However, I am not a product—in any way, shape, fashion or form—of graduate school. The shortest abbreviation I'll stand for is Mat and even then I don't promise to be nice to you. Writing public stand forsworn!

Dear Matthew Alice,
Who picks out the music for the San Diego symphony? SDS (my own, purely affectionate, term) always does a very strange conglomeration of music during the season. Most of the pieces they perform are terribly traditional, but just when I'm about to give up my subscription out of boredom they play something that is fairly modern and definitely interesting. What goes on?

Ed Stewart
Del Mar
Music director Peter Eros selects the programs for the symphony. How does he do it? "Well," he said, "I am curious about that myself."

The director has several factors to cope with. When a strong Beethoven man comes to perform, for example, the conductor must build the program around his kind of music. In these matters the soloist always gets the cadence. "You invite Van Cliburn because he is Van Cliburn," said Mr. Eros, and obviously you can't plan for Schoenberg instead of Tchaikovsky in the second half.

The audience is another story. We have had an orchestra here since the forties, but for many years it only played four concerts a season. The number is now up to twelve, but that still isn't a lot of symphony. There are many orchestral biggies that just haven't been performed in San Diego, and of course it's the biggies that everybody wants to hear.

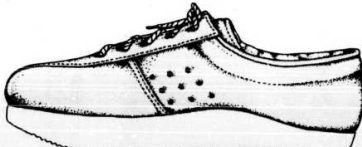
It is not necessarily the biggies that Peter Eros wants to play. He is interested in the (my own, purely affectionate, terminology) "wild contemporaries."

"I am a performer. It is not my duty to judge, but to perform." He explains that new music must be played on its own terms, then judged by audience, critics and eventually by time. So he puts a few modern compositions into the program. It gives his audience faint apprehensions at first, but hopefully not so many that they don't attend the concerts.

"When you introduce people to a new cold drink after they've been drinking Coca Cola all their lives... well, they have to taste it for a while before they decide to try it."

Have fun to the subscription, Mr. Stewart

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CAN CHRISTIANITY SURVIVE GODSPELL?

Godspell, a musical based on the life and teachings of Jesus, is playing to sold-out houses at the Old Globe. The production is terrific; the play itself is abominable.

Christianity has been having a hard time since about 1400. Nevertheless, it is a hardy religion, with tremendous emotional appeal, and every time it seems to be totally knocked out it springs up from the mat with renewed pugnacity. It has survived the paganism of the Renaissance; it has survived the rationalist skepticism of the age of enlightenment; it has survived nineteenth-century materialism, scientism, Marxism, Darwinism and the higher criticism; it has survived the Russian revolution, Jean-Paul Sartre and molecular biology. The question is whether it can survive Godspell.

Godspell is more than embarrassing; it is degrading. If the Devil is still operating in our world, it is hard to believe that he did not collaborate with John-Michael Tebelak and Stephen Schwartz in the creation of this monstrosity.

The play begins with a brazen assertion of anti-intellectualism. Characters representing Socrates, Thomas Aquinas, Luther, Nietzsche and other philosophers and theologians (including, oddly enough, Buckminster Fuller) appear on stage and spout meaningless fragments from their works, all the while twitching and jerking like mechanical dolls. Thus do Tebelak and Schwartz confuse Reason. Enough of all these futile attempts to use the human



enterprise designed to throw Christianity into disrepute? What, for example, are we to make of the unutterable bathos of Godspell's crucifixion scene? The Jesus character, tied to the playground fence, singing in a weak Mickey Mouse voice "O God! I'm bleeding!" The chorus intoning "Long live God!" Brethren and listen, seek no more to discover who the Whore of Babylon is, that foul enemy of the Christian faith in the Book of Revelation! She is Godspell, and the seven-headed beast she rides upon is the money the authors of this exploitative fraud are stuffing their pockets with!

