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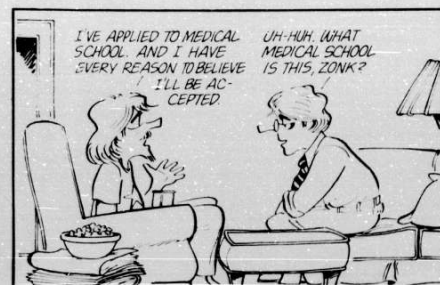
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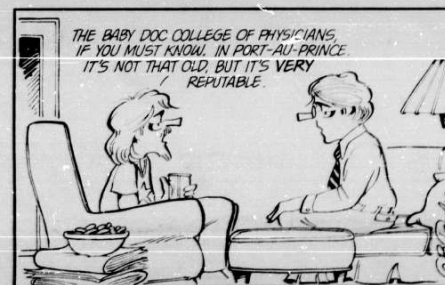
# READER

VOLUME 14, NO. 18, MAY 9, 1985

SAN DIEGO'S WEEKLY



## So You Want To Be a Doctor



You say you've  
got a good mind,  
top grades and  
test scores, and  
the desire to help  
people? Don't be  
surprised if the  
UCSD School of  
Medicine turns  
you down.

By Stephen Meyer



Maria Lofftus, manager of the admissions office at the UCSD School of Medicine, had just finished explaining to an irate father why his son's application had been rejected. She has a repertoire of responses to all kinds of complaints — for the angry fathers whose dreams have been dashed, the sobbing mothers who think their child's life has been destroyed, the bigots who say UCSD admits too many colored folk, the people who deliver their "I'm a taxpayer, so you gotta let my kid in, spidee, and so on. Lofftus is usually pretty good at calming them down. But this fellow persisted.

"Come on, how much does it cost?" he said.

"You don't understand, sir, it doesn't work that way," replied Lofftus.

"Just tell me who I have to pay off. There's got to be somebody I can pay off," Lofftus assured the man, it couldn't be done.

"Okay, listen, I'll tell you what. You let my kid in and I'll donate my body to UCSD. I'll pledge my body to science. What do you say?"

Everybody, it seems, is trying to get into medical school. Charles Spomer, Associate Dean of Admissions at the

(Continued on page 5)



Break away to refreshing taste.

# Come up to KOOL.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

Mild: 10 mg. "tar," 0.7 mg. nicotine av. per cigarette. FTC Report Feb. 85.

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## Starts At Your Door

I would like to comment on the article in your May 2 issue titled "Hassle Beach," under the "City Lights" section of your newspaper. In October, 1979 my wife and I bought a lot on the ocean side of north Mission Beach for a large amount of money and built a home on the lot, moving in in August, 1980. Both my wife and I were aware when we bought the lot that Mission Beach was a bit "different" from the run-of-the-mill residential areas, but we were prepared to live with these "differences." I believe that we adjusted to the environment and have generally learned to live with a somewhat transient neighborhood and enjoy our association with the more permanent Rockaway Court residents, many of whom are responsible college students. For the most part I would consider it a congenial "live and let live" relationship.

Within the last two years, however, things have changed greatly in the neighborhood, along the lines of the deterioration described by Dan Handel in the

## LETTERS

The Reader welcomes letters for publication. Address them to Letters to the Editor, Box 80803, San Diego, 92158. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

above-mentioned article. Any sense of "family" seems to have disappeared, with the exception of a few "old timers" who we are happy to have as neighbors. Much of the present situation appears to have started with the advent of the ill-fated "Rockaway Station Holiday Stand," which went "belly-up" as everyone with a modicum of business sense knew it would. In my opinion, it was there where this idiotic enterprise once stood. Since its demise, on at least two occasions, this vacant deck has been the site of parties of a magnitude that boggles the mind. One was a "heavy metal" rock band, thankfully broken up by the police, and the other a party with approximately 200 people, probably only five percent from the local area. The size of the party is of no particular concern, however, the behavior of the outsiders attending the parties in these people have no concern for the property of those who live and pay taxes in the area. From their actions it is readily apparent that they feel that they can do anything they want while at "the beach."

Normal courtesy and common sense seem to disappear. If you have to urinate, it is apparently acceptable to do it in the middle of Strand Way or on my garage doors. Night or day does not matter. If you have trash to dispose of, including beer bottles, it is apparently acceptable to throw them in someone's yard or smash them on the street. It is interesting the reaction when you confront someone doing this sort of thing—usually a fast word reply (not happy burbles) followed by the comment, "This is the beach." Just today my wife watched three beach "visitors" as they stood on Strand Way and urinated, caring less that several women were walking by. When she asked what they thought they were doing, they made some smart remarks and exposed themselves. This was during the afternoon. I drove home one night and there was some also urinating on my garage door. I asked him what he thought he was doing and he gave me the international salute of

friendship and love and walked away. I have asked people doing this what they would say if I went to their house in the suburbs and urinated on their garage door. They couldn't come up with an answer. Just some comment like, "Hey, this is the beach, man." I have called the police on several occasions during parties on the deck where the Rockaway Station Holiday Stand used to be and after several hours they have responded and the parties have been shut down. The police are not the problem—San Diego Police Department is incredibly small for the size of this city and the lowest paid in the nation for a city of this size. The real problem is the attitude that now pervades the Mission Beach area. "It's the beach. Anything goes down here." I enjoy going down to the beach after work and drinking a couple of beers. This kind of laid-back attitude is one of the reasons we built down here in the first place. But maybe it is time that drinking on the beach be outlawed, as the San Diego City Council is considering for the summer of 1986. Maybe a radical move such as this could reverse the deterioration that is readily apparent here.

My wife and I truly enjoyed our first three or four years here in Mission Beach, but lately we wonder every day what now. Obviously we will be forced to experience and be powerless to do anything about—urinating in the streets and on our house, trash thrown in our yard, overflowing trash cans with little response from the city when I complain. This is definitely not the Mission Beach we moved to five years ago. I hope it can revert to what it used to be. Carl Sandstrom, Mission Beach

## Ban The Bombed

It might be inferred from your article "Hassle Beach" that the Mission Beach Town Council passed a proposal calling for the total ban on alcohol consumption on the beach. That is not true. The MBTC is in the process of forming a committee to consider the issue on a communitywide basis. Brian McCarthy, Mission Beach Town Council

## The Outskirts Of Carlsbad

Why does Eleanor Widmer say that Carlsbad's European Café ("Make or Break," May 2), as well as every other North County restaurant, is "far away"? Far from where? In fact, Carlsbad is nearly for so many people that an occasional twenty-five cents from each nearby North County Reader reader would soon allow Eleanor to live up here herself. She could still drive down now and then to evaluate far-away San Diego restaurants. Robert Landay, Encinitas

## Erratum

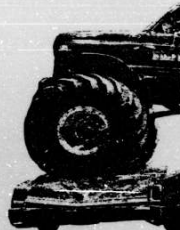
An article in last week's Reader, in the "Highlights of Upcoming Events," misidentified a painting by David Allan Siqueiros, which is currently on display at the San Diego Museum of Art. The correct title of the painting is *Portrait of Amadeus (1844)*. The Reader regrets the error. —Ed.

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WAVE-HIGH



# City Lights

## Sour Notes At Sweetwater

Nothing comes easy to the beleaguered Sweetwater Union High School District. And for a school system with nearly 30,000 junior high school, senior high school, and adult students, the Sweetwater Union High School District has

problems befitting its size. Close to forty-seven percent of its students drop out, there are ongoing problems with bilingual education, and some of its schools have scored the lowest in the state on the California Achievement Tests. Given such troubles, it should come as no surprise that the recent appointment of Anthony

Trujillo as the district's new superintendent had its fair share of controversy. An April 14 editorial penned by Chula Vista Star News executive editor Johnnie Lou Rosas welcomed Trujillo, but also criticized the two school board members who voted against his appointment.

The editorial went on to say, "We've heard some thinly veiled racist remarks from those who object to having a Hispanic, thus reminding us that racism, while no longer acceptable, sometimes is not far below the surface." In a district where sixty-five percent of the students belong



Anthony Trujillo, Superintendent

Ruth Chapman, Vice President, Board of Trustees

Photograph by Joe Kline

## The City Council Show

It all began innocently enough: in September of 1982, Daniels Cablevision announced that it would start broadcasting meetings of the Del Mar City Council, held the first and third Mondays of every month, on its public access channel for that area, Channel 37. For more than a year and a half, things were fairly routine. Several hours before the 6:00 p.m. start of the meetings, volunteer camera crews from Torrey Pines High School would set up their equipment inside council chambers, which were located in the basement of City Hall on Camino Del Mar near Tenth Street, for the next four hours or so, the cameras would focus on the various speakers and, of course, on the council members, who, as they'd always done, dressed casually and spoke to one another on a first-name basis.

All that began to change, however, when the current city council was seated in April of 1984. Three new faces — Scott Barnett, Ronnie Delaney, and Lew Hopkins — joined two members elected the year before: Mayor James Terrault and Arlene Carsten, and the new body immediately set about discussing the council's television image.

According to the recollection of council member Scott Barnett, it was James Terrault, just elevated to the post of mayor, who brought up the issue of television coverage at the new council's very first meeting. "He suggested we address each other more properly, and we all agreed," Barnett says. "So instead of saying, 'Hey, Joe, I think we should do this,' as the previous council had done, we would say, 'Mr. Mayor, I beg to differ with you.'"

At the same meeting, the council agreed with another Terrault suggestion calling for a more formal dress code — suits and ties for the men, dresses for the women — "because in the past, when people showed up in Birkenstocks and shorts, they didn't seem to elicit as much respect for the office," Barnett recalls.

Barnett concedes that he, too, was being overtaken by a growing sense of TV consciousness. Shortly after taking office, he gathered his fellow council members around him and shared some pointers on how to dress for television which he'd learned several years earlier in a class at the University of California at San Diego. "I almost always wear a black suit, a red tie, and a blue shirt — never a white shirt, because whites tend to fall apart on TV," Barnett says.

"There are certain television colors, and I think it's important we learn about them so we can always look our best." Still, Barnett admits he's not an expert in the field, so he brought in some representatives from the Del

Mar Communications Center, which oversees public access productions for Channel 37 and is jointly operated by the city of Del Mar and Daniels Cablevision, to suggest more dress guidelines: don't wear anything white, and stay away from clothes that contrast too much.

By the end of last summer, Barnett says, the Del Mar Communications Center had completed construction of a new television production studio on Tenth Street, near city hall, half-jokingly, the cable producers suggested that instead of the camera crews going to the council, the council come to the camera crews. "And sure enough, last September the Del Mar City Council moved its meeting grounds to the Channel 37 television studio, where twice a month city workers carry in chairs, tables, and assorted

decorations and effectively convert the lowly studio into a rather classy makeshift city hall ideally suited for camera action.

Since then a number of cosmetic changes have been instituted to further improve the council's television image. A burgundy hunting was placed around the table and a gray background placed in back of the council members' heads to make the council look more dramatic. Barnett himself admits he used face powder during last year's pre-election debates and says he'll do so again once his receding hairline gauges "too much light to shine off my bald spot." During one meeting last February, council member Lew Hopkins, promoting his idea for a Del Mar centennial celebration, showed up in camera wearing what he calls his "centennial" suit: a light

brown suit with bow tie and brown derby hat. Several months later, Hopkins and council member Ronnie Delaney, both upset over public criticism of a recent council decision, attended a televised meeting covered with bandages to signify what they called a "battered council." And one reporter from the Del Mar Citizen, asking city manager Bob Nelson why he wore a sweater when everyone else in the crowded studio/council chamber is hot and sweaty, answered, "My wife said I look better in a sweater."

In the future, Barnett says, council proceedings will most likely become even more television-conscious than in the past, especially under the leadership of Mayor Carsten, bitten by the television bug as severely as Terrault was a year ago. It was at the council's first meeting with Carsten as mayor that the set and seating changes were made: at that same April 15 meeting, Barnett recalls, Mayor Carsten suggested that council meetings, which had been running till midnight or even later, be promptly adjourned at 10:00 p.m. so that everyone can watch the meetings, even the older folks, to whom midnight is too late.

— T.K.A.



Illustration by Tom Voss

# City Lights



establishments bring with them: heavy traffic, noise from menu board speakers, litter, glare from overhead lights, people congregating in the parking lots and causing disturbances, and "just the garishness of some of the designs, which certainly don't do much for our city's aesthetics."

So last fall the National City City Council commissioned a study of the fast-food problem. Post says, which was completed in January and confirmed his fears that National City had, indeed, become a haven of sorts for drive-up restaurants. Of the 108 restaurants in National City, the report found, forty-three fall under the fast-food classification, and more than a dozen of those are clustered along Highland Avenue. (That translates into about forty-one percent, a figure confirmed by Harold Florentine of the San Diego

Restaurant and Tavern Association. Florentine agrees that there is a much higher concentration of fast-food establishments in National City than in other areas of the county, and as comparisons offers percentage figures for Chula Vista [twenty], Imperial Beach [twenty-eight], and San Ysidro [twenty].)

And out of that report, Post says, came a new ordinance, passed by the city council just two weeks ago, that effectively prohibits the construction of new fast-food establishments in six areas of the city that the report found particularly inviting for fast-food restaurants: Plaza Boulevard from National City Boulevard east to Highway 16 Avenue; Sweetwater Road on both sides of Interstate 805 from the golf course east to the Plaza Bonita Shopping Center; the east side of G Avenue between Second Florentine of the San Diego

(continued on page 39)

## McArby's In The Burger Bell

A year ago La Jollans protested vigorously against the opening of a new McDonald's on Prospect Street, now, Hillcrest merchants are campaigning with equal tenacity against a proposed burger king. Residents of both communities, however, might

count their blessings if they happen to drive through National City, which in the last decade has been invaded by armies of Big Macs, Whoppers, and Bonus Jacks to the point where fast-food establishments now dominate parts of the city's landscape. Take, for example, a short stretch of Highland Avenue south of Twentieth Street: on the west side of the street, from the corner south, there's a Taco Bell, then a McDonald's, and then an El Pollo Loco; on the

east side, there's a Tina's Lumpia take-out next to a Long John Silver's next to a Jack in the Box. And two blocks south, there's a Der Wienerschnitzel, an Arby's, and a Pizza Hut. Somewhat belatedly, National City officials are taking note. For several years now, says planning director Roger Post, he had been receiving a growing number of complaints from National City residents concerned about the fast-food invasion and the various problems such

## Shall We (Yawn) Dance?

When the clock strikes 2:00 a.m. at the Mannikin disco, owner Debra Vogel says her Friday and Saturday night crowds are "just getting warmed up and ready to party." The popular Pacific Beach nightclub is frequently crowded with 350 guests — some of whom arrive as late as one in the morning — so Vogel starts turning down the dance music at one thirty because she "doesn't want to pull people's drinks out of their hands and

push them out the door" in a hurry at the 2:00 a.m. closing time. But Vogel and other San Diego nightclub owners got at least a temporary reprieve from the 2:00 a.m. closing when a superior court judge last week ruled invalid the city's ordinance requiring all discos and dance halls to close between 2:00 and 11:00 a.m. The early-morning dance prohibition was conscientiously adhered to by nightclub owners, says San Diego Police Department vice squad lieutenant James Sing, and vice squad officers club "infrequently" cited club

owners for staying open after the official closing time. The police department in return bent the rules by allowing club owners to obtain special permits once a year — usually on New Year's Eve — allowing all-night dancing. The city attorney's office took an equally conciliatory posture in court, agreeing that the ordinance was "overly broad and in all likelihood unconstitutional." Deputy city attorney Nina Deane had asked Judge Mack Lovett for a compromise: dancing would be allowed between 6:00 and 11:00 a.m., but not between 2:00 and 6:00. Lovett instead ruled the ordinance invalid pending a full trial on the controversy, though he suggested that the city council might draft a new ordinance specifically prohibiting pre-dawn dancing. Deputy city attorney Deane says that ordinance will be written, perhaps within a month, prompting another round of court hearings.

The successful challenge to the eighteen-year-old ordinance was brought by Joe Bergman and Bruce Ingram, owners of T. Geisler's, a downtown San Diego arcade restaurant with a small dance floor. Their attorney, Taw Houshain, frequently challenges similar city ordinances on constitutional grounds, though Bergman says he "quite frankly" financed the court challenge "for money." Bergman will use the court victory as the basis of a celebration party Friday, May 10, and an advertising

(continued on page 39)



Robert Moore with self-made sign in culture on his property

## When It's Dense In Encinitas

While many recently arrived North County residents are eager to stem the rising tide of dense, sprawl that is gradually beginning to cramp their easy, country-living-by-the-sea lifestyle, some of the area's more established residents feel that the region's charm has already evaporated. These dissatisfied souls can hardly wait to get out, they say, and will do so as soon as they can sell their land. Robert Moore was born and raised in Encinitas, and he and his wife Susan live in the house where he grew up. The house is on one and a half acres and his father owned located on part of what is called "Taco Hill" by Encinitas locals.

While he was growing up, Moore says, it was a fine place to live, but through the years his property, which is bordered by Encinitas Boulevard, Quail Garden Drive, and the commercial Sunshine Gardens

and Cam-Mar Growers, has gradually been surrounded by commercial development. The screaming of the brakes of the mighty trucks that roar along Encinitas Boulevard on their way to shopping centers farther inland disrupts his sleep at night. But the disruptive changes are not limited to commercial growth. The character of the groups of illegal aliens that camp out on "Taco Hill" has changed over the past year, according to Moore. Like Steven Spielberg's gremlins, they have gone on mischievous rampages — holding drunken parties till late at night, setting fire to old cars, to sing rocks through greenhouse roofs. "The aliens had been very nice," Moore says. "But recently a new breed of very young, crime-oriented aliens has begun to arrive. It's just awful."

(continued on page 39)

Photograph by Joe Kline

Illustration by David Dine



## STRAIGHT FROM THE HIP

By Matthew Alice

Dear Matthew Alice:  
Have you noticed the legions of female psychologists in San Diego? Apparently many more women than men have chosen to get their Ph.D.s in psychology, and it also seems that far more women than men receive psychological counseling. Am I right or am I wrong?

