

READER

Vol. 4, No. 11

SAN DIEGO'S WEEKLY

April 10 - April 16, 1975

DESPAIR AND HOW TO DEAL WITH IT

— E.J. Rackow —

Part I of a 11 part article on mental health

At a party recently, a psychoanalyst from La Jolla reported that he had sold his large house and moved into a condominium. When asked how he had made the adjustment from large to confining quarters, from the liberty of a creative patio to the restriction of a minuscule terrace, he replied, "For several weeks, whenever I came home, I found myself depressed."

What is the difference between that form of depression which is a natural concomitant of modern living — problems dealing with changes in dwelling, jobs, mates, feelings of doubt and uncertainty about oneself and the future — and that state which requires professional help? None of us is free from feelings of depression, anxiety, aggression or guilt. None of us, as Sophocles conclusively demonstrated, can live a full life without experiencing a considerable measure of pain. Melancholia, the stock-in-trade of the 19th century romantics, or what T.S. Eliot called the "paralyzing force, gesture without motion," testifies to our commonality in emotional anguish. And no one, neither the infant who has to be assured that its cries will be answered, nor the physician whose work consists of ameliorating emotional aches, is free of these debilitating thrusts against the fragile, if endlessly accommodating, psyche.

For this reason, the television special on mental health, *The Thin Edge*, presented by Channels 15 and 28 on alternate Monday nights, from March 31-May 26, should draw a wide and concerned audience.

The initial program, aired Monday night, March 31, to 254 stations by Public Broadcasting Service, was excellent, not merely for the cogency of its presentation, but because it provided a public service in listing the phone numbers of agencies which could immediately handle requests for help. With the aid of how and producer David Prowett and many startling visuals — including one attempted suicide — the audience was informed of the magnitude of the problem of depression, and the concerted efforts employed to mitigate its devastating effects.

For the 19 million people who suffer from severe depression, the inability to cope with day-to-day stress becomes so marked that they often cease functioning as contributing members of an on-going society, whether its society is defined in the narrowest sense of the family, or in broader, cosmic terms.

What are the signs of this grave, common illness? Since grief, anger, guilt, fear, and apprehension are encountered in some measure by all of us, one touchstone would be duration or length of time. To mourn the loss of someone dear to us for 3 months to a year is *normal* grief. The perpetuation of this grief to the state where the individual becomes immobilized by it, means that the individual has passed the *thin edge*. When only the *thin edge* is crossed, the individual is still in the realm of the living, with its attendant pleasures as well as pain.

The *Thin Edge* segment, *The Shadowed Valley*, was an intelligently produced and well documented program. Many viewers who will waver open heart surgery and the latest findings in cancer will veer away from the subject of mental health because they find it too threatening. Who wants to open the Pandora's box of bedlam?

Let me assure those who did not watch it, but who have the opportunity to do so in the coming weeks, that there is nothing frightening about the series. One usually finds protection from the nostrum that mental illness strikes the next person's family and not one's own, or that the seeking of aid is a sign of weakness. Exactly the opposite is true. It requires courage and fortitude to cry *HELP*, and fortunately, as I will describe in my next article, ample facilities exist in the San Diego area to meet human needs, regardless of economic level.

The *Thin Edge* will appear bi-weekly, on alternate weeks, and will consist of a one hour national broadcast, followed by a half-hour local program. For those like myself, who live on the side of the hill in La Jolla that does not get Channel 15, the half-hour program is available via the newly devised Channel 59 — turn the round antennae of your set toward UCSD and 59 will flash on your screen with clarity.

AGGRESSION: April 14, 8 p.m.; April 19, 10 p.m.

Local program following: Range and kinds of therapy. Drs. Brown and Emami

GUILT: April 28, 8 p.m.; May 3, 9 p.m.

Local program following: Mental illness and the law.

ANXIETY: May 17, 9 p.m.; May 18, 2 p.m.

Local program following: (tentatively) Child psychiatry.

SEXUALITY: May 30, 8 p.m.; May 31, 10 p.m.

Local program following: Panel of experts will answer phone calls.