On the other hand, it is a

characteristic of the theatre that it can triumph over the nastiest and silliest material through sheer art. The art of Godspell is consummately theatrical, and the present production mines it for every last ounce of dramatic effectiveness. It does not mean high drama, with its deep emotions: the representation of the crucifixion, as I have said, is unworthy even to kiss the shoes of its subject, and the resurrection—which is the whole point of Christianity, and the greatest dramatic experience one can imagine—is left out entirely. On the level of pure theatrical (artistically if not morally) it is an undeniable charmer. The parable of the prodigal son, for example, is narrated by one set of actors, dressed in French and Chinese accents, and simultaneously acted out in the broadest farcical style by another set. The look on the father's face, when he discovers that the narrator has suddenly and unaccountably converted into Charlie Chan, makes up for half of Godspell's failings. The use of mime is superlatively inventive throughout, and the young players carry it through with marvelous skill and verve. Director Jack Tygett has made a delightful sill pursue out of a disgusting song—a theatrical miracle equivalent to the raising of Lazarus. Even the music is listenable, and there is one really lovely song, "Day By Day." Whether the artistry of Godspell is enough to make you overlook its antemimic overtones, its slurs on Roman Catholicism, its anti-intellectualism, and its insinuation of degradation of Gospel Christianity, depends on how

Laurindo Almeida's guitar recital in Sherwood Hall was a disaster. Mr. Almeida's technique, never extremely secure, seems to have declined precipitously. He cannot cope with fast passages at all, and the number of twangs, buzzes, clunks, missed notes and wrong notes was so high that at times one could pay attention to nothing but them, like the clicks and pops on a badly manufactured record. Nor were these flaws compensated for by any notable interpretive skills. Mr. Almeida knows that there is such a thing as phrasing, and that it involves the shaping of a series of notes through changes in loudness. But he has little idea of where those changes should come, what direction they should point in, how they should be related to each other. There were some fine crescendos and decrescendos, but they rarely made any sense and often seemed to be fighting an insubstantial phantasm of the music. Mr. Almeida's favorite dynamic device is to contrast a feeble piano with an inaudible piano, a contrast not quite capable of sustaining one's interest throughout an evening of guitar music. It would be unrealistic to demand of every professional classical guitarist that he measure up to the technical and musical greatness of a Segovia or a Parkening. But it is certainly legitimate to ask for more technical prowess and more musical understanding than Mr. Almeida gave us last week.

Jonathan Saville

(continued from page 3)
movie, begins to wear you out while you read the cast list (Jean-Pierre Leaud, Bulle Ogier, Bernadette Lafont, Juliet Berto, Michel Lodsale, Françoise Fabian, and Eric Rohmer as a Balzac scholar), especially since it is well known that the actors in Rivette's movie create their own characters (Leaud for a while pretends to be a deaf-mute, blowing whoofle on a harmonica and collecting handouts in cafes; he spends much of the second half of the

any movie in the New York festival is always in a sort of informal, practical competition with whatever is playing around in town on that day. This year, for instance, with Fellini's *Amarcord*, Bergman's *Scenes of a Marriage*, Ozu's *Early Spring*, *Late Spring*, *End of Summer*, or *An Autumn Afternoon*, Saraceni's *The Murdered House*, Jodorowsky's *The Holy Mountain*, Cavan's *The Night Porter*, the retrospective of James Ivory's films at the Cultural Center, to name some of them. A film festival in New York is not like one in Melbourne or Moscow or San Sebastian or Los Angeles, where only the middle-of-the-road movies find their way throughout the year. And this explains why the average reaction of the New York critics to their hometown festival seems to fall somewhere between indifference and disgruntlement: it is not, to them, the highlight of the year, but instead just a sudden, burdensome congestion, like the one on the subways at rush-hour.

The undeniable presence

shadowing every movie in the festival collection is that of Richard Roud, Festival Director since its beginning, who commands a tight control over the picking of the movies, despite nominal collaboration with a selection committee. And most of this year's reaffirmations of previous years' offerings, Roud does not let go of a thing, once caught up. This is fine if you're an enthusiast running in the same directions. For my part, after getting over a somewhat disappointing, somewhat dulled performance by *Ensaym* (*Star Trek*), I gradually came to feel, as the days rolled on, like I feel when I'm watching Ali and Frazier in the ring together: there are not going to be any knockouts here.

Actually my resignation was premature. Things turned up sharply with the second Rivette, *Celine and Julie Go Boating*. That this movie proved to be a comedy-fantasy after Lewis Carroll, was one of the real joys of the festival: that it lasted three-and-a-quarter hours was not one. It had not been such an unrestrained clockwork since I was pursuing my math-science requirements in college. And next in line, with a restful weekend in between, came Wim Wenders' *Alice in the Cities*, which is my clear preference of all of them, and which is the sort of movie seen only at film festivals; and if an excuse is needed for film festivals, for putting them on or for attending them, there it is.