Joanne Ashwell  
La Jolla

Have I noticed? Are you trying to tell me something about my mental equilibrium? Let's not get personal. Joanne — after all, there is some evidence (which I'll get to in a minute) that you're the one who is bonkers. But I don't mean to make light of those who need mental counseling. Some of my best friends have had counseling (or should have), and it's no badge of dishonor these days to have gone to a psychologist or psychiatrist.

As for you, Joanne, you're almost correct in your observations, and you're also bonkers. At least our culture labels you prone to mental instability simply because you're a woman. Let's deal with the second of your points first. Several authorities have told me that more women than men do in fact seek psychological counseling in our country (I don't know about the "far more," since numbers are hard to come by on this subject). Does this mean that women are inherently closer to the edge than men, that the "weaker" sex is weaker both physically and mentally? Hardly. A plausible explanation for the disproportionate number of women in counseling is that women are simply more likely to seek treatment in the first place. Big strong men are not considered big and strong if they need professional help; they just try to ride out on their own any problems they may have. Women, being more sensitive (or so we believe), don't hesitate to seek such counseling. Also, our society teaches and expects women to need help more often, since they are so emotional.

It only seems that there are more women than men getting degrees in psychology. According to statistics from the National Science Foundation, more than forty-seven percent of the doctorates in psychology go to women. What is significant is that women obtain only about thirty-three percent of Ph.D.s overall, which means that women find psychology to be one of the few fields in which they have a chance at equality. Only health sciences, education, and languages and literature have a higher percentage of females than does psychology.

Dear Matthew Alice:  
I know you've seen them like the rest of us — those cryptic numerologies, scrawlings, and personal messages engraved in the central go-round of even the most up-to-date vinyl singles and albums. Could it be the answer to the equation of the cosmos? And exactly who lays down these ciphers?

Sisy Q.  
San Diego



Illustration by Peter Greer

Hold on a second while I try to stop Emmylou from spinning around... there! It's much easier to read these little numbers once the turntable has stopped. Okay, let's see what it says here: BSK 1-3258 LW3. Translated to English, that sequence simply corresponds to the album's catalogue number, BSK 3258; the 1 signifies you're looking at side one, and the LW3 is an identifying code used in the record pressing plant.

Let's look at a more complicated example: Al Jarreau is over in the stack next to my stereo, and he'll do nicely. Here's lots of numbers and letters: 1-23801-A-SH1 RE1 future disc. This time the initial 1 is the record company's code for an album; 23801 is the catalogue number; A means side A; SH1 is a code for the pressing plant; RE 1 means this record was re-edited from the original version (the artist probably changed his mind about the sequence of songs); and future disc is the name of the studio at which the masters were cut.

Each record company has its own idiosyncracies, but the system is fairly con-

stant in the application of what are called matrix numbers. The steps from initial tape recording in the studio to the release of the record to retailers are far too complicated to explain fully here. Briefly, though, they include making the master acetate (an acetate-coated aluminum disc onto which grooves are cut, using the original tape recordings as a source); electroplating these masters onto pieces of metal called stampers or mothers; and using these stampers to press the vinyl into the finished product. Each step calls for an identifying code to be etched into the soft acetate, so that the product can be identified by the many people working on it.

What's not applied by the various engineers in this process are the personal messages. (Technically speaking, they are etched by the engineers, but usually at the direction of the artists.) The messages have a long and distinguished history, going back to the good old days. Phil Spector's early 45s, for example, cutely announced to the world, "Phil and Annette." Other artists put more than their hearts on the line, or vinyl, as the case may be. Elvis Costello released an English recording that revealed a telephone number which the astute listener could call to win a prize (or so I'm told). New wave and bootleg recordings seem to be the most frequent repositories of such literature, the content of which is often much as you would imagine such artists would produce. Occasionally they can be mildly clever, though. One bootleg Yes album asks on side one, "How do you keep a Black Sabbath fan busy? (over)." On side two we read, "How do you keep a Black Sabbath fan busy? (over)." □

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 88003, San Diego, California 92138.

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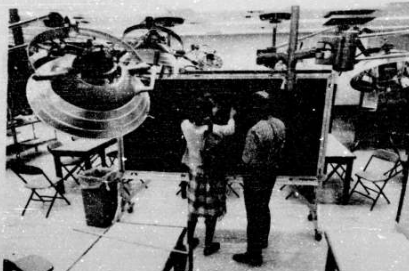


# Doctor

(continued from page 1)

UCSD School of Medicine, is in charge of the committee that selects new medical students. He has a big job. This year 3777 young people from across the nation pushed an application across his desk, each having invested untold hours encapsulating his or her entire life in a small file of documents, building a case for acceptance. The competition these applicants face is intense, and their jury is smugly discriminating. It can afford to be, confronted as it is with a brigade of eager and ambitious young minds, thousands strong — all charging after the coveted knowledge and power of medical science. Why? Many reasons. Medicine is a challenging and dynamic field. In the hierarchy of American professions, it is the king of the hill. Medicine is one of the few professions in which realism and idealism can exist in harmony, in which you can earn a great deal of money making people feel better.

"I'm looking for young people who have integrity; you can usually spot it," says Spooner, a professor of neurosciences at the medical school. "I look for those who know how to and aren't afraid to take risks. I'm looking for the reasonable adventurer." An apt term. Apt because for so many, medical school is the goal at the end of an arduous quest. The applicant who wonders "Will I be chosen?" is asking the same question legendary knights must have asked when they dreamed of Excalibur, the enchanted sword embedded in a stone, awaiting the chosen knight who could



Student and instructor in lab

wrench it free. The scalpel is the modern-day Excalibur, the blade that symbolizes knowledge, status, and power in this more reasonable age. Small wonder that each year as many as one-third of UCSD's approximately 3000 incoming undergraduate freshmen hope that someday they will wield the magic knife.

But the UCSD School of Medicine has only 130 scalpels for its 3777 applicants, and they are secured not in stone but bureaucracy. They are defended, really, from the onslaught of applicants by a staff of four administrative assistants, by committee head Spooner, by the admission committee's faculty chairman Dr. Arnold Gass, by Special (minority) Admissions Committee chairman Percy Russell, by some forty other faculty who conduct interviews, and — perhaps most ominous of all — by a computer.

The admissions committee has de-

vised a very elaborate selection process — it spends more than \$100,000 per year — to bring a human element into what could be a strictly mathematical decision. The committee members spend hundreds of man-hours interviewing applicants and poring over letters of recommendation, personal statements, lists of extracurricular activities, and other elements of the application. Nonetheless, two factors rise above all others in importance: grade point average (GPA), and scores on the Medical College Admissions Test (MCAT), the national examination required of all applicants. For far too many undergraduates who wish to become physicians, college is less a matter of learning than it is a matter of building impressive acronyms, high GPAs and MCATs. The result of this academic tunnel vision is "premed syndrome," an unpleasant, often painful, always debilitating condition.

In their efforts to gain one of 17,200 spots in 128 medical schools in the U.S., pre-meds have taken on a cruel task. They have to measure themselves against the "ideal medical student," whom no one can define but everyone understands to be a cross between Picasso, Mother Theresa, and Louis Pasteur. Here is how this hybrid might look on paper: Sharp as a blade, he (or she) has a 3.8 grade point average (out of a possible 4.0) and scored 13 (out of a possible 15) on the MCAT; he's volunteered in a hospital for two years emptying bedpans for dying geriatrics; he's worked in a lab washing test tubes and dissecting rats for a Nobel laureate; he strums guitar for fun but his true love is playing cello in the community chamber orchestra; he spent his junior year abroad in France, where he worked on a vendange for a month, harvesting grapes alongside Spanish and Greek laborers; he toured Togo and Upper Volta last summer to study health conditions there; and he was a history major with a minor in biochemistry.

What's incredible is that this standard is all too standard. There really are a lot of students applying to medical schools who have irresistible credentials, who look... well, like young King Arthur might look in a white smock.

Nicole Moran, in charge of the Pre-Medical Advisory Committee, sees irony in the medical school selection process. "Medical schools say they want the guy who plays trumpet in the band, the champion surfer, the marathon runner, the symphony lover, and so on," she says. "But the reality is that the training they get in medical school robs them of these interests."

(continued on page 10)

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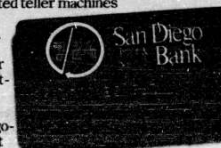
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# Doctor

(continued from page 8)

In one of Charles Spooner's medical school lectures, a second-year medical student stood up and made the same point, criticizing the UCSD medical school for being so "dehumanizing." Spooner said that he told her, "We choose people with high social commitment and altruism because we know their training is going to knock a lot of it out of them, and by the time they get through we want to be sure there's still some left."

The medical school admissions phenomenon has created a tremendous problem in undergraduate education, one for which nobody has an answer. Although undergraduates don't necessarily know precisely how to brew the magic formula that will make them "ideal" candidates for medical school, they have all figured out the basic ingredients. So at UCSD (and elsewhere) there are hundreds of students devoting weeks, months, even years to packaging their images, trying to fit a mold, taking courses

they don't like, performing activities they have no interest in, being people they don't want to be — anything to make their résumés look good.

The "pre-med nerd," as he is called, has a wretched reputation, and any UCSD instructor can draw his caricature: the pre-med nerd is driven by a sense of desperation, by the belief that life holds two options — medical school or the death train to Treblinka. His world is framed in the symbolism of stethoscopes and tongue depressors. His excessive emphasis on science courses (so as to score well on the MCAT) is coupled with virtual disdain for — or abject fear of — the humanities. His behavior is characterized by smarmy obsequiousness when in the presence of influential teachers and administrators. In sum, he has pledged mind, body, and soul to medical science.

"We don't want people like that," says Arnold Gass, the admission committee's faculty chairman. "They drink who would be afraid to take literature, history, and other nonscience courses ought not to be a physician. We're not looking for people who just take science courses. If you don't have the willingness to try out your own mind,

to expand your own capabilities, maybe you won't have the drive or the fortitude to continue to learn throughout a lifetime, and to apply yourself as a physician."

Rona Hu, a UCSD senior who will begin medical school at UC San Francisco next year, points out that nobody fits the pre-med nerd caricature perfectly. But the spirit of what she calls this "mythical creature" is alive and well at UCSD. "The pre-med nerd sits in the front row in his classes and asks questions all the time to display his knowledge," explains Hu. "Usually he already knows the answer. He takes furious notes, carries a tape recorder, and uses one of those four-color pens so he can write examples in red, definitions in blue, explanations in green, and hints for the next exam in black. In a bio course, you'll hear all the pre-meds clicking their pens."

"Pre-meds are usually heavily into caffeine," she continues. "They drink a lot of Cokes and walk around campus with a thermos of coffee in their backpacks. They hang out at the bio-med library. If you go there late at night, you'll see some asleep with their faces in a book. Pre-meds like to

wear scrub suits, and when they go to parties they like to drink out of laboratory beakers."

UCSD junior Denis Guttridge, a biochemistry major, had a severe case of the MCAT blues three weeks ago as he sat sipping ice water at TGI Friday's in La Jolla Village Square. The following weekend he was to take the arduous eight-hour test and he was scared. "This whole year has been devoted to MCATs," he says. "I only had one 'real' class in the winter, a bio course. The rest of the time I spent at Stanley Kaplan."

"Stanley Kaplan" refers to an eight-week course given by the Stanley H. Kaplan Educational Center. The nationwide company, which offers several other test preparation courses, has been in business for forty years, but in the recent past it has experienced a boom due to the increasingly competitive nature of graduate school entrance exams, particularly the MCAT. According to the local Kaplan office in Pacific Beach, about seventy-five percent of San Diego medical school applicants take the course, which consists of eight four-

(continued on page 12)

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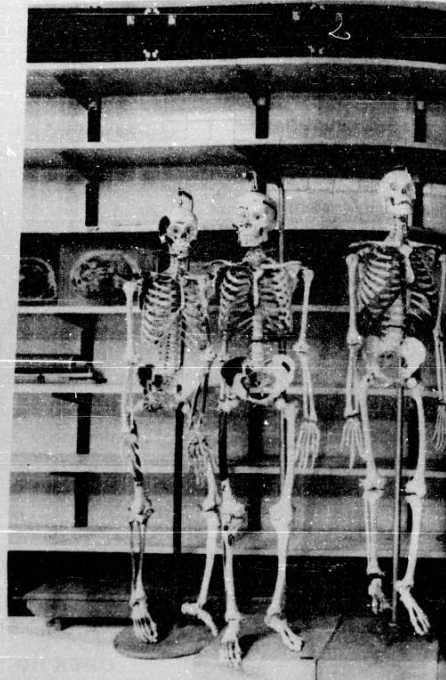
Skulls for check-out at Learning Resource Center

## Doctor

(continued from page 11)

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Skeletons for anatomy class

"You have to sculpt an image of yourself, and create a kind of pseudo-person. I don't like having to do that. When I first came here, I used to let loose, go to parties and have fun. I haven't done that in a year. I've lost touch with what's going on in the world. I don't read newspapers anymore. I don't watch the TV news. On weekends I study from morning till night. We [other pre-meds] are all in the same boat. These past few months, because of the MCATs, people have been giving up everything to study."

Two months ago a young woman jumped off the eleventh floor of Tioga Hall, a student dormitory on Muir campus. She was a medical student at UC Irvine who had done her undergraduate work at UCSD. "Since that happened," Guttridge explains, "everyone has been saying, 'If you screw up on the MCATs, you might do that too.'"

Aspiring physicians at UCSD follow an undergraduate curriculum that gives the campus a nationwide reputation as a cutthroat pre-med mill. Several UCSD medical students commented that those in their class who did undergraduate work at UCSD tend to be different from the others. "They're just intense," said one student. "UCSD graduates are already beaten by the system by the time they get into med school. They're already ready for the grind they're going to have when they get there. Maybe that's good, but I don't think they enjoyed their undergraduate years as much as I did."

Though Guttridge has heard, but cannot verify, stories of zealous pre-

meds sabotaging other students' lab experiments or stealing their class notes, he insists that the pressure to get A's creates more subtle, but equally insidious, tensions among his peers. "When you're not involved with course work, you're great friends with people, but when you're doing something related to school, there's all kinds of tensions. You're wondering, 'Is this guy doing something I'm not doing? Does he know something I don't?' Sometimes people will have information that could be helpful to others — like last year's lab reports, or copies of old midterm exams — but they'll withhold it."

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Denis Guttridge says he, too, has felt this pressure to take "easy" classes rather than interesting ones, and resents it. To hear him tell it, UCSD pre-meds are victims of academic extortion, forced by their doctors, but for — all the students and the faculty as well.

Other physicians criticized Thomas in medical journals for his essay, but his message was heard. The recently published report on the General Professional Education of the Physician (GPEP) echoes some of his conclusions. Written by a group of scholars from many fields, the GPEP report criticizes medical schools for their "excessive emphasis" on the Medical College Admissions Test. It recommends that medical schools accept applicants who have a broad undergraduate education in literature, history, social science, and foreign language. Writing skills should be strongly emphasized, and counselors should refrain from recommending science courses beyond those that are minimally required.

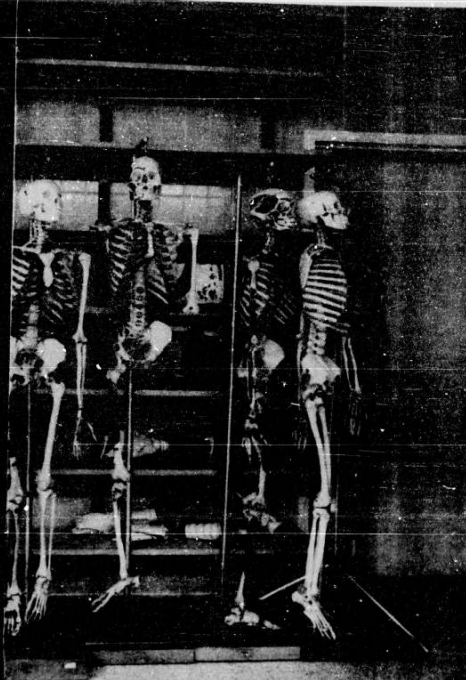
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student, an M.D./Ph.D. who didn't interview well at all. Yet I think he'll make a superb physician."

"That sounds like a contradiction," says Special Admissions Committee chairman Percy Russell. "How could somebody be a poor interviewer and be a good doctor in a job that requires working with people? You can't dismiss a person's poor personal skills just because he has high grades and test scores. Taking hot sandwiches to old ladies counts a lot more to the admissions committee than having your name on a published research paper."

The fact that literature, history, and philosophy majors do not perform as well on basic science exams troubles those who, with all good intentions, wish to populate the world with more well-rounded physicians who treat patients like human beings instead of specimens. This is particularly true at UCSD, a highly research-oriented medical school known for its tough basic science program, and for its students' high scores on the examinations of the National Board of Medical Examiners, which medical students take at the end of their second and beginning of their fourth years of medical school. During three of the first six years the school existed, UCSD scored first in the nation on these exams, which meant its students obtained entrance to the most

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Photograph by Robert Burroughs



Roma Hu, Denis Guttridge



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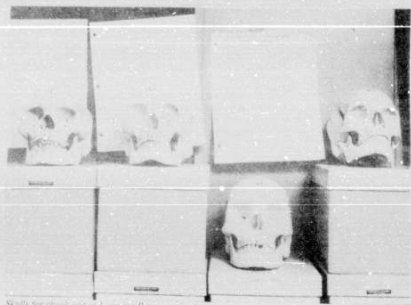


Model for anatomy study





John West



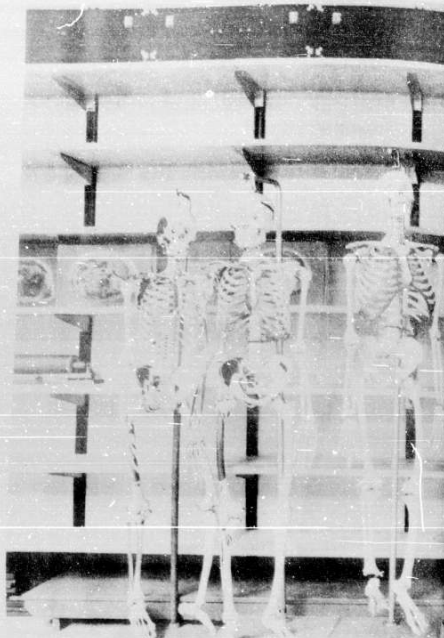
Skulls for dissection. Learning Resource Center

## Doctor

(continued from page 10)

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Skeletons for dissection. Hu

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but in which he could only muster a B. "I like history, but I was competing against history majors," he says with a shrug. "I learned too late. I have a friend, a bio major with a political science minor, who had a 3.3 GPA and who got D's [a very competitive score] on the MCATs, but he didn't get into any medical schools. He took the poli sci because he liked it, and he didn't get straight A's. Another guy I know went through easy courses like the drama sequence and he stacked his GPA. He got into every school he applied to."