Whether you chose one or all of these, *The Thin Edge* should prove knowledgeable and provocative. It's not the same order of experience as watching *Cher* gyrate phallically in gliter, but it may give your heart ease.



The most probable causes of depression are the loss of the sense of oneself and the loss of one's value system. It is interesting to note that until 1960, little literature existed on depression in children. One of the most touching aspects of the television program consisted of statements made by youngsters, all under the age of 12, in expressing sadness, loneliness, loss. A live session of a 9 year old with prior suicidal tendencies was also recorded. This reversed the folkloric notion that depression afflicts only the middle aged and the aged.

The depressed individual will communicate emotional pain by sleeplessness, loss of appetite, loss of sexual interest, loss of concentration, sadness often accompanied by sudden outbursts of tears, withdrawal, helplessness, and finally possible suicide. Two times as many women attempt suicide, but three times as many men succeed, because the techniques used by males

are more violent and decisive. (A Southern California psychoanalyst who studied serious one-car traffic accidents in Los Angeles discovered that 50% of the accidents were suicide attempts.) The same ratio is true for those seeking professional help for depression: two times as many women show up in public and private mental health facilities. Particularly in our culture where alcohol elicits peer approval, men are inclined to resort to public and private drinking as a way of coping with depression. Since men put off therapeutic aid by use of drink, changing jobs, shifting mates et cetera, when they do bring themselves, or are brought, for therapy their illness is generally more advanced than women's, and they are therefore more difficult to treat.

The *Thin Edge* program explored the causes of depression and the methods used for coping with it: psychotherapy, which is lengthy and costly (2

4 years in time, and with private scales ranging from \$35 to \$60 for the 50 minute hour); drug therapy, including the most publicized, lithium, which has proved an effective anti-depressant in 2-3 weeks; and convulsive therapy, or Electric Shock Therapy, now applied under strict supervision in California. Drugs and electric shock make for actual brain changes. Those taking lithium must have a blood test at least once a month; the new law in California regulating convulsive or shock therapy requires the approval of three psychiatric physicians before administration. The purpose of any of these therapies is to reverse the trend of joyless hopelessness to one where the patient may be returned to the realm of the living, with its attendant pleasures as well as pain.

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EVENTS

MUSIC

MANFRED CLYNES, composer, pianist, and scientist, will perform *Diabelli Variations* by Beethoven. Also 5 *Sentinel* songs, composed by Clynès, will be sung by mezzo-soprano Linda Vickersman. Mandeville Center, UCSD, Friday, April 11, 8 p.m. and Sunday, April 13, 2:30 p.m. 236-6510.

LA BOHEME, by Puccini, performed by the San Diego Opera with Metropolitan Opera tenor Raymond Gibbs. Civic Theatre, Friday, April 11, 8 p.m. and Sunday, April 13, 2:30 p.m. 236-6510.

RUSSI SCHOLARSHIP CONCERT. USO Symphony Orchestra and soloists James Zagami and Douglas Muncie will perform Beethoven Piano Quartet Opus 18, No. 4 in C Major, and Dvorak's *Carnival Overture*. Camino Theatre, U.S.D. Sunday, April 13, 8 p.m. 291-6480, ext. 354.

S.D. STATE CHAMBER ORCHESTRA, under the direction of Howard Hall. Recital Hall, SDSU, Sunday, April 13, 8 p.m. 286-5204.

THE PENNSYLVANIA BALLET ORCHESTRA. Montezuma Hall, SDSU, Tuesday, April 15, 8 p.m. 286-6947.



BOLA SETE, Brazilian musician, Montgomery Jr. High School, 2470 Univ St., Wednesday, April 16, 8 p.m. Free. 279-2300.

ATOMIC CAFE, electronic music. Student Center, UCSD, Tuesday, April 15, 8 p.m. 452-3229.

DANCE

HEDVA AND DAVID AND NIKKODA ENSEMBLE, Israeli Folk dancing. Mandeville Center, UCSD, Saturday, April 12, 7 p.m. 452-4455.

MODERN DANCE USIU. Works choreographed by second year graduate students. Roosevelt Jr. High School, 3366 Park Blvd. Saturday, April 12, 8 p.m. 286-6551.