Duncan Shepherd

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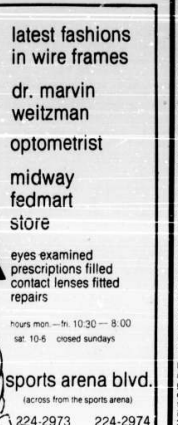
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(Continued from preceding page)

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MULTI-TALENTED sewing machine complete with walnut cabinet. \$50. Early American dining set (14 chairs) \$50. Such a deal! I need the money because I'm moving soon. Call Marty, 222-4852.

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STEVE KNUTSON: The Mad Electronic Man wants to talk to you. Your amp has been fixed over 80 days. Please get in touch with us before November 15th at 225-0333.

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EATING COMPULSIVELY? If you want to stop, we want to help. Overeaters Anonymous 475-HOPE. No dues or fees, we are a fellowship.

HI AGAIN, this is Mike with a new great deal for the readers of the Reader. We are going after the "Big Guy" in car stereo and offering a Audiovox C-977 AM-FM Stereo 8-track that fits right inside the dashboard where your radio is. Very hard to get ripped off! With speakers, Pioneer PBL's and if you need an antenna we'll throw that in too. All for the unheard-of, stupidly low price of \$139.96. This price includes installation (most all cars). That's all you'll pay for stereo FM & AM plus 8-track sounds in your car. Sounds coming from a good, strong, reliable unit. (The "Big Guy" change about \$195). So if you or anyone you know wants a good deal on a car stereo, let us know. We still fix broken car and home stereos at low prices. We do not fix T.V.s! Pacific Audio Service 4659 Mission Blvd., 272-1222 P.S. Hi ya Fluff!

HAL J. As an insignificant peon, not worthy of the recognition of a reputable organization such as the United Federation Of Planets, your name remark has caused no more than a slight amount of static in communications. However, if you continue these petty disturbances, Starfleet shall be compelled to take firm measures to silence you. Furthermore, you lack intelligence and perception by not realizing that although your ad would be commonplace of most "good old normal" personals, it would still be permitted space among the Reader Personals. Captains Lisa, and Kary of the U.S.S. Andrea Doria, and Valiant respectively.

IF YOU NEED Page, Altman, Clapton, Blackmore, or Howe acoustically or electrically, call 270-3225. Prefer working group. I'm also a lead vocalist.

CLOWDEE-YA: Fat! complies to the 30 year old who is now over the hill. The Mexican and a half.

DAVE S., how are you? Sorry this is a week late. Anyway, happy 19th!

Hope you had a good time and it was the best birthday you've ever had. Love you always, T. (Peaches).

KLS: Your "I am" is not relevant. Nobody ask you. Also, you're biased, which detracts from the credibility of your statement. Sincerely, DCS.

ADONIS & CASSANDRA: Appear fates in the making. Have knowledge some renegade witches are upsetting political balance. Investigation called for. Also, sure you have purple dofolids, who doesn't but can you eat them? Love, Henry.

DON'T compromise yourself. It's all you've got. 236-DEFY

ODE TO Hal J.: We're all having fun! To each his own quirk; so keep your nose out. Or does J stand for jerk? MOTC. P.S. To Phenice 2: The Booth is uncouth.

PRAYERS ARE ANSWERED. Call 468-1931.

CAPTAIN KARY OF THE USS VALIANT: I regret that I was unable to respond to your previous communications. I was preoccupied with the Klingons and Romulans that have to put up with these devils for at least another stellar year. On the subject of Klingons, we must contact the one located in the quadrant next to the Academy and inform him of his unacceptable behavior. If he does not heed our warning I am afraid that we will be forced to go to his superior, Captain Lisa the USS Andrea Doria.

HAL J. As an insignificant peon, not worthy of the recognition of a reputable organization such as the United Federation Of Planets, your name remark has caused no more than a slight amount of static in communications. However, if you continue these petty disturbances, Starfleet shall be compelled to take firm measures to silence you. Furthermore, you lack intelligence and perception by not realizing that although your ad would be commonplace of most "good old normal" personals, it would still be permitted space among the Reader Personals. Captains Lisa, and Kary of the U.S.S. Andrea Doria, and Valiant respectively.