In 1978 Dr. Lewis Thomas, a well-known physician and writer, wrote a scathing critique of American medical schools in the *New England Journal of Medicine*. He called the influence of modern medical schools on liberal arts education "hateful and malign, nothing less." He lashed out against the MCAT for its emphasis on the basic sciences. He said that pre-meds, obsessed with doing well on MCAT, were "poisoning" the atmosphere of liberal arts colleges by putting all their energy into science courses and ignoring the humanities. He even went so far as to recommend that classical Greek be restored as the centerpiece of undergraduate education, including premedical education. "If something is not done," Lewis wrote, "all the joy of going to college will have been destroyed, not just for that growing majority of undergraduates who draw breath only to become doctors, but for all the students and the faculty as well."

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student, an M.D./Ph.D. who didn't interview well at all. Yet I think he'll make a superb physician."

"That sounds like a contradiction," says Special Admissions Committee chairman Percy Russell. "How could somebody be a poor interviewer and be a good doctor in a job that requires working with people? You can't dismiss a person's poor personal skills just because he has high grades and test scores. Taking hot sandwiches to old ladies counts a lot more to the admissions committee than having your name on a published research paper."

The fact that literature, history, and philosophy majors do not perform as well on basic science exams troubles those who, with all good intentions, wish to populate the world with more well-rounded physicians who treat patients like human beings instead of specimens. This is particularly true at UCSD, a highly research-oriented medical school known for its tough basic science program, and for its students' high scores on the examinations of the National Board of Medical Examiners, which medical students take at the end of their second and beginning of their fourth years of medical school. During three of the first six years the school existed, UCSD scored first in the nation on these exams, which meant its students obtained entrance to the most



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## Doctor

(continued from page 11)

prestigious residency programs after medical school. These two factors helped attract internationally acclaimed faculty, who in turn has assured UCSD a constant flow of research monies, enough to keep the school among the top five or six medical school grantees in the nation.

"Medical schools fight like crazy to be at the top nationally on those board examinations," says chemistry professor Tom Bond. "It makes the faculty and the curriculum look really good. If you take kids into med school who have 13, 14, and 15 on the MCATs, the chances are they'll do well on the boards. It just makes sense. Schools that follow the recommendations of the GPEP report might not do so well. It could lead to investigations of curriculum and faculty and all kinds of problems."

The classes of 1982 and 1983 caused a stir among the UCSD School of Medicine faculty when as a group they scored poorly on the national board examinations. The average student in the class of 1976 scored in the seventy-sixth percentile among all medical students in the country, ranking UCSD's results the highest of all American medical schools. The ranking system has since been abandoned because it created an unhealthy spirit of competition, but one can assume that the class of 1980, which scored in the seventy-ninth percentile, was number-one in the country as well. In the three subsequent years, however, the percentile scores slipped to seventy, fifty-nine, and fifty-five. Some

thirteen students from the class of 1983 failed the examination (in a typical year, five failures is said to be average). According to Gass, this poor showing caused the faculty to become "very introspective." Dr. Eric Wahrenbrock, Associate Dean for Curriculum and Student Affairs, stated his feelings more bluntly. "I was scared to death," he said.

At a faculty retreat held in December of 1983 to discuss the adequacy of the school's curriculum, the issue of poor board scores was in the back of everyone's mind. One proposal raised at the meeting was that UCSD reinstitute grades, after years of using the less stressful pass/fail system. Many faculty members feel that students will work harder if graded, and that they will do better on exams and be more competitive when applying to residencies. This measure, which was extremely unpopular among students, was approved by the medical school faculty, but was turned down later by the academic senate. An obvious target of criticism for the weak board scores was the selection committee, which, it could be argued, was not recruiting students who were good enough at taking tests. Gass denies that anyone ever directly confronted him with the committee's shortcomings, but admits that "we had people come to us trying to sell us on the idea that we should get students who could do better on tests."

Wahrenbrock believes that the reason the scores slipped so drastically was that the two classes in question "weren't properly evangelized. They seemed to have adopted the attitude that the national boards weren't worthwhile for them, and they didn't study hard enough." Wahrenbrock gave a pep talk to the class of 1984, empha-

sizing how important board scores are, and the average score shot back up to the seventy-seventh percentile, again probably first in the nation. Wahrenbrock, who dislikes talking about board scores, seems to think the good results are a mixed blessing. "There are people on the faculty who are very proud of these numbers," he says. "But they're proud for the wrong reasons. They conclude that our teaching of the subject matter is perfect, when in fact it only shows that we can anticipate the answers on the exams. It doesn't mean our students will be good residents or physicians."

There is, among the medical school faculty, a very conservative faction that places more emphasis on the "science" than the "art" of medicine. Several medical students interviewed for this article named Dr. West as the most outspoken member of this faction. A pulmonary physiologist, West frequently expresses his views to the admissions committee, whose opinions tend to clash with his own. For example, on the issue of what qualities make a good physician: "I agree first and foremost that a physician must be a good scientist," says West. "If I have a pain in the head, I want someone extremely well informed, someone who has the scientific knowledge to diagnose whether it's a cancer, or whatever. If you're a humane person but don't know what's wrong, you're not a good doctor."

About two months ago West addressed the admissions committee and offered a number of suggestions. It seemed to him that certain students who conformed to several different "profiles" were not performing up to par, and that the admissions commit-

tee should be discouraged from admitting such students in the future. One second-year medical student obtained the minutes of this meeting and posted a copy on the bulletin board outside the medical school's student affairs office. Though the document was immediately removed by administration officials, word of its content spread quickly, and a lot of students were enraged. Among those targeted by West were older students, non-English-speaking students, graduates of the Stanford Human Biology Department (a science program with a strong liberal arts and social science emphasis), and first-year minority students (these include blacks, Chicanos, American Indians, and mainland Puerto Ricans) who choose not to attend the summer preparatory course offered at UCSD.

Especially provocative was West's reference to minority students, who have tended, with notable exceptions, to score lower than their classmates on school examinations and national boards. However, this is hardly surprising, given that the average minority student at the UCSD School of Medicine has a 3.1 GPA (as opposed to 3.6 among majority students) and scored about 9 (majority average, 11) on the MCAT. "A lot of minority students have been economically and academically disadvantaged, and you can't put these people into the melting pot and expect them to compete with the others," said one third-year student who requested anonymity. "There are a lot of pure scientists who don't want minorities in the school. You can push the button and say they're bipoths, but I don't think they are. They simply don't want people they think will be incompetent physi-

(continued on page 16)

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# Doctor

(continued from page 15)

cians, and they think a good physician is someone good in the basic sciences."

The UCSD School of Medicine boasts comparatively high minority enrollment. Last year's freshman class of 122, for example, had thirteen blacks and twelve Chicanos, which placed UCSD well within the top ten in minorities in the nation. "We're criticized for this," says Arnold Gass. "Every time a minority student doesn't do well in a course, we get criticism from certain professors."

The goal of the minority admissions program is to produce minority physicians who, upon completion of their medical training, will practice medicine in their own ethnic communities.

Essentially, minority students pose the same problem as humanities and social science majors: they may make great clinicians someday, but their records show that they are not so good at taking exams and at memorizing what several second-year students called "useless biological bullshit trivia."

"The conservatives on the faculty are concerned that we aren't number one in the country anymore," says the third-year student. "These hard-liners want good test takers who



Arvid Russell, Arnold Gass

will build UCSD's reputation. The thing is that no one has ever been able to show that good test-taking skills have anything whatsoever to do with being a good physician."

The real victims of this confusion are the pre-meds, who see dizzying contradictions between what medical school admissions committees say they want, and what it actually takes to get in. "They come to me and ask, 'What's the recipe for getting into med school? Just tell me what I need to do!'" says pre-med adviser Nicole Moran.

It's no secret that college students in general are much more conservative, goal-oriented, and self-absorbed than they were even a generation ago. "We

seem to have come full circle," says Charles Spooner. "I see students who remind me of my own classmates back in the Fifties." Arnold Gass has his own tripartite typology of contemporary medical school applicants. First there is the "radical." Traditionally, according to Gass, the radical, driven by myths of social transcendence, bucked the medical establishment. "There aren't too many of those left," says Gass with a hint of disappointment in his voice. "There are some students concerned with antinuclear and ecological issues, others have a high social consciousness toward racial issues or toward alternative medicine. But overall we have a rather bland group of students. There

are no Mario Savios around to help break the back of the administration. Today a radical is someone who joins the Peace Corps."

Then there are students who choose medicine because they feel it is a Christian imperative to help people.

"There's been a strong movement recently on campus toward a fundamentalist viewpoint," remarks Gass. "There are a lot of young people I see who feel they have this mission to be doctors. I have to ask that person certain questions: 'Are you going to use medicine as a means of converting people?' or 'Do you believe in treating non-Christians?' We have a duty to society to take competent people with broad minds. If a person is going to put himself into a category, that's fine, but it's our job to see how far beyond that category they are going to reach."

And finally, says Gass, there are the "gift-to-the-world types, the kids who believe their own talents left them to become the God-like creature [Gass snickers] we call a physician. I understand these people myself because I used to be a carpenter, but I decided I had a mind too, and that I would better serve society as a physician. Lots of students say something like that."

Then there is the "Hollywood agent" — a subtype really. "These people think they're in Century City," says Gass. "They'll come in and give you a hearty handshake, ask you how

you're doing, and do everything but pinch your ass. They'll use all the right buzz words, tell you all the things they've supposedly done in the past four years, and insist they've done every one with equal love and intent."

Nicole Moran insists that these precocious wheeler-dealers are rare. But she has seen a few. "We had one kid, a real conniver, whose father was a bigwig in baseball and he'd come in here and offer the secretaries comp tickets to games," she recalls. "He offered tickets to an adviser as well. His

father actually got a big-league ballplayer to go to a school back East and offer to donate a lot of money if they'd let the kid in. Which doesn't fly. That kind of underhanded stuff just doesn't work." Moran recalls another student, a rock musician, who created such a negative impression during a practice interview at UCSD that the interviewer stopped the interview. "This faculty member was so disturbed by this kid that he asked him to go outside," says Moran. "He sensed that the kid was trying to give him a snow job and he couldn't continue." The

young man came back the following year with a new application that boasted of his work on a hunger project. "He swore to us that he'd changed," Moran says. "But he'd be real sweet with the faculty and then be rude to the secretaries. I don't think he ever got into med school."

All committee members emphasize the responsibility they feel to select people who have the intelligence, the emotional stability, and the maturity to be a physician. "My own little devil is this fellow named Schacht, the guy who graduated from UC Irvine

and who ended up mixing the pot on that killed all the people at Jones-town," says Gass. "He was selected by a UC committee! I don't want to be responsible for selecting a Schacht."

The last place to weed out such a person is the interview, which is the most difficult and most delicate part of the admissions procedure. UCSD, which requires that one of an applicant's three interviews be conducted by a second-year medical student, is known to be casual in its approach to interviewing.

(continued on page 16)

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# Doctor

(continued from page 17)

Francis Harris, a second-year student who has participated in this process, tells of other schools that create "stress interviews," nerve-racking affairs in which teams of interviewers gang up on the prospective student, asking difficult questions (often ones with no answer) to see how the student responds. Harris underwent one such trying interview at Columbia.

However, the godfather of the stress interview is Dr. F., a Harvard medical professor who, according to local doctors and students familiar with him, employed a series of extreme techniques to create stress. For example, he would place misleading messages on doors and in hallways so that applicants would have difficulty finding the interview room. When they finally showed up — late, of course — he would chide them for their tardiness. During an interview, Dr. F. would excuse himself and have his secretary call his office extension. If

the applicant picked up the phone, Dr. F. would scold him. If he didn't, the doctor would get angry: "You heard the phone ringing, why didn't you answer it?" He is perhaps best known for nailing the windows shut in his office and then turning the heat up before an interview. If the applicant had the nerve to comment on how hot it was, Dr. F. would invite the person to open the window. The frazzled applicant, sweating profusely after trying every possible ruse to pry it open, would be left thinking, "Here I am interviewing to become a doctor, and I can't

even open a goddamn window!" Several medical students said that UCSD exercises a "soft" approach to interviewing. But that doesn't mean interviews aren't stressful. "An interview is always a very strained situation," says Percy Russell. "Some students can't even speak for the first five minutes. We have to look through that nervousness." Russell, who has been interviewing medical school applicants for fifteen years, says that most students are bad actors and even worse liars, and that given the intense stress they are under during the inter-

view, it isn't too difficult to find out where their hearts really are. "I just come right out and ask them why they want to be doctors," he says. "Of course, they all say, 'I want to help people.' None are interested in the money or the prestige. The problem is how do you separate those who are telling the truth from those who are merely telling you what the game requires?"

Some apparently play the game very badly. "I interviewed one young man, an economics major, who started talking about the economics of

treating severe burn patients," Russell recalls. "He told me it was a waste of time spending money on people who received burns over eighty percent of their bodies. He was being honest, and what he said sounded logical, but this guy scored a zero with me. It showed he had no feelings for other people, not just burn patients, but me as well. He didn't even know that I might react the way I did."

Arnold Gass is looking for incongruity between a student's perception of himself and the way he comes across in the interview. "Sometimes

we'll have a student who is so restricted personally that you know he'll never be able to relate to people in clinical practice, yet he'll say, 'I want to serve humanity.' I'd rather a kid like that come in and say, 'I'm not very good with people, but I think I'll do well in research.' That shows some self-understanding."

To a typical pre-med, all this talk about interviews probably seems frivolous, since well over half of the applicants at many schools, including UCSD, are rejected primarily because of their numbers. Denis Guttridge,

like hundreds of other UCSD pre-meds, wonders if he will ever get an interview. Will he ever even lay his hands on the magic scalpel? "What do you think they look at on the first round in evaluating applications?" he asks, shaking his head. "Do you think they consider who you really are? No. They look at MCAT's and GPAs."

He's right, of course. Arnold Gass explains that in order to be "fair," all applicants are subjected to a point system that yields a rating based primarily on grades, test scores, and the "F

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# Doctor

(continued from page 13)  
factor," a variable that allows for discrepancies in grading systems at various schools. The F factor would insure, for example, that a 3.5 grade point average at Stanford or Harvard would count for more than the same GPA at San Diego State. During this first, essentially numerical, stage of the selection process, almost all of the applicants whose numbers fall in the

bottom half of the applicant pool are rejected outright. A few with low numbers are passed on to the next stage if a committee reviewer spots some extraordinary personal attribute or accomplishment. Most of those in the top half are asked to send additional material: letters of recommendation, personal statements, evidence of extracurricular activities. Between 600 and 700 applicants arrive at the final stage of the admissions process, where they are asked to meet separately with three different members of the committee, including one who is a second-year medical student.

Even at the final (interview) stage, test scores and GPAs still play a crucial part in the selection process. The final decision is made based on these "numbers" and additional scores tabulated by each interviewer, who assigns a point value to the interview itself, to the quality of the recommendations, to the personal statements, and to the student's extracurricular activities. Determinations in this last category have been quantified by the selection committee; for example, ten hours of volunteer work per week equals one point, twenty hours equals two points, and so on.

Based on the sum of this complex equation, a student is either rejected, accepted, or moved to the deliberation stage, where the committee debates borderline cases. The applicant's "numbers" are flashed onto a screen for the selection committee members to see, then interviewers and other committee members can argue for or against admitting the person. One medical student, who believes that UCSD's selection method is very good, nonetheless stated that he was disappointed to see that very often borderline cases were determined by MCAT scores and GPAs. "When push

came to shove, that's what really mattered," he said.

Gass, who considers himself a maverick in the department, admitted with reluctance that this was true. "In these deliberations I felt there were often people looking at the numbers and not listening to what was being said about the candidate. I don't want a selection process driven by test scores and numbers. I don't want people rejected just because they didn't get top-of-the-roof grades and MCATs. That's why I proposed at a meeting recently that at the end of the selection process, we throw out the

MCAT scores and the grades and just decide who we think will be the best doctors." Gass says his suggestion was met with silence in the room.

Judging from pre-meds' behavior, that silence speaks louder than all the encouragement they get to diversify and to take risks. Pre-meds hedge their bets; they play the "numbers" game, and they play it well. Denis Guttridge spent Friday morning, April 26, reviewing old notes in preparation for his MCAT exam the next day. "I'm not nervous yet," he said in a phone call just after lunch. "This afternoon I'm going to the beach. I'm

just going to mellow out. I've been studying for months. I've taken mock exams. If I don't know it by now, what can I do?" The week before, Guttridge had gone to San Diego State, where the test would be held, parked his car near the track, then paced his way to the administration building, room 348. "I'll be in the right front corner, with a good view of the clock," he said. "When I arrive in the morning I'll park my car in the same spot. At the lunch break I'll run back to the car, change my clothes, do two miles around the track, shower, and then have twenty minutes left to eat.

I've planned the whole day. I don't want any surprises."