THE PENNSYLVANIA BALLET. Civic Theatre, Monday, April 14, 8 p.m. 286-6947. Mandeville Center, Wednesday, April 16, 8 p.m. 452-4559.

FILMS

RED DETACHMENT OF WOMEN. Film of Chinese Communist ballet. Montezuma Hall, Aztec Center, S.D. State. Thursday, April 10, 7 p.m. Free. 286-6551.

MARIA OF THE PUEBLOS. Indian potter demonstrates step-by-step process. S.D. Museum of Man, Balboa Park, Friday, April 13, 1, 2, and 3 p.m. 239-2001.

NORWAY, a travel documentary. Civic Theatre, Tuesday, April 15, 8:15 p.m. 236-6510.

SALT OF THE EARTH. Film on miners of New Mexico. Sponsored by Women Studies Program. Wednesday, April 14, 3 p.m. in SS-247 and 7 p.m. in Aztec Center Council Chambers. Free. 286-5204.

SPECIAL EVENTS

SDSU WOMEN'S WEEK. "Socialization and Jobs" (panel discussions, displays, film). Thursday, April 10, "Contemporary Perspectives on Feminism" (slide show, discussions, choral reading, video-tape and film). Friday, April 11. Call 286-6551 for specific subjects, times and places.

APRIL 10 —
APRIL 17, 1975

SCIENCE AND ENGINEERING FAIR, competition among San Diego Junior high and high school students. Federal Building, Balboa Park, Thursday through Saturday, April 10-12, 9 a.m. to 8 p.m. and Sunday, April 13, 5-8 p.m. Free. 286-6681, ext. 457.

SPRING WILDFLOWER TOUR. Auto caravan to the high desert areas of San Diego back country. Led by botanists of Natural History Museum. Saturday, April 12, 232-3821, ext. 22.

ROCK DIG at Pinto Wash near Tecate (banded rhyolite and petrified wood). Saturday, April 12, at San Felipe (south of Carlsbad and Apache Tears). Sunday, April 13. Led by the Natural History Museum minerals curator. 232-3821, ext. 33.

FLOWER SHOW: roses, cut flowers, orchids, bonsai, and cactus-succulents. Spreckles Park, Coronado. Saturday and Sunday, April 12 and 13, 435-3356.

LECTURES AND READINGS

JEANNE DIXON, the prophet, will speak at the Camino Theatre, University of San Diego, Thursday, April 10, 8 p.m. 291-6480, ext. 354.

NEAL WHITE and SUSAN FELTER, photographers, and filmmaker, will lecture as part of "Hot Shots" series. Mayan Hall Theatre, Southwestern College, Thursday, April 10, 8 p.m. 420-1131.

THE ACTOR'S PROCESS, a demonstration-lecture by Arthur Wagner, chairman of UCSD's Drama Department. St. Peter's Church, Del Mar, Friday, April 11, 8 p.m. (Call UCSD Music Department for information.)

JOYCE KOWLER, feminist author, will read from her works at the Villa Montezuma, Sunday, April 12, 7:30 a.m.

IDEOLOGICAL ORIGINS OF THE AMERICAN REVOLUTION. Bicentennial lecture by Dr. Trevor Colbourn of S.D. State. Recital Hall, SDSU, Monday, April 14, 4 p.m. Free. 286-5204.

POETRY READING by Pulitzer Prize winner W. D. Snodgrass. Casa Real, Aztec Center, Monday, April 14, 8 p.m. 286-5204.

HOW REVOLUTIONARY WAS THE AMERICAN REVOLUTION? Bicentennial lecture by Dr. Robert Detweiler of S.D. State. History Department, Recital Hall, SDSU, Tuesday, April 15, 4 p.m. 286-5204.

THE USE OF FIRE IN THE CHAPARRAL, part of the "Chaparral" lecture series. Natural History Museum, Wednesday, April 16, 232-3821.

THEATRE

THE EXCHANGE, by T. K. Blakesley. Crystal Palace Theatre, Mission Beach. Fridays, Saturdays and Sundays, through May 11, 8:30 p.m. 458-0031.

WALK TOGETHER CHILDREN. Singer/actress Vinie Burrows presents collage of black poetry, prose, and song. Student Center, Grossmont College, Friday, April 11, 8 p.m. 465-1700.