ALL TREKKIES: In order to insure the stability of the Federation, we should discuss the unifying of all groups relating communications through this channel. Please acknowledge this transmission. Captains Kary and Lisa, USS Valiant and Andrea Doria.

BILL N. Always reading aren't you? Hope you have a happy birthday. Love Always, Your Dream Queen.

TELENA: I am in Port Kar, under the name of Bok. Very relieved to hear from you. I am suffering great mental anguish over Priest King's actions. Pray continue. Tarl Cabot, once warrior of Korroba.

TO ALL YOU Star Trek freaks: I have only begun to fight. The Reader Personals were much better before you guys started to fill it up with your drivel. Watch for my ad next week for the Anti-Star Trek Committee, San Diego branch. Hal J.

QUASIC VICAR EMPIRE: Terra. Magna: Learn what? My ship works; don't need parts. When are you? Nyle: Thanks, Galactic High Command. 0100 is too early! Beware Duxax Supreme High Command, they mean business. Lyth'n.

VERINTIN: Heard about the hassle in London. Sorry about that! They're much friendlier in San Diego. Lyth'n. S. I'll see what I can do about you know who.

COMMANDER S.: Please leave Al V. alone. Some of us are friendly, remember? Lyth'n.

CASSANDRA & ADONIS: How do you know? Information has it you two were foundlings. Some good friends of mine lost twin children matching your descriptions— I've been looking ever since. Contact me! Nyle.

THE COOL AGELESS WOMAN who will share my free time while I am completing significant research will not only contribute to and share my success: she will also inherit my knowledge and learn how to put it to good profitable use. I am not looking for a mother-like intellectual snob who would constantly remind me of all the things I do wrong and how screwed up my social values are. Instead I prefer a warm, gentle, unassuming yet independent, proud, intelligent and discerning person. Origin or background irrelevant. Love of music, art, nature and humanity a must. Guy 229-8554.

MEN, did you know there's a guy (in La Jolla, no less) who still believes in finding out what you want before he styles your hair? He's weird, but he knows and full, yet free from the hassles of sprays or gels. It's not expensive... a cut every three months is less than 10

cents a day. Call Tom at the Hair Factory, 459-2430. He's someone you can recommend to your friends. See our display ad in the Reader.

ALL TREKKIES: In order to insure the stability of the Federation, we should discuss the unifying of all groups relating communications through this channel. Please acknowledge this transmission. Captains Kary and Lisa, USS Valiant and Andrea Doria.

REMEMBER CODY'S? If you've ever been to Berkeley, you know what a trip to Cody's Books is like. In order to discuss the unifying of all groups relating communications through this channel, I have decided to acknowledge this transmission. Captains Kary and Lisa, USS Valiant and Andrea Doria.

HAL J.: May you rot in Hell — the Federation Magician. Postscript: Reader ads are not monopolized, so there!

COL. F. LYTH'N, DUA: D.W.'s existence was terminated by Fisk. It was the last thing Fisk did. He was executed by G.H.C. Am leaving on scout mission. Will return. K.Kelor.

CHRISTOPHER SCOTT: Boo-Boo! I love you very much. But I don't want to grow cabbages. Or turnips. Smooches, G.

PETER LOUIS: Hope all is well in friends of mine lost twin children matching your descriptions— I've been looking ever since. Contact me! Nyle.

COL. F.: You may want to know that I am looking for a woman who is systematically searching for Fisk. That dirty, double-dealing, mis-speller! Commander S.: Nice to hear from you. Hal J.: We are not Star Trek freaks! Many thanks, The Associate.

THE GUY on the radio who does jazz on Friday night is great. So is the guy on Saturday night. Both college students.

WILL THE PERSON who ran Reader ad offering use of John Lilly-type "isolation tank" please contact Rod, Box 942, Encinitas 92024, if you are still doing any work in this area. Thanks.

GILREED: Stop denying it, you're only fooling yourself. Is Mars closer than Fullerton? Uncle M.

H. TOWERS: Congratulations on your promotion to lieutenant. I knew you could do it. Lt. Harris.

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NOVEMBER 22
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NOVEMBER 29
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CLOVER
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NOVEMBER 8
DAN HICKS
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NOVEMBER 15 & 16
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ANNOUNCED
IN NEXT WEEK'S AD

NOVEMBER 23
SHA-NA-NA
OTHER ACTS TO BE
ANNOUNCED
TICKETS GO ON SALE NOV 13

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