Another UCSD pre-med rented a hotel room near SDSU on Friday night. "He wanted to be just a short drive away, in case the car broke down," Guttridge says. "Also, he wanted to get a good night's sleep. He didn't want to get awakened by fire alarms in the dorms or something like that." Unfortunately, the poor fellow spent the night thinking about amino acids and chemical compounds and only slept for one hour. Then during the exam he was so nervous he suffered a nosebleed. □

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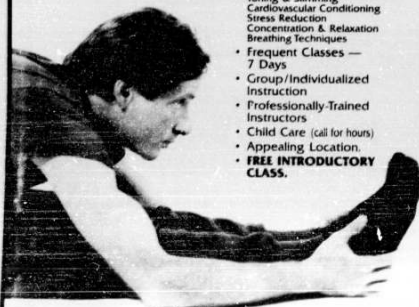
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# When the Fly Slaps the Water

Fishing the coastal canyons for fun and philosophy

BY SCOTT SADIL

Fly-fishing in San Diego becomes with time, if you love fly-fishing, more and more improvisatory. This year, when winter Santa Anas threw my garden all out of whack, the hose seemed more like a fly rod than it ever had before, the precocious flowers more like fish.

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You sit at your simple fly-tying vise, suspended between fur and feather, and you recognize your lack of auxiliary support. Nor do you retain the guidance of that rich literature enjoyed by trout fishermen, which, if allowed to run to extremes, will have you tying dozens upon dozens of life-imitating flies, a number proportionate to the volumes of grandiloquent prose of trout writing at its worst. For some reason or another, bass fishing has failed to inspire the angler — and his contemplative bent — to reflect



wholeheartedly upon the voodoo of the sport.

Perhaps it has something to do with the victim's peculiarly predacious nature. Feed for bass can include worms, snails, crawdads, leeches, salamanders, small rodents, other bass, and (reportedly) ducklings. Sport aside, the best way to catch bass, and just about any fish, is to attach something live and wiggle to a hook on a line, cast, and wait for nature to take her course.

Still, this is no place to argue the virtues of fly-fishing, which, extolled from the purist's point of view, nauseate folks all over. I need only mention that the natural development of any fisherman, except possibly the big-game fisherman, is towards fly-fishing,

and that this development is intrinsic if fishing is ever to mean anything more than the killing of fish.

The bass fly, however, is in fact a rather ignoble creation. Unlike the delicate precision of trout flies, or the graceful simplicity of saltwater streamers, bass flies are plump, indecorous, and, at times, obscene. I don't know how you'd go about representing a young mallard; but you see just about everything else tried. Given the proper temperament, one could probably get his name affixed to a pattern for lowland hummingbirds. And it wouldn't really matter if such a fly caught fish. Considered in toto, bass fishermen belong to that category of sportsmen who will try anything once, and stop at nothing.

I tied up a handful of rough, nondescript bugs, and by dawn the following weekend my buddy and I were double-timing it up the canyon. It should be noted that fly-fishermen have a thing about crowds. Put two strangers on the same stretch of water, chances are they'll avoid each other like vacationing counterspies. Rising in the middle of the night, only to be beaten to the local reservoir by a line of cars equaling those at a Chargers game, the fly-fisherman may well lapse in fraternity altogether. More than once I've turned back home to pore over the out-of-state property ads in the *Union* classifieds, the coffee in my Aladdin thermos still hot.

The alternative to crowds, short of

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Sometime later, my buddy and I sat powwowing above the creek. We were both empty-handed. At this point in a fish hunt, after all of your hunches have fallen flat, there's that traditional tendency to reach for the flask — or, in some recent circles, to roll a number. We weren't that discouraged. Nonetheless, we hadn't seen a fish, and our talk had the slightly desperate tone of two motorists inspecting a fence-bender, both of their vehicles uninsured. Well, what do we do now?

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We moved up the canyon, swinging wide around the first stands of oak, and then lost the creek to cottonwood bramble. We backtracked to the last open pool. Now the sun was square on the water, the shadows of morning tucked under the banks; the pool lay as quiet as stone. We got down on our knees and crept to the water, through reeds right up to our necks.

I found some casting room and tied on a new fly, a Marabou muddler that looked like a cross between a salamander and a hippie. I tossed it to the head of the pool. There were two tiny falls there, and I let one drown the fly. Then I worked the line in, picked up the leader, and I shot a cast into the heart of the pool.

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# When the Fly Slaps the Water

Fishing the coastal canyons for fun and philosophy

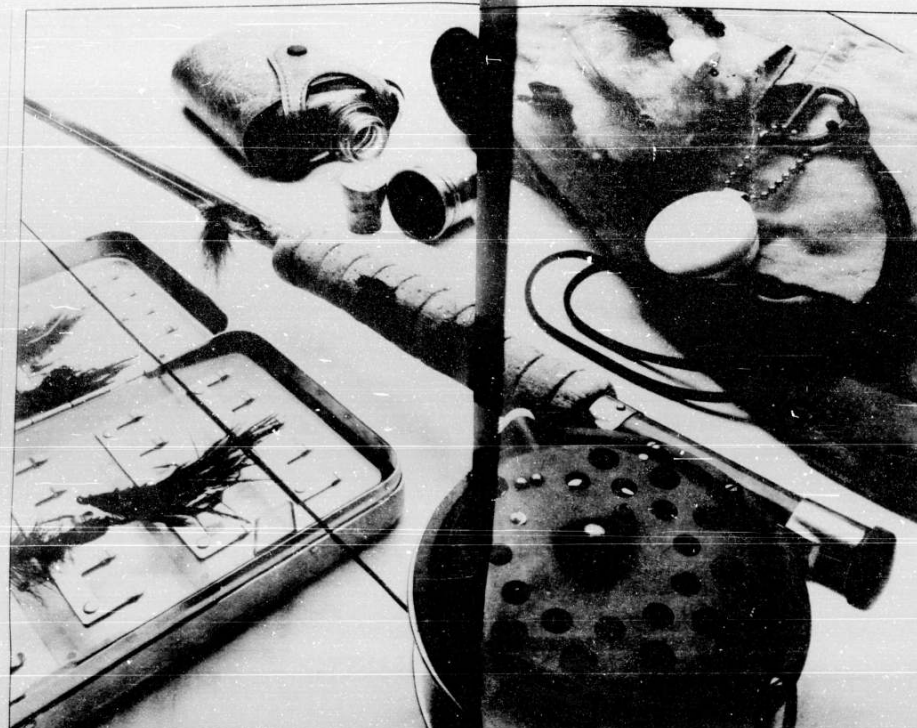
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# Fly Slaps the Water

(continued from page 23)

The fly sank quickly, a strategy of some note. At the turn of the century, fishing a fly underwater was considered not only ineffectual but also illegitimate. So strong was this moral code that a certain G.E.M. Skues, who fathered the method, was forced to resign his rod on Hampshire's famous Itchen river, after having held it for forty-five years. In the end Skues won, albeit posthumously. Today, any argument between fishing the fly on or below the surface seems as dated as questions in basketball regarding the relative merits of the jump shot and the set shot. Nevertheless, every fly-fisherman agrees that seeing a fish strike the fly atop the water is the champagne of the sport, and anything else will always seem second best.

But you do what you must. And at

the moment I hooked a fish, my first-ever San Diego bass on the fly, I did in fact see the strike, that queer, wiggly muddler disappearing against a flash of lime-green. That the fly had vanished inside the bass seemed all the more remarkable on landing the fish. It was a small one; I've surf-cast with flies practically as big as that fish. Yet there it was, a bass and a fly, and the hook was set solid as any I've seen.

I freed the fly and released the bass. My buddy gave a little hoot. I watched him switch over to a muddler of his own, and he started to work his fly back and forth through the air, eyeing the pool with relief. "Well," he said, "I guess they're here!"

You come full circle, making of fly-fishing what nothing else in your life can ever quite offer. Beyond the intangibles of sport, which are no small part of human psychology, fly-fishing affords one the pleasure of learning, learning that is never complete and that never smacks of our practical hankering for success, status, and

love.

With the one bass under my belt, and others that that followed, I set myself to a new problem: bringing a bass home alive. In the back yard of my home there's a pond, cement lined, which harbors a fascinating cross section of freshwater life. Some years my buddy brings tadpoles he collects from a vernal pool near his work place, and we toss them in with the mosquito fish, aquatic snails, and whatnot, their growth into frogs dependent upon the shelter of proliferative vegetation. Once, my landlord's son introduced a pair of bluegill, but a neighbor's cat got to them. Still, it's a good little pond, surrounded by ferns and succulents and masses of spring snowdrops, and for some time now, we've been thinking a bass would fit in well.

It should be mentioned that the transport of live freshwater game fish in California is wholly illegal. That remains the business of the department of fish and game, the same organization that helped decimate many populations of native

trout by planting hatchery-reared exotics in streams and rivers. On the other hand, places like San Diego owe much of their freshwater sportfishing to species brought in from afar, and no right-thinking angler would have it any other way. Just as there is nobody, in the big picture, native to San Diego, there is no such thing here as a native bass.

I returned the next evening to Petasquitos, hiking alone under gray winter skies. I was late to start with, Sunday chores what they are, and by the time I reached the lower pools, with rod and a five-gallon bucket, I was close to losing the day. But a knoll there was dressed in a shooting-star bloom, more pronounced than the morning before, and if nothing else, it felt like spring.

I went right back to the top little pool, and in no time at all I had my bass. I put it in the bucket, along with plenty of creek water. Now was when I should have made directly for home. Yet I liked the way that bass had hit, in a part of the pool where before we'd found nothing; and like

fishermen everywhere who have just caught a fish, I wasn't quite ready to call it a day.

I picked up another bass, gave it back to the creek. Our pond what it is, my intentions were far from initiating a stocking program of my own. Moving downstream and laboring some with the bucket, I went pot-shooting from pool to pool, the fly like a die in a one-die crap game. It wasn't a very thorough effort. But in a tight little hole below a sweet little fall, I got hit again; and for the first time on the creek, I watched the long rod really bend. It turned out, later, to be something short of a lunger. A long way short.

Still, it was a decent bass, half again as big as the one in the bucket, and I was tempted to keep it. No I wasn't. There's a point reached in every

fly-fishing career where the angler kills very few fish. Those he does kill, usually for private reasons, become part of his memory, in the same way, in youthful times, one retained past lovers. If a fisherman takes life in finding his pleasure, it is reasonable to ask of him that he learn as much from each killing as he reasonably can.

I released the fish and finally started for home. The bass in the bucket still seemed in good shape, but right away I could see I wasn't going to get anywhere lugging five gallons of water. I tried pouring some out. My bass jumped, landing in a tuft of grass. Well after dark, and still deep in the canyon, I was kicking myself for that hour of twilight casting. Three or four miles is a long haul with a bucket of water,

even half a bucket. At the same time, from a fish's point of view, sloshing around in a couple of gallons of water is nothing short of a pistol-whipping.

I couldn't walk fast enough. By the time I reached the foot of the canyon, I was stopping every hundred yards or so to pass the bucket from one hand to the other. Sometimes I reached down inside it, and now my bass hardly moved at all. I spotted the herd of Black Angus, ghostly against the hillside, and the damp night air smothered five gallons of water. I tried pouring some out. My bass jumped, landing in a tuft of grass. Well after dark, and still deep in the canyon, I was kicking myself for that hour of twilight casting. Three or four miles is a long haul with a bucket of water,

like a hound. I made the old Ford go. From the driveway I hollered at my girlfriend, and I had her hold a flashlight over the pond. I brought the bucket into the light and tipped it down; the bass slid out and into the pond, like a wet sock. But in the morning it was all right. I found the bass lying quietly under the moss, and it seemed the mosquito fish were holding to the shallows. My buddy came by, and for kicks we tossed in a couple of worm salamanders.

I'm thinking about naming my bass. I've never had a mind to name my chickens, which, on all counts, would only be asking for heartaches. And I certainly don't want to feel for a fish as I do our pet cat. But maybe I just will go ahead and name it. If it makes it through the next Santa Ana, I'm going to call it Trout.



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# A Slight Limp



John Grzesiak, Wendy Cheek

JONATHAN SAVILLE

Like some other things I have reviewed lately, North Coast Repertory Theatre's *Childe Byron* is an amateur production redeemed by talent. What is the difference between the good amateur actor — such as we see here in several of the roles — and the professional? Technique. The amateur may have a deep and true vision of the character he is playing, he may experience the role with authentic emotion, yet he lacks the technical means (speech,

voice, movement, stance, facial expression, timing) to communicate that vision fully to the audience. In the case of the two leading players in this workmanlike production of Romulus Linney's play about Lord Byron and his daughter Ada (and the script is such that the two leads are virtually the whole show), the matter of amateurishness should not be exaggerated. Neither John Grzesiak nor Wendy Cheek is stepping on stage for the first time, and both have a considerable command of the actor's technical expertise. They both speak extremely well, with

strong, resonant voices, precise diction, good rhythm, and intelligently varied pitch; they understand their lines and make us understand them (something particularly important in a play about a man whose profession was words). Miss Cheek — to focus on her for a moment — is quite effective in portraying Ada when Byron's daughter is playing the great, snobbish, authoritarian lady (her mode throughout most of the play), and she often makes us subtly aware of the subtext to this attitude, for Ada's lofty coldness is a facade designed to hide her passionate and conflicted feelings about the father who left her and her mother when Ada was an infant. All this requires real technique, and of no mean sort. When Ada finally breaks down, however, and expresses her anger and love overtly, Miss Cheek's resources are stretched beyond their capabilities: her passion becomes shriller rather than deeper, and her voice and body attempt to achieve through histrionic bludgeoning what a finished technique would accomplish with less gaudy and melodramatic means. And this thinness of technique at the most intense moments makes us realize that even in her far more successful snowy mode, Miss Cheek has been overdoing things, exaggerating the sneering lips and the ironically raised eyebrow as though fearful that the audience in this tiny Solana Beach theater might not see what she is doing or get the point of what she is trying to show them.

But whatever her technical insufficiencies, Miss Cheek has something that cannot be created in an acting conservatory, a quality that carries her through this role with undeniable power: theatrical presence. This she shares with Mr. Grzesiak. Both the actor and the actress have extraordinarily bright eyes and extraordinarily white teeth; both have faces one wishes to look looking at them for their breathtaking, Grace Kelly-like beauty, his for the intriguingly asymmetrical smile, the scar on the cheek, the slightly haggard magnetism so appropriate to an actor playing Byron; both are strongly there on

stage, for themselves, for each other, for the other actors, and for the audience. And all this, which is enhanced by a linkage with technique, constitutes the prime foundation on which effective acting is built, and without which not all the technique in the world will make an audience pay an actor any attention. This ineffable sense of presence (along with the actor's consciousness of it) vibrates in Mr. Grzesiak's deep, juicy voice, and in the appealing — and sometimes thrilling — way in which he imports to his dialogue a characteristic lilt and cadence that radiates a distinctive personality; listening to him I often thought of Ellis Rabb, who also makes his impact chiefly through his voice and the way he deploys it. This aspect of Mr. Grzesiak's acting was commanding; yet I kept wishing that he had had professional training in the use of his body — falling, boxing, even kissing, all the physical techniques the professional actor learns for making his stage movements seem real, dramatic, and energized. One heard this Byron better than one saw him. (Admittedly, there seemed to be something wrong with Mr. Grzesiak's foot.)

What of the play itself? Rather than simply dramatizing Byron's lively career as rake, poet, social outcast, and hero, playwright Linney had the idea of exploring this great Romantic figure through the eyes of his daughter Ada, who in a laudanum-induced hallucination conjures him back from the dead. She is thirty-six, and so is he (the age at which he died on his ill-fated expedition to Greece). With scorn, Ada narrates fragments of her father's history; he narrates others; and many of them are acted out by a group of other actors, all of whom play numerous parts. Ada herself enacts the role of her mother, Byron's hysterical, "mathematical" wife Annabella. The dialogue is partially invented by the playwright, with the rest consisting of suitable excerpts from Byron's letters and poems.

These devices belong to the by-now familiar genre of autobiographical-narrative plays, and they remain efficient at dramatizing events that originally had their be-

ing in the fullness and randomness of life rather than in the economically structured world of the stage. Linney handles the devices well, offering a variety of incidents and of types of representation that keep one's theatrical sensibilities awake; the enacted narrative of Byron's life is both instructive and absorbing. However, the playwright's introduction of Ada as a character whose dramatic weight equals that of Byron has the result of diffusing the play's focus. Byron is one of the most fascinating people who ever lived; his character is enough to fill any play all by itself. But Linney makes Ada into an object of independent interest: her mathematical preoccupations (she takes after her mother), her compulsive gambling, her cancer, her feelings about her parents. On the evidence of the script, the playwright could not make up his mind whether *Childe Byron* was supposed to be about Byron, or about Ada, or about a painful father-daughter relationship. He included material in each of these areas, much of which is irrelevant to the others.

It is all too much. The ambiguity of focus is especially evident at the end of the play, where the climax of a drama purporting to narrate the life of Lord Byron turns out to be a "shocking" revelation about Ada's neuroses. This is like the Padres suddenly making a touchdown in the ninth inning, sensational, but does it really belong?

Another result of the emphasis on Ada is that Byron's own variegated history is compressed and truncated for sheer lack of time. There were at least two Byrons. One was the gullible, self-inflating, brooding arch-Romantic with the club foot, the penchant for handsome boys, the incestuous relationship with his sister, the Byron who described one of his autobiographical heroes as "warp'd by the world in Disappointment's school . . . fear'd, slum'd, bellied — ere youth had lost her force, he hated man too much to feel remorse . . . he knew himself a villain — but he deem'd the rest no better than the thing he seem'd . . . lone, wild, and strange, he stood aloof exempt from all affection and from all contempt. . . ."

There is plenty of this Byron in Romulus Linney's play, which concentrates almost exclusively on Byron's years leading up to his scandalous divorce and voluntary exile from England.