HOME FREE, by Lanford Wilson, and BUT WHAT HAVE YOU DONE FOR ME LATELY?, by Myrna Lamb. Experimental Theatre, S.D. State, Friday and Saturday, April 11 and 12, 8 p.m. 286-5204.

FIVE ON THE BLACK HAND SIDE, presented by the Southeast Community Theatre. Lincoln High School. Fridays and Saturdays, 8 p.m., through April 26, 262-8605 or 296-6702.

I DO! I DO! presented by North County Community Theatre (Vista). Friday and Sunday, April 11 and 13, 8 p.m. 726-8802.

THE TENTH MAN, by Paddy Chayefsky. Cassius Carter State, Balboa Park. Tuesdays through Saturdays, 8 p.m. Sundays, 2 p.m. 239-2255. Opens April 15.

THE MILK TRAIN DOESN'T STOP HERE ANYMORE, by Tennessee Williams. Actors Quarter Theatre, Fridays and Saturdays, 8:30 p.m. through April 12.

GINDERELLA, adapted by Ginger Cody. Actors Quarter Theatre, Saturdays and Sundays, 2 p.m. through April 13.

SPORTS

BASEBALL: Padres vs. San Francisco. Thursday, April 10, 7 p.m.; vs. Cincinnati. Friday and Saturday, April 11 and 12, 7 p.m. and Sunday, April 13, 1 p.m. All at S.D. Stadium. 283-4594.

TENNIS: Mesa women vs. USIU. Thursday, April 10, 3 p.m.; vs. Phoenix. Friday, April 11, 1:30 p.m. Mesa men vs. Orange Coast. Tuesday, April 15, 2 p.m. All at Mesa College. 279-2300.

TRACK: Mesa vs. Orange Coast, at Mesa College. Friday, April 11, 3 p.m. 279-2300.

BASEBALL: Aztecs vs. Fullerton State. Friday, April 11, 7 p.m. and Saturday, April 12, 12 noon; vs. Chapman College. Wednesday, April 18, 7 p.m. All at Smith Field. 286-5204.

TENNIS: Aztecs vs. Claremont. SDSU Tennis Courts, Saturday, April 12, 9 a.m. Free. 286-5204.

TENNIS TOURNAMENT, advanced junior divisions compete in Ink Memorial match. Saturday and Sunday, April 12 and 13. Morley Field, Balboa Park. 236-5717.

BASEBALL: Mesa vs. Fullerton, Mesa College, Tuesday, April 15, 2:30 p.m. 279-2300.

GALLERIES

THE LAST MINUTE SHOW, a collection of Southern California paintings, sculpture, and drawings by art students. Sueneca Gallery (formerly Humanities Gallery), UCSD, through Saturday, April 12, 452-2860.

WATERCOLORS by Robert Perine. Griffin Art Editions Gallery, Encinitas. Through May 2, 458-3131.

DRAWINGS by Donald Borthwick. Artists Co-op Gallery, Indio St. through April 27, 296-0200.

LE CHAPEAU EN CERAMIQUE, by Jacqueline Steiner. Contemporary Japanese woodblock prints by Kazumi Amano. Orr's Gallery, through April 16, 234-4765.

PHOTOGRAPHY by Les Krims, Neal White, Susan Felter, Jack Welcott, Judy Datter, Greg MacGregor, Hans Levi, jewelry by Joe McShane; sculpture by Burk Kallis and Erik Gronborg. Southwestern College Art Gallery, through April 25, 420-1351.

MANDY LIVINGSTON, paintings and prints. Triad Gallery, April 8-27, 296-6543.

SCULPTURE by Michael Cochran, through April 4. Sculpture by Richard Colby, through April 11. Grossmont College Art Gallery, 465-1700, ext. 321.

THE COMPUTER, THE SHRINE, AND THE DOLLHOUSE, a retrospective exhibition by Miriam Schapiro. Mandeville Center, UCSD, through April 27, 452-2860.

SIX ON PAPER FROM KENTUCKY, prints, drawings and paintings from U. of Kentucky faculty. Founders' Gallery, U.S.D. April 4-25, 291-6480, ext. 354.