The other Byron is the one who wrote his friend and publisher John Murray from Venice, "Talking of the 'heart' reminds me that I have fallen in love — which except falling into the Canal — (and that would be useless as I swim) is the best (or worst) thing I could do — I am therefore in love — fathomless love — but lest you should make some splendid mistake — & envy me the possession of some of those Princesses or Countesses with whose affections your English voyagers are apt to invest themselves — I beg leave to tell you — that my Goddess is only the wife of a 'Merchant of Venice' — but then she is pretty as an Antelope, — but two & twenty years old — has the large black Oriental eyes — with the Italian countenance — and dark glossy hair of the curl & colour of Lady Jersey's — then she has the voice of a lute — and the

song of a Seraph (though not quite so sacred) beside a long postscript of graces — virtues and accomplishments — enough to furnish out a new chapter for Solomon's song. — But her great merit is finding out mine — there is nothing so amiable as discernment." This Byron, with his ebullient wit, his self-directed irony, his overflowing good spirits, Byron the domestic lover with his Italian countess, Byron the jolly friend and drinking companion, Byron the author of the comic masterpieces *Beppo* and *Don Juan* — this Byron is too little in evidence in *Childe Byron*, and both Byron's reality and the play's dramatic interest are diminished thereby.

As to whether you ought to see Olive Blackstone's production of the play, I should think that would depend on your passion for Byron. There is nothing amateurish about the deft stage direction, and in spite of *Childe Byron*'s structural flaws, it does have the power to evoke at least a little of the poet's ghost. I am not sorry I went.

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I am doing something fine for my body. Those impeccably washed greens served in such profusion in Vietnamese restaurants not only cleanse your palate but are a wonderful alternative to the salad bar. Therefore, I am always delighted to try new Vietnamese restaurants, not to men-

The owners of Trang Anh have done a lot to spruce up the place. Red lace curtains hang from the windows, cutting out

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Tom Santos, Gloria Mann, Maria Porter, Eugene Nesmith,

JEFF SMITH

The UCSD Theatre's excellent production of William Hauptmann's *Heut* is not for theatergoers — who make a polite exodus to the parking lot during the intermission in opening night. It's for theater lovers. Directed by Robert Woodruff, the show is an electrical storm of creative invention, absurdist wit, and raw theatrical energy. The combined efforts of Woodruff (recently voted best director by the L.A. Drama Critics Circle for his staging of *In the Belly of the Beast* at the Taper), Hauptmann (whose *Big River* opened to favorable reviews on Broadway two weeks ago), and the UCSD company make for one of the finest, most startling productions San Diego has seen in some time. The evening begins with a strange view

Two black drops shroud the proscenium. Five television sets, in a vertical row, are stage left. A rusty can of Havoline motor oil sits atop the lowest of these. Then music comes over the loudspeakers. It's the familiar sound of an orchestra tuning up for an overture. But as soon as the audience identifies the noise and begins to settle in ("Ah, yes, it's going to be a concert, dear"), the music stops abruptly, and the drop at stage right rises. It reveals, first, actor Douglas Roberts on a motorcycle. Its headlight quickly pans across the house and blinds us momentarily. Then we see actor Eugene Nesmith, with his arms at his sides, talking about how he wants to rip the town apart. The talk is disturbing, but what is more bizarre is that Nesmith is on gymnastic rings eight feet above the ground. The opening sequence's rapid shifts of sight and sound disrupt our senses. The production knocks us off guard immediately, and it

does so all night long.

First produced in 1974, *Heut* was based originally on the "Tucson Murders" of a decade earlier, when Charles Schmidt was tried and convicted of the slayings of three women said to be his followers. Called the "Pied Piper of Tucson," the twenty-three-year-old Schmidt ruled over a small band of devotees, attracted to his jazzy language and wild ways, and he dared each to make a mad dash toward extremity. There have been other Schmidts since 1964, and Hauptmann has revised his script for the UCSD production. The current version takes place "recently" and "somewhere in the American Southwest." It is less a docudrama about Schmidt and more a surrealistic treatment of the visceral, dictatorial appeal of figures such as Schmidt, Charles Manson, Jim Jones, and Sinque of the SLA, of the people drawn to them, and of how these "leaders" are able to manipulate lives go-

ing nowhere into points of no return.

Hauptmann's aim is not sociology but rather a spontaneous rendering of the phenomenon in its irrational immediacy. The play turns into that moment when various individuals, kick-started by a demagogue, decide impulsively to fill the gaps in their lives with desperate alternatives. The forbidden takes on a primal glow, and they cross the line of civility. They make a choice, in other words, which exiles them forever from the arena of choosing. Carroll Prince, the Schmidt figure in the play, begins by talking tough. "Got a mad on tonight," he says. But whether this is bluff or genuine bravado matters not. The others take him seriously — so much so that, in act two, it is difficult to distinguish between the leader and the led. And Prince becomes swept along by the momentum he has generated. *Heut* never swings into a treatise on its subject. The play does suggest, however, that Prince has tapped into a strong current in these people which was there before he arrived — and which may be there still.

Prince's followers are bored with normalcy. And some, like Susan Harder, whose father owns a house up on the hill, are ready to go places even Prince has yet to imagine. As a group they are as restless as an MTV video. And as frantic. In their desperation to belong to something, they substitute savage kicks for tenderness — and rage for love. Robert Woodruff, who has directed several world premieres of Sam Shepard's plays, has mirrored the characters' frenetic longings in this production. There is nothing theatrically normal at the Mandell Weiss Center. Every move, every touch, every sight is extreme. Everything dislocates the expectations of the observer. Sizes are asked. Sounds drone like a stuck needle on a record and then swell into chilling cacophonies. Scenes unfold with surreal warping, with comedy and terror walking hand in hand. This eloquently crafted production, in effect, instills in the audience the same sense of structurelessness, of *anomie*, that has led Susan and Harley Otis and Tina and the others to follow Prince's sinister

light. Watching this show is like going into the ring against Marvin Hagler. One minute he's doing a pizza commercial. The next minute he's cleaning your slate.

One example, from fifty. Early in the second act, Prince decides to live a "normal" life. He settles down with Billy Tucker, who is pregnant, and with Billy Fields, a pseudocowboy with a bum leg who wants to own an upholstery shop. Their home occupies only one-fifth of the stage. Green and cramped, and shaped by radically geometrical angles, the house looks as if it ate the wrong end of Alice's cookie. Into the room come new lovers Susan and Charles (her opposite in every conceivable way), who add to the claustrophobia of the place. Then come Tina and Harley, Prince's allies in crime. When they arrive to torment Prince, Billy claims that her house is being torn apart. In the next instant, as if word and deed were one, the green set explodes into the air, and Billy's moment of domestic peace is shattered.

In this scene and others, Woodruff makes masterful use of the theater. He cuts the stage into halves, thirds, and fourths, vertically and horizontally. Using split-screen and cutting techniques more

reminiscent of film than theater, he consistently dislodges one's sense of the conventional proscenium. These include a single match, candles on a birthday cake, low neon at the bus station, and, in the desert, a row of open refrigerators. Each minimalist object textures the stage picture with haunting lines and shadows. In this production, Murphy is as adept at darkness as he is at light.

As are the performers. With few exceptions — one being Tom Santos, who does a terrific job as the slow-voiced, "dot-brained" Charles — a majority of the cast must play characters who are unformed. They don't have "character," as yet, and seek its definition in Prince. Under Woodruff's guidance the cast as a whole effectively fuses on the exaggerated impulses, both positive and negative, inherent in their roles. All are effective in distancing us from them and, in some surprisingly unique instances, earning degrees of empathy for them as well.

Three individual efforts stand out. As Harley and Susan, a boiling-blooded tandem eager to discover what's on the far side of the other side, Douglas Roberts and Gloria Mann are first-rate. Mann, in particular, has done some of her best

work to date in a courageous performance that takes as many theatrical risks as Susan would in real life. And Eugene Nesmith — a little, athletic actor — does a fine job as Prince. Nesmith is less charismatic than one might have expected for the type. But he plays the part with a fine-tuned sense of Prince's fluctuations and with a cool slickness that the others can easily confuse for surety. Nesmith's job is as admirable as his character isn't.

Victor Zapata's sound designs merit special mention. The entire evening is underscored by music (which, the program notes say, Hauptmann has added for this production). At times subtle and lurking just beyond the ear, at times repetitious like Muzak, and at times blaring, this score — and Zapata's other, more realistic sounds — has a pulsative, subliminal effect on every scene. The evening begins with an aborted concert, but the music plays an integral part throughout. And the curtain call for the UCSD production — which will play through this weekend only — is conducted to the tune of the old Spencer Davis Group's rocker, "Gimme Some Lovin'." One of the song's lines makes a perfect comment on this stunning show: "The place is on fire."

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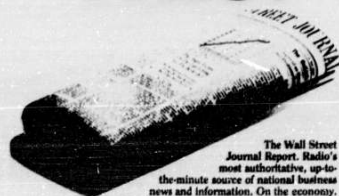
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## QUARTER NOTES

BY JONATHAN SAVILLE

### CZECH CHAMBER SOLOISTS

Czechoslovakia has produced some of the world's best instrumental ensembles, including (for example) the Prague Chamber Ensemble, and the Prague, Dvořák, Smetana, Janáček, Novak, Vlach, and Talmir string quartets, not to speak of the Czech Philharmonic. I went to the late-a Community Concert in the Civic Theatre in the expectation that the Czech Chamber Soloists would belong in this same category. Alas! This is a group of well-trained musicians whose very spirit smells of the conservatory and the lecture hall. What one heard throughout the concert was uninspired, academic musicianship, with scarcely a whiff of imagination or vitality. The rhythmic pulse tended to be four-square (the group plays without a conductor, although the concertmaster occasionally waved his baton around ineffectually); phrasing was bland, with little incisiveness of accent, and even the sound was dull. Wherever the pieces played were familiar, the performance seemed to draw a veil of boredom over music that had once seemed lively and touching, and the unfamiliar pieces—such as the dull, witted, formulaic G Major Flute Concerto by the minor eighteenth-century Czech composer Frantisek Benda—did not invite a rehearsal. There are some interesting things about this group: everyone except the cellists and the harpsichordist stands, and the violins rearrange themselves for each piece, with new leaders continually revolving upward from the ranks. But musically the Czech Chamber Soloists would have been the ideal house orchestra

for the insomniac Count von Káiserling of "Goldberg Variations" fame.

One could hear this pointedly in the performance of Samuel Barber's Adagio for Strings, which I had heard only a week previously at the concert of the Pacific Chamber Ensemble. Ethan Dubsky's local group had played this piece as though their hearts were being torn out by it, for the Czechs it seemed little more than a pleasant piece of well-tailored neo-Romanticism. There was a similar lack of lustre in the Baroque works, a concerto grosso by Händel and a Vivaldi double-violin concerto, where the style of playing was neither Baroque-crisp nor modern-dramatic but merely

perfunctory note-spinning. The lack of dramatic intensity was especially damaging to the performance of Janáček's Suite for String Orchestra. From the Czech group's heavy-handed and muted playing, one could never have guessed at the charm and passion of this lovely early work by the composer. Incidentally, the program notes were far off base in telling us that the Suite was one of Janáček's later compositions (written in 1923), and in then going on to analyze its style in terms of the composer's other late works. The Suite for String Orchestra was in fact composed in 1877, when Janáček was himself twenty-three, and its style is a mixture of Dvořák and Smetana, often sounding like Grieg's Holberg Suite (which dates from seven years later), and not giving the slightest hint of the pungently idiosyncratic Janáček that was to come. The program ended with an encore of the "Radnice," from Bach's Second Orchestral Suite, with the ensemble's solo flautist rushing through the notes as though they constituted



exercises for finger dexterity; of the battering wit implied by the title there was nothing.

### JENNIFER PAUL

Harpsichordist Jennifer Paul has been concertizing in San Diego for a couple of years, but last week was the first chance I had to hear her. The occasion was one of those wonderful miniconcerts at the Community Concourse, downtown—hour-long programs during Monday lunchtimes, at which numerous talented San Diego musicians (as well as out-of-town visitors) have appeared over the years. Miss Paul is a charming person, whose instructive comments between pieces offered information on the harpsichord itself and on the styles of the various composers whose works were being performed. Miss Paul characterized the sound of her instrument as "rich, luscious, and mellow, like French pastry," which is better than any journalist could do in trying to describe this enchanting two-manual Curtis Berak harpsichord (1979). Miss

Tocata in E Minor—it was in tune with the whole approach of the concert that Miss Paul had chosen this concise and unpretentious toccata rather than the more monumental ones in F-sharp Minor or C Minor. Small pieces for a small concert. Yet what is most remarkable about Miss Paul's playing is her ability to give these short works an astonishing depth and richness, to present each one as making a musical statement far more comprehensive and significant than the number of measures and the simplicity of structure might imply. The final impression of the program was not that it was a bouquet of elegant trifles, but rather that it was, if anything, too full of deep musical experiences.

Miss Paul achieved this effect through her admirable technical mastery as well as her sensitivity to the various Baroque styles. The loudness and softness of phrases on the harpsichord cannot be controlled by finger pressure (although, of course, the more notes are sounded simultaneously, as in a chord, the louder the sound will be); hence, the emotional expressiveness and the sense of musical shape and meaning must be achieved principally through rhythm. It is in this area that many harpsichordists reveal their inadequacies, either by rhythmic inflexibility or by excessive and eccentric rubato. Miss Paul's rhythmic sense strikes me as precisely right: resilient, yet disciplined, responding to the expressive and structural needs of each piece, yet never dislocating the melodic line or impeding the rhythmic impetus.

Working with such a warm, "luscious" instrument, Miss Paul has no doubt found her innate musical sensuality enhanced. She took particular delight in the piquant timbral

effects of the Soler and Domenico Scarlatti pieces, and even in the Bach fugues the clarity with which she exposed the contrapuntal structure was tempered by her discreet but noticeable insistence on the immediate pleasures of the harmonies, the textures, and the singing melodies. Indeed, "balance" was the word repeatedly evoked by this playing, and it was the balance of elements—discipline and spontaneity, intellectualism and sensuality—that made these small and ostensibly slight pieces reveal their largeness

and depth. One could hear the same balanced judgment operating even in the Joplin rag, which Miss Paul took seriously as a piece of music while at the same time reveling in the sonorities it drew from the harpsichord—a honky-tonk piano, as it were, elevated into the royal family. The single dissatisfying performance in this estimable concert was that of the Alessandro Scarlatti F Minor Fugue, one of the few sustainably slow pieces on the program. A plodding monotony manifested itself

here, with none of the prominent guideposts to structure and meaning that we heard in the harpsichordist's playing of everything else. But considering Miss Paul's exemplary musicianship and technique, I would not hesitate to ascribe the fault to the composer rather than to the performer. Leopold Mozart was not the equal of his son either.

### CECIL LYTLE

"Naked Scriabin" was the title pianist Cecil Lytle gave to

his Scriabin recital in Mandeville Auditorium—exactly why is unclear. Those expecting a nude show would of course have wondered what had happened. And people casually dropping in from the penitentiary festivities of UCSD's Open House must have been even more bemused, for there are few composers as essentially weird as this overripe Russian late-Romantic. What they heard was strange, introverted, explosive, wandering music, with tonality dissolving, nervous fits and starts of rhythm in which all

regularity of meter seems to disappear, and harmonies intentionally rejecting their traditional triadic basis for unheard-of combinations of fourths, sevenths, and ninths. They heard all this from the hands of a pianist who has specialized in Scriabin's music, whose technique has the glittering grandiosity these dizzying scores demand, and whose identification with the composer's musical imagination is impassioned and all-encompassing. And they heard the music played on a

(continued on page 18)

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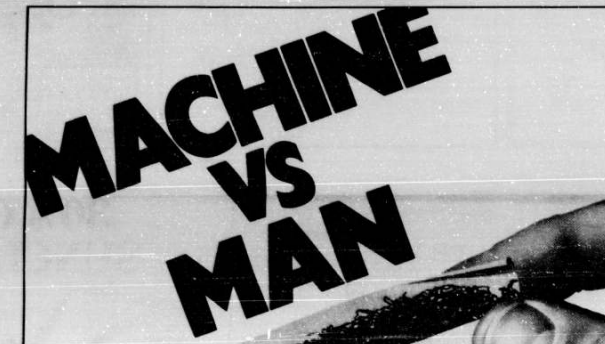
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(continued from page 27)  
magnificent Bosendorfer, whose smooth, rich tone (could one say it is like Viennese pastry?) was ideally suited to both Scriabin and Mr. Lyle. Scriabin, as the pianist indicated in a short introductory comment, was a man of two centuries. His early work, in the 1890s, belongs to the world of Chopin and other Romantic pianist-composers; his later work, in the first two decades of the Twentieth

Century, has the extremist, disconcerting, revolutionary quality found in his contemporaries, Stravinsky and Schoenberg. This is, in general, true, but the nature of the earlier pieces, depends to a great extent on how they are performed. Mr. Lyle, in his performance of them, evidently was thinking much more of late Scriabin than of the mid-Nineteenth Century, for he found in these brief pieces much of that searching,

uncomfortable, neuroasthenic, theosophical quality so characteristic of the other works on the program, the Fourth and Fifth Sonatas, and the quite late Opus 65 Etudes (1912) and Opus 74 Preludes (1914). This approach made the early Preludes far more interesting than in many other performances, where they often sound like degenerated Chopin rather than like the seeds of an exotic new growth. A curious feature of this concert was the contribution of

dancer Terry Sprague to several of the later works. Scriabin longed, in typical post-Wagnerian, symbolist fashion, for a fusion of all the arts, envisioning his music as accompanied by dancers, colored lights, and even evocative perfumes. Miss Sprague's "interpretive" dancing did indeed call up a vanished era, the spirits of Isadora Duncan and Ruth St. Denis hovered over the seamless arabesques and the angular expressive movements

they were interspersed with. Miss Sprague (apparently her own choreographer) interpreted the music stylishly and danced with a supple beauty. I question, however, whether this notion of fusing a piano recital and a dance concert could ever really work. Beautiful as it was, the dancing proved a distraction, diverting attention from the music and inevitably converting it into an accompaniment, rather than the true center of interest it should be.

## City Lights

### McArby's

(continued from page 5)  
Seventh streets, the west side of I Avenue between Fifth and Eighth streets; and the south side of Eighteenth Street between National City Boulevard and Highland Avenue. The ordinance requires all potential builders of fast-food restaurants in these six areas to obtain a conditional-use permit from the city planning department, which thus has final say as to whether such an establishment can be built, and also completely bans fast-food restaurants within 300 feet of residentially zoned properties. The ordinance is currently being written by the planning staff and is scheduled to undergo its final reading before the city council sometime in the middle of this month, Post says. But in the meantime, Harold Florentine of the San Diego Restaurant and Tavern Association plans on fighting the ordinance even before it is slated to take effect thirty days after the final reading. "This constitutes an open restraint of trade," Florentine says. "Everyone has the right to do business, and the city of National City just cannot discriminate against restaurants."

—T.K.A.

## Dance?

(continued from page 5)  
campaign that promotes the club's new name — Trax — and boasts, "For the first time ever in San Diego, dancing till 6:00 a.m."

Other owners aren't sure of the effects of the new legal freedom. Tourists and newly arrived residents from the East Coast used to staying out late "will love it," says Mamkin disco owner Vogel, an ex-Philadelphian who says she cried when she moved here and learned about the 2-00-to-11-00 restriction. But Ken Hollis, manager of the popular Spanky's Saloon nightclub in Lima Portal, says that since no liquor can be served after 2:00 a.m., it "might not be cost-effective" to stay open. "We'll not go to pay employees to work, and customers aren't going to be happy," drinking Coca-Cola and coffee instead of more expensive wine and mixed drinks, says Hollis, who predicts some clubs may raise their cover charges to recoup lost liquor sales profits.

The longer hours also mean more work for investigators from the state Alcoholic Beverage Control board (ABC), who will be patrolling the discos to assure that no liquor is being sold or consumed. ABC supervisor Leslie Case expects the temptation will be strong. "If people stay around [the club], they won't be drinking hard tea," says Case.

P.K.

## Dense

(continued from page 5)

For the past year and a half, the Moores have been trying to sell their land for \$500,000, in the hope that some developer might buy the property. But two weeks ago the county board of supervisors voted to delay a proposal that would change the zoning of Taco Hill, increasing the density tenfold — from 2.9 allowable units per acre to twenty-nine units. "If we decided to sell our property now, with the present zoning, for what people would be willing to pay for it, I doubt

that we could get more than \$300,000 for it," Moore says. And he continues to state that most of the pressure applied to the board to delay or deny the proposal has come from the county planning staff, which claims that Encinitas Boulevard could not withstand the increased traffic that further development would bring, and from "people coming in from Leucadia and Cardiff who want no more growth, which is ridiculous, because it's going to happen eventually, it's just a matter of time."

While the board has said that it will delay making any final

decision on the matter until it reviews planning commission projections for the future traffic flow within the area, the wait could be as long as six or seven months — a wait that seems interminable for Moore, whose property holds an uncertain future.

Though the wait may be unpleasant for Moore, others in his community welcome it. Gerald Steel, chairman of the San Diego Citizens' Planning Group, says that Moore's dire predictions of imminent development are nothing more than "fear tactics. His motivation is to

take the money and run. Robert Moore and his family are leaving the community, but we all recognize that there's a better use for the land, and that better use isn't twenty-nine units per acre."

—A.O.

—Paul Krueger, Thomas K. Arnold, and Abe Oppen

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# READER'S GUIDE TO LOCAL EVENTS

Contributions to READER EVENTS must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not phone. The Events Editor reserves the right to edit all material. Send complete information, including a description of the event, the date and time it is to be held, the precise address where it is to be held, a contact phone number, and a phone number for public information to READER EVENTS EDITOR, P.O. Box 80803, San Diego, CA 92138.

## Dance

**International Folk Dancing** is held tonight, Thursday, May 9, 7:30 p.m., Ballboa Park Club, Ballboa Park. For details phone 449-4631 during business hours.

**Student and Faculty Works** are presented by the Occumene College Dance Group in the annual dance concert tonight, Thursday, May 9, Friday, May 10, and Saturday, May 11, 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. 445-2277.

**Scottish Country Dancing** is held Friday, 7:30 p.m., St. James Hall, 2776 Eads Avenue, La Jolla. 454-1191.

**Choreographer's Ensemble**, STSU senior Lisa Schmidt, Nancy Pruitt, and Liz Recchia present a recital concert Friday, May 10 and Saturday, May 11, 8

p.m., room 208, Studio Theatre, Women's Gym, SDSU, 265-6821.

**International Folk Dancing** is conducted each Friday, 8 p.m., in room 210 of the Women's Gym at SDSU. No partners or experience are necessary. For information phone 265-6821 or 571-2730.

**"Dance Jam"** create your own dance style in an evening of free-form, recreational dancing every Friday night, 9 p.m., 3255 Fifth Avenue, Hillcrest. 239-1713.

**Ballet**, the San Diego Civic Youth Ballet presents its annual spring dance concert Saturday, May 11, 2 and 7:30 p.m., and Sunday, May 12, 2 p.m., Casa del Prado Theatre, Balboa Park. 233-3260.

**"Mother's Day Dance"** the Women's Auxiliaries of the Charming Cerro San Miguel hosts the annual dance Saturday, May 11, 8 p.m., at Little Las Vegas, 1770 Fifth Avenue, Imperial Beach. 442-3529 or 447-7803.

**More Scottish Dancing** takes place every Monday, offered by the County Dance Society, 7 p.m., room 202, Casa del Prado, Balboa Park. 276-7084 or 488-1617.

**Circle Dancing**, meditative "Sufi dancing" is conducted weekly, Monday, 7:15 p.m., 4070 Jackman Street, Mission Hills. 295-9677.

**Israeli Dancing** is conducted every Monday evening, 8 p.m., Lawrence Branch Jewish Community Center, 4126 Executive Drive, La Jolla. 457-3332.

## Film

**"Oh Human Bondage"** Betty Davis and Leslie Howard star in this 1934 classic adaptation of the Maugham novel; it screens tonight, Thursday, May 9, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-0267.

**"Full Moon in Paris"** the San Diego premiere of Eric Rohmer's film, starring Fanny Ardant, will take place Friday, May 10 through next Thursday, May 16. Show times are 5:30, 7:30, and 9:30 p.m. nightly, with Saturday and Sunday matinees at 1:30 and 3:30 p.m., Keri Cinema, 4061 Adrian Avenue, Kensington. 283-1227.

**"Political Film Series"** the 1984 Academy Award eluded the documentary film in the Name of the People, which explores life behind the guerrilla lines in El Salvador; the film screens Friday, May 10, 7 p.m., room 107, Third Lecture Hall, UCSD. Free. 452-4550 or 452-2036.

**"Blade Runner"** the issues of values and technology: conflicts will be discussed by panelists after the screening of this film, the sixth in the "Real to Real" film series, Friday, May 10, 7 p.m., room C-112, San Diego Mesa College. Free. 560-2797.

**"Norwegian Summer"** the Lydden Islands, Oslo, Bergen, and the fjord country are explored in

this travel film, with narration by Robert Andrews, Friday, May 10, 7:30 p.m., Congregational Church, 17 La Jolla, 1216 Cave Street, La Jolla. 299-1030.

**"Choosing Children"** this film by Delta Chao and Kim Klamer makes its local debut Friday, May 10, 7:30 p.m., and Saturday, May 11, 7:30 and 9:30 p.m., Gross Root Cultural Center, 1947 Thirtieth Street, Golden Hill; the award-winning movie looks at alternative parenthood, following the lives of lesbian mothers. For information phone 232-8209.

**"Chronos"** Ronald Frick's new film, a celebration of human intelligence "that takes us through many of the world's architectural and urban wonders, is shot completely in time lapse sequence; the film recovers its world debut Saturday, May 11, with several screenings, and will continue to be shown daily on the OMNIMAX screen throughout the summer. For show times and further information phone 238-1168.

**Films on Dance**, the San Diego Area Dance Alliance presents two evenings of film on dance, Saturday, May 11 and Sunday, May 12, 8 p.m. The Saturday program consists of three short films: Physican Dances, Ben Kingpin Binal, and Dance Dances of Ball. On Sunday the film, The Healing Power of Movement, with narration by dance choreographer Judith Greer Essex, will be presented. Both screenings take place at Three's Company Dance Studio, 3235

Fifth Avenue, Hillcrest. For ticket information phone 225-1877.

**"Monday Night Film Series"** a month-long series of political films continues with the Alfred Hitchcock classic, The Man Who Knew Too Much, Monday, May 13, 7 p.m., third floor auditorium, San Diego Public Library, 620 E. Street, downtown. Free. 236-5849.

**"Adventure at the Tip of Africa"** Grossmont College sponsors the series, "You Can Be Global and Stay Immovable," of which this film is the first, showing Tuesday, May 14, 2 and 7:30 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. 440-2277.

**"Leonardo: To Know How to See"** the life and works of Renaissance master Leonardo Da Vinci are examined in this hour-long film, Wednesday, May 15, 1 p.m., in the conference room of the National City Public Library, 200 East Twelfth Street, National City. Free. 474-8211.

**"The Films of Erich Von Stroheim"** the La Jolla Museum's film series continues with the 1921 silent movie Fodish Wives, directed by and starring Von Stroheim; the plot centers on a group of cons who prey on wealthy women along the French Riviera. The film will be shown Wednesday, May 15, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-0267.

(continued on page 4)

# Adventure 16's San Diego Mother's Day BACKPACKER'S SWAP MEET

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The Greatest  
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Of Its Kind In  
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Come swap, sell or buy  
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rental gear. Up to 50% off  
on skis, boots, poles, ice  
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Saturday & Sunday  
May 11 9-7 P.M.  
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Information 454-9741

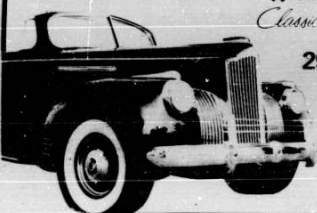
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## READER'S GUIDE

environmental, social, and economic problems caused by deforestation in a slide illustrated presentation, sponsored by the San Diego chapter of the Sierra Club. Monday, May 13, 7:30 p.m., at the County Community Center, 131 Pacific Avenue, Solana Beach. 756-4111 or 451-7420.

**"The U.S.-Japan Competition in High-Technology Industries"** UCSD's economics department hosts this lecture, featuring Stanford University professor Dan Kleiner and Floyd Kramme of the venture capital company Kleiner Perkins Caufield & Byers. Tuesday, May 14, 4 p.m., at the Pacific Beach Public Library, at the corner of Ingraham and Felspar streets, Pacific Beach. 274-7913.

**"James Surlis Carving, Construction, and Symbolism,"** the works of Texas artist James Surlis, which are currently on exhibit, will be discussed by Paul Schimmel, curator of exhibitions and collections at the Newport Harbor Art Museum. Tuesday, May

14, 8 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 720 Prospect Street, La Jolla. 454-3541.

**"New Views of Women,"** stained glass artist Charlotte Walker presents a slide show and lecture, entitled "Women in Glass." Wednesday, May 15, 3 p.m., room 221, Hopper Hall, SDSU. Free. 265-6524.

**"Trusts and Estate Planning"** local attorney Stuart Schechter presents this free lecture next Wednesday, May 15, at 9:30 p.m., at the Pacific Beach Public Library, at the corner of Ingraham and Felspar streets, Pacific Beach. 274-7913.

**"Beginning at the Beginning"** in connection with the exhibition, entitled "Goddess," SDSU professor Christine Dwyer will give a slide-illustrated talk on Egyptian goddesses. Wednesday, May 15, 7:30 p.m., Multicultural Arts and Humanities Center, 425 Market Street, downtown. 235-8292.

### Radio/TV

**San Diego City Councilman** David Krieger, chairman of San Diego's ManagEd Growth, will discuss growth management for the city during the call-in hour. Friday, May 10, 11 a.m. KPBS-FM (89.3). 265-6524.

**"Tournament of Champions Tennis,"** live coverage of the tournament from Foster Hills, New York, with such tennis greats as John McEnroe, Ivan Lendl, Vitas Gerulaitis and others, begins with semifinal rounds on Saturday, May 11, 1 p.m., and continues with the championship bouts. Sunday, May 12, 9:30 a.m., over KQTV Channel 10.

**"Edward McEnroe,"** Spencer Tracy and Ingrid Bergman star in this 1949 family tragedy. Saturday, May 11, 9 p.m., KPBS-FM (89.3).

**"Father Serra and the American West,"** the Franciscan priest,

Spanish colonial saint, the Catholic Church, and the Hispanic legacy in the U.S. are examined in this hour-long special. Sunday, May 12, 10:30 a.m., KPBS-FM (89.3).

**"Jackie Gleason Presents the Housewreckers' Roommate"** is a belated curtain call from Ralph and Alice Ed and Tracie, in this hour-long special, airing Monday, May 13, 8 p.m., KPBS-FM (89.3).

**"BARD!"** this acronym for Bay Area Radio Drama is the title for a seven-part series of dramatic readings by San Francisco playwrights, screenwriters, and novelists. The first half-hour segment features Sam Shepard's work. Tuesday, May 14, 7:30 p.m., KPBS-FM (89.3).

**"Herman Melville Darned in Paradise"** John Huston and E. Murray Abraham host this ninety-minute documentary on the life and work of Melville. Wednesday, May 15, 9 p.m. The program repeats Sunday, May 19, 2 p.m.

KPBS-TV, Channel 15.

### In Person

**"Women's Poetry Series,"** three poets — Rae Armantrout, Linda Brown, and Kathleen Klings — read from their works tonight, Thursday, May 9, 7 p.m., at the Center for Women's Studies and Services, 2467 E. Street, Golden Hill. 233-8984.

**"A Conversation with Cary Grant,"** the actor will take questions from the audience, and film clips from his film career will be shown in the final presentation in this year's "Balboa Series," sponsored by the San Diego Museum of Art. Tonight, Thursday, May 9, 8 p.m., Spreckels Theater, 121 Broadway, downtown. For tickets, phone 232-0800. Tickets are also on sale at all May Company stores. The San Diego Museum of Art will not handle ticket sales at all.

**Sushi's** Neofeat continues on Saturday, May 11, with New Yorker Beth Lapidus's solo work, musings on a Good American evening and a work by Japanese performer Rika Ohara. Number 10, Nori Boma, a look at health foods, politics, and her quote, "Eat Right and Be

## TO LOCAL EVENTS

**Comedians** Jerry Seinfeld and Bobby Slaton headline at The Improv, tonight, Thursday, May 9, 8:30 p.m., Friday, May 10, and Saturday, May 11, 8 and 10:30 p.m., and Sunday, May 12, 9:30 p.m. The Improv is located at 832 Garnet Avenue, Pacific Beach. For reservations phone 483-4521.

**New York Performance Artist** Eric Bogosian presents a new solo work entitled "Dunking in America," a look at spiritual bankruptcy and our need (well, some people's) to need to maintain a high Bogosian's performance, the third in the month-long Neofeat, will take place Friday, May 10, 8 p.m., Sushi, 852 Eighth Avenue, downtown. 235-8466.

**Comedian** Eric Phillips, described as a "one-man insane asylum," starts his gig Tuesday, April 14 at The Improv. Show time is 8:30 p.m., on weekdays and 8 and 10:30 p.m., on Friday, May 17 and Saturday, May 18, he's on stage through May 19. The Improv is

located at 832 Garnet Avenue, Pacific Beach. Phone 483-4521 for reservations and further information.

**"New Writing Series,"** British poet (and visiting lecturer) Brian Patten will read from his works Friday, May 10, 4:30 p.m., on Wednesday, May 15, also at 4:30 p.m., Robbe Louise Hawkins will read from her poetry, and next Thursday, May 16, at 4:30 p.m., the third poet is Nancy Montoya. All meetings of the "New Writing Series" take place in Evelyn Fernald Lounge, UCSD. Free. 452-6266.

**"The Living Writers Series,"** poet Terry Hentzel will read from her works, and there will be time for an open reading as well. At noon, May 13, 7:30 p.m., Scripps Cottage, SDSU. Free. 265-5237.

**Amateur Comedians** are invited on stage every Monday night, 8 p.m., The Comedy Store, 316 Pearl Street, La Jolla. For information on what it takes, phone 454-9176.

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**Sports**

For Runners, SDSU sponsors the

fourth annual Night Moves. To light 9K Fun Run, taking off Friday, May 10 at 7 p.m. from Peterson Glen, after the run a post-race party will be held in Monty's Den, which, like the race, is open to the public. For registration information phone 265-6555.

**More for Runners:** San Diego's fifth annual Health Beat 10K and two-mile Fun Run begins Saturday, May 11, at 7 and 8 a.m., respectively, from the Community Recreation Center, near the corner of Fairway and Fourth Avenue in Chula Vista. After the race, entrants will receive free health tests at the Community Center's mini-health fair. For details on the run phone 691-1194 during business hours.

**"The Return of the Balboa Park Criticism,"** the San Diego Bicycle Club sponsors a full schedule of races for boys, girls, men, and women, Saturday, May 11, beginning at 7 a.m., on the seven-kilometer-a-mile loop on Balboa

and jumps, driven, in the southwestern corner of Balboa Park. For information on registration for specific heats or on the viewing, which is free, phone 942-7282.

**The OMBAC Handlano** Outrage Cameo Classic features more than sixty crews in men's and women's heats along a ten-mile course. Saturday, May 11, beginning at 10 a.m. The course, along the west side of Mission Bay in and around Benito's Cove, provides plenty of good, free viewing. There will also be (in keeping with the outrage theme) Polynesian food booths. For more information on phone 462-0549.

**Baseball:** Mike Ruck's favorite, the Cubs, come to town for a three-game schedule against the Padres. Friday, May 10 and Saturday, May 11, 7:05 p.m., and Sunday, May 12, 1:05 p.m., San Diego Stadium. Phone 283-4494 or 285-SEAT.