SCULPTURE by Michael Todd. Seder-Craig Gallery, Hotel del Coronado, through April 26, 438-0820.

DIAMONDS, including local Herkimer and Pecons "diamonds." Natural History Museum, Balboa Park. Through April, 232-3821.

MARCIA HUFF, oil on stretched canvas, and STEPHEN ROSENTHAL, lines on canvas. La Jolla Museum of Contemporary Art, April 8-May 18, 454-0183.

OF THE PEOPLE, BY THE PEOPLE, FOR THE PEOPLE, an exhibit of early American folk art. Art Gallery, S.D. State, April 4-18, 286-5204.

the bare woods

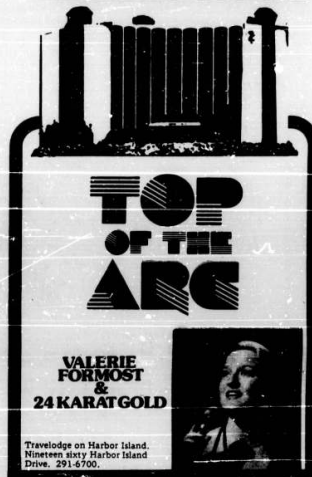
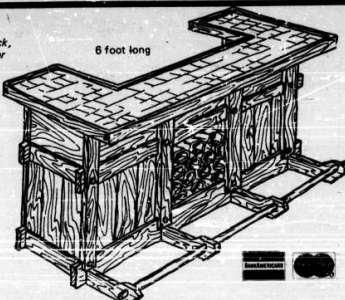
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Steve Esmedina

Unless people are marinated by divine essence, they remain products of their environment. If people begin to stay on a certain level, after a while they become like a flower that hasn't reached the sun. It starts getting dry and the music is less lively.

—David Carlos Santana
Creem, March 1974

David Carlos Santana sauntered quietly onto the unit stage of the Sports Arena. A sole purple spotlight centered on his diminutive frame as he bowed for five seconds in silent meditation. The short haired Santana, resplendent in an immaculate white suit, picked up his emerald Gibson and seemed on the verge of leading his band through a set of bracing, high-flying music. His bow appeared auspiciously sincere.

Unfortunately, nothing the band produced for their hour-plus set could match the devotion, jazz-like elegance of their recent albums, *Bohemia* and *Welcome*. What the audience was offered, and for the most part seemed to favor, was a thunderously loud and repetitious riff down the band's memory lane.

Instead of the imaginative improvisation that Carlos displayed on his collaboration with Alice Coltrane, *Illusions*, as well as on Flora Purim's *Stories To Tell*, he treated us to his infamous riff pattern: he strained and strangled on the same three notes in endless variations until the whole from his guitar blended in unison with the feedback.

Instead of polyrhythmic inter-curse between the soloists and the percussion section, we were awfully raped by pointless, redundant outbursts of drum and conga cadences, each indistinguishable from the other. The band's new drummer Mudge is a ham-fisted replacement for the excellent Michael Shrieve. Conga player Armando Peraza, whom Santana has called "the Miles Davis of percussion," pounded out solo that ended up as constant re-working of his introduction to "Soul Sacrifice," the band's obligatory encore number.

The remaining musicians, pianist Tom Coster, bassist David Brown, and vocalist Leon Patten all clocked in, earned their wages, and made sure

WILTED FLOWER



their contributions made no difference in either direction.

The material the band performed had the inspiration of a sleepwalker. His face it — it was greatest his night for Santana, "Black Magic Woman," "Oye Como Va" and "Soul Sacrifice" are hardly redoubtable instrumental vehicles and suggests me that after all of Santana's spels on divine essence he could succumb to commercialism.

"What this all points to inevitably is a meditation on the time-worn issue of musical integrity. By associating with musicians like Mahavishnu John McLaughlin, Alice Coltrane, Flora Purim, Joe Farrell and Stanley Clarke, Carlos made a successful bid for artistic recognition. His playing improved, his records improved, and the directionless arrogance of his stage demeanor was submerged by his career growth with eager anticipation, or that total immersion in music and meditation just isn't paying the bills. In any case, his flower is willing.

Maybe it's just the Maria County climate that does it. None of the bands from up north that have survived or have burgeoned recently, can be accused of provoking prolonged interest. The two bands that preceded Santana on stage, The Sons and Journey, provided no precedent for the group to top.

The Sons are a war horse that is galloping weakly in its old age. Despite intermittent fluidity from guitarist Terry Haggarty, The Sons played pure marijuana music; it back, do nothing, think nothing, because that's all the music ask of you. As for Journey, not even the presence of ace drummer Arnyes Dumar could breathe life into their first burial heavy metal. Since Journey contains two ex-Santana members it is no surprise that they are being hyped as hard rock for the new urban badass. If that's so then these "badasses" are using blunted switchblades and playing blotted music.

Hell, with such competition maybe it's unfair to dump on Santana too severely. Perhaps, like most San Francisco groups from Grateful Dead to Montrose, Santana have decided to do what comes easiest, knowing a certain majority of the audience wouldn't have it any other way.

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— Duncan Shepherd —

The tendency of any tale to create a misanthrope — two people vying in different directions, traveling at different speeds, passing one another without connecting, like Chuck Warner throwing haymakers — is a specialty of scriptwriter Robert Towne. And in *Shampoo* he is writing dialogue for a character who makes a practice of putting off and ducking out — a womanizing hairdresser who can't resist any come-on and moods afterwards on crying to keep each woman, each trophy on his string of conquests, happy and punning. (The plot compels him to do so much a judging act to be anything besides large, but too afflicted with moral malaise to get many laughs out of it depend on the character's co-operative refusal to say "no.") Finally, close to the end, the hairdresser hero, writing out after an Election Night spent in frantic dodging and chasing (it is Election Night of 1968, which permits a few rarer thrusts into the laid-to-rest figures of Nixon and Agnew), says in a chair and launches into a sustained introspective confession. He talks of the daily temptations in the beauty business, how good the women look, their hair done up, and how good they're really, and how all that talk about, but about, a being put upon and let down by men, the pigs. At this late point in

the movie, it appears there might be, after all, a movie to be made around the subject of the beauty salons. *Shampoo*, though, is not particularly interested in being that movie. Obviously the clear access to fresh material lies in the possibility of immersing the movie in the special community and activity of beauty salons. And certainly, *Shampoo*, haircuts, and manures, have proven in the past that they can furnish some very exciting scenes (without recasting the subject or rethinking my memory, I would point you towards Dorothy Richardson's *After* or any pretext whatever and in movie history, towards Andre Delvaux's *The Man Who Had His Hair Cut Short* or Roman Polanski's *Repulsion*). But *Shampoo* displays a couple of heads of wet hair and a couple of mirrors and a couple of hairdressers, always in suits, and lets it go at that. It can barely wait to escape the show, in company with the rebellious, prima donna hairdresser (Marcelle, Toward's who, whenever he wants, breezes across town, on motorcycle, toward some rendezvous or other, with a portable hairdryer tucked into his pants like a gunsmith's weapon, or an auxiliary cock. Actually, though, how all that talk about, but about, a being put upon and let down by men, the pigs. At this late point in



Haven, Lee Grant, and most beautiful, Warren Beatty, it is Jack Warder who best represents the hopes and illusions of culture art — a plain looking man, rounded balding, tipsy, but spruced up with a well tended mustache and teased red-orange hair. And it is mainly Warder's lovely impersonation of a business executive, always sitting people up, which gives the movie its vitality.

Probably, the interest of the movie-makers (star producer-co-writer Beatty, scriptwriter Towne, and director Hal Ashby) in the beauty business extends only so far as this milieu is a token of the Beverly Hills lifestyle. In that, it is just another chip