**Thanks, San Diego!!!!**

See you next year, May 2, 3, 4, 1986

San Diego Convention & Performing Arts Center

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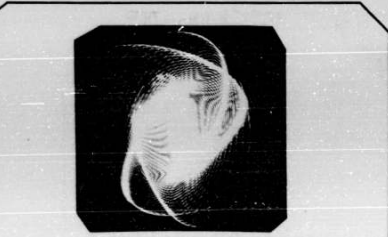


Proceeds donated to CARE for famine relief. featuring LOS LOBOS sponsored by ASUCS, Office of Campus Recreation & Budweiser. Entertainment prizes • food tgif • carnival games. muir college campus Friday May 10 • 10am-7pm rain/date: Friday May 17

**"Understanding & Treatment of Headaches"** A community workshop open to the public featuring J.S. Ford, M.D., Neurologist Michael B. Sullivan, Ph.D., Biofeedback Specialist. Travelodge, 3737 Sports Arena Blvd. Thursday, May 9, 7-9 p.m. No fee. Call for reservations 270-9910.

**Reggae & Calypso Boat Cruise** with your 91X Duke Melinda Dread & Demaje Le. Must be 21. May 16 on the Bahia Bell. Leaving at 8:30 p.m. • Limited seating \$6.00. Mission Bay, Bahia Hotel. Info: 234-8462 or 239-9236. Tickets available at all usual Prophet Productions outlets. After party at Roxy West 2201 E. Cajon Blvd.

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Saturday, May 11 11AM-5PM Sunday, May 12 11AM-5PM Electric SONS Afro Rumba George Kezas Jazz Ensemble Stew Leonard Reggae Band and Special Guest Artists Joy of Sax Billy Kyle Quartet Afro Rumba Ira B. Liss and the Big Band Jazz Machine Don Dunn

Tea Garden Stage, 5th & Robinson: Lori Bell and Fred Benedetti, Lyn Hall, Lyric String Quartet, Bacchanal Baroque, Dan Libertino, Anthony Titus and Others.

FREE • ADMISSION Music program underwritten by Hillcrest Square Partnership. Bene Pat. Frank Antonelli & S.E.G. Southwest Cruise Group Inc.

**THIS FRIDAY 7:15 PM TO 11 PM** San Diego debut **JAMES BLOOD ULMER** Friday, May 10, 9 p.m. with special guests TROUBLE & STORM SUMMER At the Spirit, 1130 Buena Vista Avenue Tickets \$6.50. Available at all major outlets 232-0800. For further information, call 276-3993, 21 and up. Presented by Bob Haggie in association with the Spirit. **STEPHANE GRAPPELLI TRIO** Thursday, May 30, 7:30 & 9:30 p.m. Sherwood Auditorium, La Jolla Museum of Contemporary Art 700 Prospect Street, La Jolla Tickets available at all TELLS. • Outlets or call 265-8667. 21:30 audience, 21:30 door, general seating. Presented by Bob Haggie Productions.



STEPHANE GRAPPELLI TRIO

Thursday, May 30, 7:30 & 9:30 p.m. Sherwood Auditorium, La Jolla Museum of Contemporary Art 700 Prospect Street, La Jolla Tickets available at all TELLS. • Outlets or call 265-8667. 21:30 audience, 21:30 door, general seating. Presented by Bob Haggie Productions.



## READER'S GUIDE

Races continue at Capon Speedway this weekend, stock cars and go-carts are featured, Saturday, May 11, 7:30 p.m. The speedway is located near Gillespie Airport, take the Bradley off-ramp, for more information phone 448-8900.

Frisbee, the International Flying Disk Association hosts freestyle Frisbee workshops every Sunday, 4 p.m., La Jolla Cove Park, La Jolla. Free. 273-7441.

Golf, the Drew Gressinger/Cosco Celebrity Golf Tournament features play by television actors, comedians from the Polley and Chagnon, and other "local stars" Monday, May 15, with a 1 p.m. shotgun start. Fairbanks Ranch Country Club, for more information phone the beneficiary.

of this event, the San Diego chapter of the American Cancer Society, at 299-4202 or 471-0265.

Frisbee Golf is played daily at the Morley Field Disc Golf Course, located at the east end of Morley Field, near Foshing Drive and Redwood Street, Balboa Park. Free. 298-2920.

### Special

"Hello, Dads," is commemorating the artist's eighth birthday, the party continues at Shelby Gallery, 822 Fifth Avenue, downtown, on Friday, May 10, 7 p.m., there will a Dads and Gals this time in a rock-a-dile contest, on Saturday, May 11, films made by Dads or with his collaboration will be shown.

throughout the day. A Dads seminar will be held at 2 p.m., highlighting works in the gallery's inventory, for more information phone 232-3836.

A Three-to-Four-hour Hike through Lopez Canyon is sponsored by Friends of Los Penasquitos Canyon Preserve, Saturday, May 11, 8 a.m., beginning from the east end of Scripps Valley Boulevard. For more details on what to take, phone 271-0130.

Pacific Beach Block Party, the tenth annual block party features game booths, demonstrations, food and drink, continuous entertainment, and an arts and crafts fair, Saturday, May 11, from 9 a.m. to 5 p.m., at a new location—the Pacific Beach Recreation

Center on Oceanside Street between Diamond and Felpar streets, Pacific Beach. 481-9426.

Golden Eagles have recently been sighted around Lakeside, and this birdwalk, through the Leon A. Stetler County Park will take you in search of them. The walk is a half-mile, begins at 9 a.m., Saturday, May 11, at the park, located at 14475 Wildcat Canyon Road, Lakeside. For details phone 561-0550.

Walking Tours through the historic Gaslamp Quarter are offered each Saturday, 10 a.m. and 1 p.m., for information call the Gaslamp Quarter Council office at 231-5227.

Psychic Reading Jambores, watch what you're thinking as you walk

into this fair, there will be readings to enlighten you about your past lives, your love life, and more. Saturday, May 11, from 11 a.m. to 4 p.m., Berkeley Psychic Institute, 3177 Nimrod Boulevard, San Diego. 234-1297.

Bird Walks at Famosa Slough will be conducted by Friends of the Famosa Slough every Sunday, 1:30 p.m., meet at the corner of Famosa Boulevard and West Point Loma Boulevard. For more information phone 277-9822 after 5 p.m.

Mother's Day Celebration for Peace, in 1968 Julia Ward Howe established Mother's Day as a nonpolitical promotion of peace and the celebration of life. This Sunday, May 12, from noon until 1 p.m., a celebration of her original

## TO LOCAL EVENTS

intention take place, with music, entertainment for children, and speakers, at Seaside Park, on Fifteenth Street in Del Mar. Free. 481-7822.

"Oceanographer-for-a-Day Cruise," what a pity that there's a room for only forty participants for this four-hour trip aboard a commercial ship outfitted for scientific research, sponsored by Scripps Aquarium. The close-up educational cruise around San Diego Bay takes place Monday, May 11, 9:30 a.m. For reservations phone Scripps Aquarium at 452-4578.

Opportunities Week kicks off in October, and before that happens, the San Diego Advisory Board on Women needs to pick a logo for the event; a contest, open to

professionals and nonprofessionals, will decide which logo design will become the association's permanent logo. For information on the competition, which ends May 31, phone 236-6330.

### For Kids

Films, children's films will be shown Friday, May 10, 3:30 p.m., Chula Vista Public Library, 365 F Street, Chula Vista. Free. 691-5069.

"The Snow Queen," Minicosta's Children's Theatre presents two productions: Friday, May 10, 7:30 p.m., and Saturday, May 11, 1:30 p.m., in the Minicosta College

Theatre, Minicosta College, One Barnard Drive, Vanclose, 439-7932.

"Mother's Day Breakfast Treat," gourmet cook Cathy Sans will instruct children age eight and older how to make that surprise breakfast just for Mom (one that we would hope won't leave Mom cleaning the kitchen for the rest of the day). Saturday, May 11, 10:30 a.m., sponsored by The Children's Museum of San Diego. The class will meet at The Perfect Pan, 4040 Goldfinch, Mission Hills, for registration information phone 450-0767.

Puppet Show, McJays Puppets presents *How Comes Moby Goes*, Saturday, May 11, and Sunday, May 12, 11 a.m., 1 and

2:30 p.m., Puppet Theatre, P.O. Box 100, Balboa Park. 466-7128.

Celebration of the Teddy Bear, four children's films, *Please Look After The Bear*, *Paranoid Androids*, and *Winnie the Pooh and the Honey Tree* will be shown; special guests will sing children's songs, and there will be a "teddy bear parade." Saturday, May 11, 2 p.m., San Diego Public Library, 120 E Street, downtown. Free. For details phone 236-5849.

"Kazoo's Kids," a mime, puppets, songs, and special guests entertain every Sunday, 1 p.m., near the Tile Shop in Seaport Village, downtown. Free. 235-6569.

### Galleries

"Godesses," mixed media works by Jim Hubbell, Beth Ames, Swartz, Cecilia Amata, April Katz, and Mave are represented in this thematic show, which opens Wednesday, May 15 and continues through July 7. A reception for the artists is planned for Friday, May 17, 8 p.m., Multicultural Arts and Humanities Center, 425 Market Street, downtown. 235-8092.

"Sacred Equations," a new site installation by Robert Smith remains on view through May 13. Installation Gallery, 447 Fifth Avenue, downtown. 232-9915.

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Modern British Poet



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Center for Music Experiment  
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452-3214

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Brunch and Dinner cruises all day long  
Sunday, May 12

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## READER'S GUIDE TO THE THEATRE

Davis, Don Entell is the scenic artist, and Christopher Haul is the lighting designer. The costumes, a parade of fashions from the years 1890 to 1940, have been supplied by the Theatre Company of Upland. (Sm.) Lawrence Mink, Village Theatre, through June 16, Tuesday, and Thursday through Saturday at 8:00 p.m. Matinee: Tuesday through Thursday, and Sunday at 1:45 p.m.

**ISN'T IT ROMANTIC**  
Wendy Wasserstein's new comedy-drama is about Jane and Harriet, two bright and attractive women who come to New York to seek their fortunes. Their initial prospects are low, however, and both feel they have to go getting, because each is nearing thirty — the age, according to the unwritten laws of Yiddishdom, where success has already come to the truly worthy. Lured on by their status-starved environment, and by the most serious fact that their biological clocks are ticking louder than when they were involved with men for whom romance is conducted like a business deal, subject to frequent negotiations. These couples don't date, they have meetings. Although both the play and the Gekamp's production have much to recommend, an understanding why they also encourage a strain of Yiddishdom (Yiddishness) in their observers — not to have it all, necessarily, but at least to fight tooth and nail for it.

Directed by Will Simpson, the production is a show piece and is often very funny, but it is also tedious and even sleepy in the first act. Pacing is a problem. And the play's short scenes — reminiscent of Marnet's Sexual Privilege in Chicago and Kevin Wade's Ring Exchange — take time to get going and too long in between. On the plus side, when the lights come back on, the production does offer some fine performances. Nancy Tiu does a quality job as Jane, and Ellie Sullivan has a lot as Harriet, a partly stereotypical Jewish mother and partly fresh creation as overprotective of her own mania for Jane as she is about her daughter. And Jeff Korman does good work as Marnet, Jane's betrothed who is a fully fledged Jewish mother who expects her future to arrive on a silver platter. Lured on by their status-starved environment, and by the most serious fact that their biological clocks are ticking louder than when they were involved with men for whom romance is conducted like a business deal, subject to frequent negotiations. These couples don't date, they have meetings. Although both the play and the Gekamp's production have much to recommend, an understanding why they also encourage a strain of Yiddishdom (Yiddishness) in their observers — not to have it all, necessarily, but at least to fight tooth and nail for it.

**THE LATE CHRISTOPHER BERN**  
The Gekamp College drama department presents the play, "The Late Christopher Bern," about the life of Christopher Bern, an impoverished artist who is being thrown — the age, according to the unwritten laws of Yiddishdom, where success has already come to the truly worthy. Lured on by their status-starved environment, and by the most serious fact that their biological clocks are ticking louder than when they were involved with men for whom romance is conducted like a business deal, subject to frequent negotiations. These couples don't date, they have meetings. Although both the play and the Gekamp's production have much to recommend, an understanding why they also encourage a strain of Yiddishdom (Yiddishness) in their observers — not to have it all, necessarily, but at least to fight tooth and nail for it.

**LORD BUCKLEY'S FINEST HOUR**  
By special arrangement, the Flowers Theatre presents John Sinclair's critically acclaimed portrayal of Lord Buckley, America's first hip humorist, who paved the way for such stand-up comics as Jerry Seinfeld, Richard Pryor, and George Carlin. Included in Sinclair's repertoire — which recently played to sold-out audiences in Los Angeles — are Buckley's story of "Jonah," "The Hip King" about Gandhi, "The Nap," 14 humorous and sincere tributes to J. Edgar Hoover, and Buckley's call to arms, "The Gekamp," the greatest of all, which he ever jumped on his waist green sphere. "I and 'The Gekamp' about how explore: Cabeza de Vaca discovered that man has great inner strength. (Sm.) Flowers Theatre, through May 26, Thursday through Saturday at 8:00 p.m. Sunday at 1:00 p.m.

**LIFE WITH MOTHER**  
The San Diego Community Theatre is staging Howard Lindsay's and Russel Croshaw's companion piece to their highly successful 1966 with Father, Lulu with Mother chronicles the further adventures of the Davis family, this time centering on Mother's reactions to her father's visit. (Sm.) San Diego Community Theatre, through June 15, Wednesday through Saturday at 8:00 p.m. Matinee: Sunday at 2:00 p.m.

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**MASS APPEAL**  
This very popular play, by Bill Davis, about the transformation of Father Tim Farley from a "song-and-dance" theologian eager to please to a priest rededicated to his calling. The catalyst for this change is Mark Dulong, a fiery young novice who is, for example, shown foraging for his more to the job than fast cars, sparkling homilies, and a confessional. Though it wades into a few murky waters, this play is a very strong, and emotionally uplifting work (proof of which is that it has been produced five times in San Diego in the last two years). At the Lamb's Players Theatre, through May 26, Thursday through Saturday at 8:00 p.m. Sunday at 1:00 p.m.

**MARY, MARY**  
The Fiesta Dinner Theatre is staging the comedy, "Mary, Mary," about the marital complications of a couple whose openness and frankness provides for comic relief. Frank Wayne directs the production. Members of the cast are Linda Ray Anderson, Bill Brimfield, Lowell Gosper, George Lemmon, and

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# READER'S GUIDE TO THE MUSIC SCENE

Music commentary is by John D'Agostino. Please send concert information and photographs to Reader Music Scene, P.O. Box 80803, San Diego 92138.

A musical artist knows that his or her commemorative bronze bust has been hoisted into place and permanently secured as soon as musicwatchers begin using that artist as the standard by which to measure those who come after. Unfortunately, by the time they receive such homage, many of these artists are dead, a condition that places almost unavoidable limitations on creative output. I say almost unavoidable because to the last decade the major record companies have seen to it that certain late, high-grossing artists continue to produce from beyond the grave. One such artist is Jimi Hendrix. Among themselves, record producer and Hendrix archivist Alan Douglas, Hendrix's former record label and uncountable numbers of forgers and bootleggers have looted the legendary guitarist's backlog of scrapped studio and concert recordings to produce more quickly packaged outtakes than a fast-food restaurant. All that Hendrix fans have to counteract this ongoing mitigation of the man's legacy are the milestone albums to which Hendrix himself gave the benediction, and the occasional touting of an imaginative, new guitarist as "the next Hendrix," an accolade that would seem to be the



JAMES "BLOOD" ULMER

greatest form of posthumous flattery. Of course, for the guitarist so honored by this sort of praise, the comparison to Hendrix can be a creative voice too cumbersome to shoulder. Two weeks ago it was mentioned in this column that jazz guitarist Stanley Jordan has garnered many unsolicited votes for his becoming potentially as influential as Hendrix in his radical reworking of electric guitar technique. Jordan then

went onstage on a very cool evening at Humphrey's and made hundreds of jaws fall slack at the sight and sound of his ambidextrous legerdemain, proving in the process that he is every bit as magnificent and individualistic a guitarist as Hendrix even if he doesn't play like him at all. Ironically, Jordan will be followed into San Diego this week by another guitarist whose first recordings and appearances prompted critics to invoke Hendrix in their initial,

breathless reviews. It could be said that James "Blood" Ulmer faced less than wall in the aftermath of such critical stroking. In many ways Ulmer would have seemed a likely successor to Hendrix. Ulmer first came to the public's attention in 1972 when he joined Ornette Coleman's band, a move which, at the time, was the biggest leap in a succession of musical steps Ulmer had taken since touring at the age of seven with his

father's gospel group. Born in 1942 in St. Matthews, South Carolina, Ulmer had converted such regional musical elements as country blues, gospel, and African music to forge a versatile guitar style that served him well as he played in or fronted various rhythm and blues bands and organ trios throughout the Fifties and Sixties. Creative restlessness led him in 1967 to Detroit, where he immersed himself in the wave of black avant-garde music being ridden by the likes of Archie Shepp and John Coltrane. In that progressive environment Ulmer shed much of what he thought was the predictability in his playing. By the time he joined Coleman in New York, Ulmer had dismantled the various components of his style and was improvising freely. As he has done for so many musicians, Coleman took Ulmer to school, patiently teaching him the principles of his "harmolodic theory," whose eschewing of regular harmonic cycles and pat chord progressions scissored Ulmer's remaining ties to traditional musical dogma.