he found only by fiddling with the knob of a color TV. Because of the mere dabbling interest taken in any side issue or setting, the movie spaginos only the richest path of the protagonist. It describes a sort of Rake's Progress, coming to rest at the standard landing site of self-realization, self chastening, and several whippers. It should be counted as a sign of restraint. I suppose that the two bodyguards who "face Beatty, on behalf of an outraged husband, do not go ahead and disfigure him, or castrate him (another standard landing site in Rake's Progress stories). Still, it is probably an indication of how little these movie-makers — and most others — believe in morality, and how little imagination they exercise, that they cannot express their point of view other than by etching it in the tortured face of the sinner. This tangible brand of condemnation and castigation may look like a steadfast belief in seeing justice done, but it indicates as well an underlying of insouciance and also, in the vindictive vein, the stabs at Nixon-Agnew. Adhering to the worst attitude that movies are vehicles for making whine come true, this vindictiveness shows the unhappy fact that most of the people, in the course of a day, who you proclaim you'd like to kill — a fickle friend, an incompetent driver, a wolf-whistler, a snobbish movie critic — get away from you without a mark on them.

On March 4, while driving through Sonora, we stopped at one of the many inspection points on Mexico Highway 2. Within seconds we were placed under arrest for possession of a dangerous narcotic. While I was an officer pulled a wad of marijuana (which came from his pocket) from the back seat of our car, others were searching our belongings and asking us the values of certain items, how much money we had with us, how much money we made at our jobs. After a two hour session of threats to our safety and welfare we were released in exchange for counter-signing \$80 in travellers checks, giving up a down sleeping bag worth \$110, sunglasses worth \$20 and a make bit kit. While we were being detained, three other Americans were also placed under arrest. We were guilty of no crime or misconduct other than being at that checkpoint at that particular time.

We have written letters of protest to the Department of Tourism in San Diego, the Department of Tourism in Guaymas, Sonora, and the American Consulate in Mexico City. We have had no response from Mexico since this happened a month ago.

We feel we have no power to dissuade the dangers Americans face while visiting Mexico. These dangers range from being fined hundreds of dollars for traffic violations to spending months in jail for a phony drug charge. We can, however, warn others of what they might encounter if they visit Mexico.

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A warning for anyone planning to visit Mexico in the near future: DON'T GO! Will you risk the chance of being ripped off for money and/or personal property, or the risk of spending time in jail for dope that has been planned on you? If you feel you will be safe from harassment because you are breaking no laws or are causing no disturbances or intrusions against the Mexican people, customs, or government, you are misleading yourselves. If you happen to be in the wrong place at the wrong time, you may suffer mistreatment and undue physical force from the Federals.

On March 4, while driving through Sonora, we stopped at one of the many inspection points on Mexico Highway 2. Within seconds we were placed under arrest for possession of a dangerous narcotic. While I was an officer pulled a wad of marijuana (which came from his pocket) from the back seat of our car, others were searching our belongings and asking us the values of certain items, how much money we had with us, how much money we made at our jobs. After a two hour session of threats to our safety and welfare we were released in exchange for counter-signing \$80 in travellers checks, giving up a down sleeping bag worth \$110, sunglasses worth \$20 and a make bit kit. While we were being detained, three other Americans were also placed under arrest. We were guilty of no crime or misconduct other than being at that checkpoint at that particular time.

We have written letters of protest to the Department of Tourism in San Diego, the Department of Tourism in Guaymas, Sonora, and the American Consulate in Mexico City. We have had no response from Mexico since this happened a month ago.

We feel we have no power to dissuade the dangers Americans face while visiting Mexico. These dangers range from being fined hundreds of dollars for traffic violations to spending months in jail for a phony drug charge. We can, however, warn others of what they might encounter if they visit Mexico.

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WHAT BACH REALLY WANTED

Jonathan Saville

they are in the wrong place at the wrong time and hopefully, disengage them from going to Mexico altogether. If you are planning to visit Mexico, please think twice about the kind of luck you think you have... because if you are nailed you'll need all the luck you can get.

Sincerely,
Claudia Herriman
Encinas

Dear Reader,
This letter is in regards to the current rage of furious talk and disquietude concerning Duncan Shepherd's reviews. Apparently, the shrill of it all is that some folks like a particular show and of Duncan's.

Dear Editor:
I couldn't let those two letters go by without saying a word for or against Shepherd's movie reviews are, I think, The Reader's chief distinction. He is always witty and to the point. His wit and refusal to grade-on-the-curve of contemporary mediocrity place him far above the widely circulated Pauline Kael, Judith Crist, and Richard Schickel. I have even forgiven him for giving "Gone With The Wind" just one asterisk. No, it is infallible.

Robert Pear

Frans Bruggen and Alan Curtis gave a recital of baroque music at UCSD's Mandeville Auditorium last Saturday. Mr. Curtis plays the harpsichord, and Mr. Bruggen plays the recorder and the baroque transverse flute. Their concert was an abysmal bore.

The baroque flute, like a number of instruments of that period, is characterized by a great unevenness of scale. Some notes are clear and brilliant; others are muffled and sour. A typical scale passage, when played in a key congenial to the instrument, will have the tone abruptly leaping in and out of its predominant color, like a singer who changes vocal place with every change of vowel. A common sense, objective judgment of this instrument would say that it is not much good; it is a poorly constructed and unpleasantly distorts the music it plays, in short, in tune, and in phrasing. This, certainly, was the judgment of Theodor Boehm, who in 1847 invented the modern flute, with its smooth, even scale that eliminates any abrupt changes of volume or tone color within a given register, unless the player wants to put them there.

There is a peculiar pedantry among some modern musicologists, however, which makes them declare that it is an instrument like the Boehm flute that does the distortion of baroque music, and that what the non-academic ear naturally identifies as defects in the baroque flute are in fact virtues in the inventor of the modern flute foolishly destroyed. Frans Bruggen, a Dutch musician and student of the baroque, shares this opinion. In a brief talk to the audience last week, he declared that Bach — for example — was to come from the flautist himself, through breath, phrasing, and musical sensitivity, rather than from the inbuilt mechanical idiosyncrasies of the instrument.

It is just this kind of expressiveness that Mr. Bruggen's playing lacks.

With all allowance for the limitations of this instrument, it must be said that he is strikingly deficient in some of the basic elements of musical interpretation. He has a curiously naive idea of how to shape the musical line through phrasing or how to achieve expression through dynamic shading. There is never any variety of articulation, except for the horrible habit Mr. Bruggen has of expiring limply at the end of a line, with a note that flops down dead in both tone quality and pitch. His amorous ramble through Bach's wonderful minor Sonata was as feeble and unmusical a performance of baroque music as I have ever heard, even from devotees of ancient instruments.

These deficiencies rarely cannot be blamed entirely on the unfortunate baroque flute. Mr. Bruggen also played the recorder, and he played it just as badly. There are no players of baroque flute around to compare Mr. Bruggen with, but there are quite a lot of tape-recorded players, whose performances tell us that the recorder's technical crudities do, not prevent a good musician from phrasing, shading, and making musical sense out of what he is playing, exactly as on any other instrument.

As for Mr. Curtis's contribution to the evening, I have greatly admired his harpsichord playing on recordings this sensational Couperin on Vox 5448 for example, but he was hampered at the Mandeville Auditorium by a harpsichord that was excruciatingly weak and colorless tone, the rhythmic sluggishness of Mr. Bruggen (in the pieces they played together), and the fact that he was playing on a tuning system, which apparently only an orchestra of a hundred and also Sprague Zaenke's will succeed in downing out.

There were many students present at this concert, some of whom were no doubt having their first contact with baroque music. A lot of them looked pretty dismayed as the evening dragged along. If any of them are reading these words, I hope they will take my word for it that baroque music is not at all like what they heard Saturday night. It is full of excitement, passion, brilliance and grandeur. It is music addressed in large part to the senses, and designed to give them intense pleasure. It is as close to human sentiment and as far from pedantry as music can be. If these facts about baroque music were not made evident at the Bruggen-Curtis concert, that is not the fault of baroque music.

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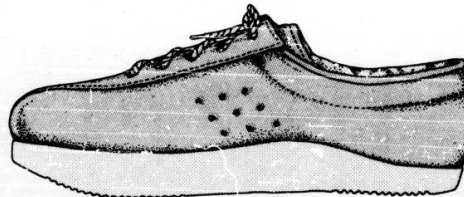
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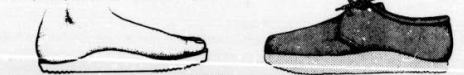
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