By 1978 Ulmer was ready to assert his independence, and his album, *Tales of Captain Black* with his mentor Coleman in an unaccustomed role of sideman, was a bold declaration of his intentions. Having dispensed with the fluid brush strokes and logical tonal colorations of his guitar peers, Ulmer used a

(continued on page 18)

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SOUTHWEST CONCERTS



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JAMES "BLOOD" ULMER

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In many ways Ulmer would have seemed a likely successor to Hendrix. Ulmer first came to the public's attention in 1972 when he joined Ornette Coleman's band, a move which, at the time, was the biggest leap in a succession of musical steps Ulmer had taken since touring at the age of seven with his

father's gospel group. Born in 1942 in St. Matthews, South Carolina, Ulmer had clanked around on musical elements such as country blues, jazz and African music to forge a versatile guitar style that served him well. He had played in fronted various rhythm and blues bands and organ trios between the Fifties and Sixties. Originally, he had led him in 1967 to Detroit, where he immersed himself in the wave of black avant-garde music, becoming a close friend of Archie Shepp and John Coltrane. In that progressive environment, he learned much of what he thought was the predictability in his playing. By the time he joined Coleman in New York, he had dismantled the various components of his style and was improvising freely. As he has said, "I was a free man." Coleman told Ulmer to school, patiently teaching him the principles of his "harmonic, melodic and rhythmic use of regular harmonic cycles and patch chord progressions" so that he could remain rooted in traditional music dogmas.


By 1978 Ulmer was ready to assert his independence, and his album, *Tales of Captain Black* (with his mentor Coleman in an unaccustomed role of sideman), was a bold declaration of his intentions. Having dispensed with the fluid brush strokes and logical tonal colorations of his guitar peers, Ulmer used a

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**SOUTHLAND CONCERTS**



(continued from page 16)  
seemingly undisciplined splatter-and-drip method to create a wild, chaotic canvas. True to the harmonic theory, the music on *Tales of Captain Black* had Ulmer, saxist Coleman, bassist Jaamaldeen Tacoma, and drummer Denardo Coleman playing musical bumper cars, their contrapuntal rhythms and dissonant sounds careening off each other to produce tremendous rhythmic, harmonic, and melodic energy. Ulmer himself tried with blues-

based licks, funk rhythms, and rock guitar distortion, but on a pantonal backdrop, which suggested composer Arnold Schoenberg's once-revolutionary twelve-tone system. *Tales of Captain Black* found favor in a surprising number of quarters. Jazz followers decided that Ulmer was the hottest player among the disciples of the harmonic theory; mainstream and progressive rockers felt that they had discovered the man who could

continue the innovations in electric guitar playing that had pretty much stopped with Hendrix's death eight years earlier; and even punkers heard something they liked in Ulmer's high volume, unbridled energy and intensity (Ulmer opened for Johnny "Rotten" Lydon's PIL in that band's New York debut in 1978). But although he continued to release albums with some regularity (mostly on independent labels), Ulmer's career settled into a pattern of plateaus wherein he would

cause a stir with the release of a recording, then seemingly drop out of sight for a time. The sons of the Hendrix analogy dogged him. Nevertheless, Columbia Records was sufficiently impressed by the word-of-mouth buzz and critical waving of palms (well-respected *New York Times* jazz and rhythm-and-blues critic Robert Palmer would soon call Ulmer "perhaps the most original electric guitarist since Jimi Hendrix") to sign Ulmer to a recording contract.

Interestingly, the three albums that Ulmer has recorded for Columbia since 1982 — *Free Lancing*, *Black Rock*, and the more recent *Odyssey* — have shown a steady digression from the harmonic abstractions of his earlier work. Having decided upon the rock power trio format (guitar, bass, drums) as a basic working unit, Ulmer applied his aberrant guitar style to a cross-pollination of funk, free jazz, country blues, and rock in an apparent move to bridge the gap

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between contemporary black and white musics, and, perhaps, to live up to his advance billing as the next "Woodstock Child." While not as far-reaching as his ground-breaking efforts to transfer Coleman's harmonic madness from the jazz to the rock idiom, Ulmer's Columbia opuses are consistently compelling. By giving more quarter to his blues, funk, and African tribal roots, Ulmer has toned down the pantonal squall that characterized his playing.

Although he hasn't altogether abandoned dissonance and key-spanning spontaneity, his music now is more tonally focused, the compromise between panethnicity and diatonic normalcy being a modal sound vaguely reminiscent of the ragtime-influenced "acid-rock" of the late Sixties, but with more fire and brimstone. On *Odyssey*, Ulmer and violinist Charles Burnham even capture the gypsy-dance feel of much of the material on Hendrix's last self-authorized studio album, *The*

*Cry of Love*. It is ironic that for now the mantle of "Heir to Hendrix" seems to have been lifted from the shoulders of the jazz-cum-rock guitarist Ulmer and handed to a mostly jazz player like Jordan. But that retraining of the spotlight may yet prove to be a blessing for Ulmer, who can only benefit from the freedom to create his unusual sound without worrying about being scrutinized and critically second-guessed. Whether or not he can open and dilate rock

the way that Coleman so affected jazz is less relevant now than the fact that Ulmer remains an enigmatic and fascinating player and innovator. Oddly, when Ulmer plays here this weekend, he'll be accompanied not by the musicians who performed with him on *Odyssey*, but by bassist Amin Ali and drummer Calvin Weston, with whom Ulmer inaugurated his association with Columbia Records on 1982's *Free Lancing*. The trio will perform one show this Friday

night at the Spirit in a presentation jointly sponsored by the San Diego Jazz Festival. Opening the show is the local band, the *SDSU Basement Blues Band*. Here's one that kind of sneaked up on us: Reggie Sunsplash USA. You may have heard of the Sunsplash event in Jamaica; think of this as a cousin to that gathering of reggae's best. Tonight, Thursday, the stateside Sunsplash will bring Third

(continued on page 20)

## WEST COAST TICKETS

**PADRES/CHICAGO**—May 10-12  
**PADRES/CARDINALS**—May 14, 15  
**JIMMY BUFFETT**—May 30  
**TEARS FOR FEARS**—July 9  
**AL JARREAU**—August 11

Phil Collins (Irvine)	June 2
Grover Washington	July 23
Adam Ant	July 24
UB40	August 8
Chuck Mangione	August 21
Dire Straits	September 7

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6:30 pm—Vintage Jazz & Swing—STONE'S THROW

9 pm Premier Chicago bluesmen  
**BUDDY GUY & JR. WELLS**

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143 SOUTH CEDROS AVE • SOLANA BEACH, CA 92075

Continued from page 10  
World, Dennis Brown, Gregory Isaacs, Lloyd Parkes, and the People's Garden Band for a single show. Most of these performers would be able to draw as headliners in their own right, and to have them on the same stage on a single evening must be considered a bonanza both for the promoters and for fans of reggae.

Also tonight, Thursday, Accept and Rough Cutt will knock a few frequencies off peoples' hearing with their show at the California Theatre, while a tough doubleheader at SDSU's Backdoor pairs the Blasters with Rank and File; and John Lee Hooker and the Paladins share the Belly Up Tavern. The ubiquitous Los Lobos will be at UCSD's Gymnasium on Friday night; while farther south Carl Burnett, Milcho Lelev, and Bob Magnusen will be playing at the First Interstate Plaza Building downtown, in a continuation of Solari's May Festival. Friday also marks the first night of a two-night stand at the Old Globe Theatre for the Two Tones and the Kathy and No Snow. You may have seen and heard the Two Tones (Lori Conner and Pegie Spivey) in one of their numerous club dates in San Diego, in which music and comedy play nearly equal roles. Kathy and No (Kathy Naimy and Mo Gaffney) concentrate on the comedy side, and their local appearances include sold-out shows at the Old Town Opera House last November and December. The pairing of these acts, inspired by a spontaneous collaboration at a local club, would seem a natural one.

On Saturday, U.K. Subs, Exploited, and Dr. Know will be at the State Theatre, while Red Wedding, Doll Congress, Playground Slap, Resistance, and Millennium are at the Spirit; and the Blasters are closing their two-night engagement in San Diego with a show at the Rock Palace. The International Dixieland Jazzfair will be presented both Saturday and Sunday at the Del Mar Fairgrounds, and will feature the Allotria Jazz Band, the Jazz Band Ball Orchestra, the Benko Dixieland Band, Jan Sutherland, the Chicago Six, Nightblooming Jazzmen and Mike Vax and the Great American Jazz Band. Sunday also brings the Beach Boys back to San Diego for what has become their annual Thursday's Day concert following a Padres game at San Diego Stadium. The week closes with the performance by Speed of Sound in a continuation of the "Jazz Live" series. Tuesday night in the San Diego City College Theatre; and a show on Wednesday at the Belly Up Tavern featuring that evergreen blues tandem, Buddy Guy and Junior Wells.

## CONCERTS

Accept and Rough Cutt: California Theatre tonight, Thursday, 8 p.m., 1122 Fourth Avenue, downtown. 481-4339.  
Reggie Samplah USA (Laurie Third World, Dennis Brown, Gregory Isaacs, Lloyd Parkes, and We the People) Golden Hall, tonight, Thursday 8 p.m., Community Conference, downtown. 234-8402 or 239-9236.

The Blasters and Rank and File: SDSU's Backdoor, tonight, Thursday, 8 p.m., After Center San

**HALCYON**  
4258 W. Point Loma 225-9559

Thursday-Saturday, May 9-11



## Autodidacts

Every Sunday  
**BAR & RESTAURANT EMPLOYEES' NIGHT**

If you work in a restaurant or bar just wear your establishment's T-shirt or bring a pay stub with you

**NO COVER CHARGE**  
\$1.25 beer, wine & well drinks all night  
HIFOR EVERYONE!!!  
This week, May 12



Monday, May 13



No cover before 9 pm & no cover with a Padres/Prates ticket stub • Drink specials

Tuesday, May 14 & every Tuesday night  
91X FM & THE HALCYON

present  
"The alternative to boredom"

## ORIGINAL MUSIC SHOWCASE NIGHT

This week featuring:

## THERMAL SHOCK & REFLECTORS

Hosted by 91X FM's Bryan Jones of the Breakfast Club  
91X HAPPY HOUR from 6-9 PM  
Free taco bar  
91X Long Island icee treat, 91X Schnapps shooters  
\$1.01 potato skins

The "BITCHEN TRIVIA CONTEST" conducted by Bryan Jones for prizes, tips, dinners movie & concert passes



## REFLECTORS

No cover charge Wednesdays  
Specials on Little Kings & Schnapps

## DON'T FORGET! MOTHER'S DAY—MAY 12

Bring mom to the Halcyon for a great dinner  
Reservations 225-9559 • Serving Mother's Day 4-10 pm

San Diego State University campus  
232-0802 or 265-6947

John Lee Hooker and the Paladins: Belly Up Tavern, tonight, Thursday, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Los Lobos: UCSD's Gymnasium, Friday, May 10, 8 p.m., University of California at San Diego campus, La Jolla, 432-4040.

Carl Burnett, Milcho Lelev, and Bob Magnusen: First Interstate Plaza Building, Friday, May 10, 8 p.m., 401 B Street, downtown, 234-7022 or 280-1907.

James "Blood" Ulmer and the SDSU Basement Blues Band: Spirit, Friday, May 10, 9 p.m., 1130 Buena Vista, 276-3993.

Red Wedding, Doll Congress, and Millennium: Spirit, Saturday, May 11, 8 p.m., 1130 Buena Vista, 276-3993.

The Blasters: Rock Palace, Saturday, May 11, call for time, 1403 E. Cajon Boulevard, 563-1066.

U.K. Subs, Exploited, and Dr. Know: State Theatre, Saturday, May 11, 8 p.m., 4712 E. Cajon Boulevard, 565-9947.

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International Dixieland Jazzfair featuring the Allotria Jazz Band, the Jazz Band Ball Orchestra, the Benko Dixieland Band, San Sutherland, Chicago Six, Nightblooming Jazzmen, and Mike Vax and the Great American Jazz Band: Del Mar Fairgrounds, Saturday and Sunday, May 11 and 12, call for times, 15 at Via de la Valle, Del Mar 9423-MCA.

The Beach Boys: San Diego Stadium, Sunday, May 12, immediately following the San Diego Padres baseball game versus the Chicago Cubs, Mission Valley.

"Jazz Live" featuring Speed of Sound: San Diego City College Theatre, Tuesday, May 14, 8 p.m., 14th and C streets, downtown, 230-2431.

The Two Tones and the Kathy and No Snow: Old Globe Theatre, Friday and Saturday, May 10 and 11, 8 p.m., Balboa Park.

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Guadalcanal Diary: Spirit, Saturday, May 18, 9 p.m., 1130 Buena Vista, 276-3993.

The Duellio Covenza Samba Quartet, Peter Sprague's Samba, and AfroSamba: New Town (Paradise Park), Sunday, May 19, 1 p.m., State and G streets, downtown, 284-7012 or 280-0907.

Scott Cosou and Liz Strong: Humphrey's, Sunday, May 19, 7 and 9 p.m., 2303 Shelter Island Drive, 232-0800.

Joan Armatrading and Cook Da Books: Speeches Theater, Monday, May 20, 8 p.m., 121 Broadway, downtown, 232-0800.

Delbert McClintock: Belly Up Tavern, Thursday, May 24, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Allen Sex Fendi Rock Palace: Friday, May 24, 9 p.m., 1403 E. Cajon Boulevard, 563-1066.

LBK (Little River Band): Humphrey's, Friday and Saturday, May 24 and 25, 7 and 9 p.m., 2303 Shelter Island Drive, 232-0800.

G.B.H.: State Theatre, Saturday, May 25, 8 p.m., 4712 E. Cajon Boulevard, 565-9947.

Jose Jose: Civic Theater, Saturday, May 25, 8 p.m., Community Concourse, downtown, 483-6339.

Donnie Rollit and Band: Humphrey's, Sunday, May 26, 7 and 9 p.m., 2303 Shelter Island Drive, 232-0800.

Jimmy Buffet and the Coral Reefer Band: SDSU's Open-Air Theater, Thursday, May 30, 8 p.m.,

San Diego State University campus, 232-0800 or 265-6947.

America: Humphrey's, Friday, May 31, 7 and 9 p.m., 2303 Shelter Island Drive, 232-0800.

The Sweet Wing Chicken Thieves: Bluegrass Band: The Graceland at Seaport Village, Saturday, May 25, 14 p.m.

Hammersmith and Rick Garay's Blue Zoo Review: The Backchannel, Tuesday, May 14, 9 p.m., 8022 Kearny Mesa Boulevard, Kearny Mesa, 560-8022.

Barra's Ranch House, 119 East Broadway, Vista, 724-0510. Red Lane and Rumbler Fever, country,

San Diego State University campus, 232-0800 or 265-6947.

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# LEHR'S GREENHOUSE

**Live Music Is Alive at Lehr's**  
We feature San Diego's hottest bands. Between sets, enjoy the latest music videos mixed by our VJs on San Diego's biggest screens.

## TONIGHT

Thursday, May 9

## KGB-FM101 NIGHT

with guest VJ Mike Berger  
Drink specials & surprises—\$1.25 margaritas  
Viprite admission with KGB-FM card or student I.D.

Lehr's Greenhouse welcomes the  
**THURSDAY NIGHT CLUB**  
5:30-8:30 Cocktails • Hors d'oeuvres • Dancing



**THE HEROES**  
with special guest  
**JOHNNY ALMOND**

## ROCKIN' WEEKEND

Friday & Saturday, May 10 & 11

**THE HEROES**  
plus  
**beat club**



Two bands  
Two dance floors  
Three bars  
Three video big screens  
with music videos mixed by Lehr's VJs

## SUNDAY

Sunday, May 12  
**MOTHER'S DAY**  
featuring \$100.00 in 10 pm \$1.95 potato skins  
\$1.25 Kamikazes

## beat club

## TUESDAY & WEDNESDAY

Tuesday, May 14 & Wednesday, May 15



Dress code & picture I.D. strictly enforced  
**CABARET DRINK SPECIALS**  
Thursdays—Margaritas \$1.25  
Sundays—Kamikazes \$1.25  
Mondays—Closed  
Tuesdays & Wednesdays—60 Minutes

2816 Camino del Rio South, Mission Valley 299-2816

Billy Up Tavern, 141 South  
Cabrera Avenue, Solana Beach, 481-  
9022. John Lee Hooker, rhythm  
and blues and blues, and the  
Palmers, rockabilly and rhythm and  
blues, Thursday. Preston Smith and  
the Crocodiles, ska, blues, and  
rock, Friday. The Rebel Rockers,  
rock and reggae, Saturday; the  
Doug Randall Band, blues and  
rhythm and blues, Sunday; the Rick  
Wells Band, vintage rock, Monday;  
Tall Back, reggae and calypso rock,  
Tuesday; Boddy Guy and Junior  
Wells, blues and rhythm and blues,  
and the Funky 8, Band, blues and  
rhythm and blues, Wednesday.  
Afternoon Concerts: The Chicago  
Six, Dieselhead jazz, Friday; Tobacco  
Road, vintage jazz and boogie-  
woogie, Sunday; Stone's Thru,  
vintage jazz, swing, and rock,  
Wednesday.

**Bookworks/Panikin  
Coffeehouse**, Flower Hill Center,  
2670 Via de la Valle, Del Mar 755-  
3735. Del Rey and the Blues  
Gang, blues and vintage jazz, 8  
p.m., Friday.

**The Country Side Restaurant and  
Lounge**, 450 Douglas Drive,  
Oceanside 757-0860. New Country,  
country, Wednesday through  
Sunday; Lone Star Country,  
country, Monday and Tuesday.

**Dietlery's Nightclub**, 140 South  
Sierra Boulevard, Solana Beach,  
755-4233. The Reflectors, rock,  
Thursday through Saturday;  
the Selection, rock, Sunday; Cat  
Tracks, rock, Tuesday. Notice to  
Appear, rock, Wednesday.

**El Comal**, 12845 Pines Road,  
Poway 486-1010. Rick Rinas,  
contemporary, Friday happy hour;  
Ambition, contemporary,  
Wednesday through Saturday.

**Firestone Lounge**, 439 West  
Washington, Escondido 745-1031.  
Circles, rock, Thursday through  
Saturday; Robyn Barr, rock,  
Wednesday.

**Full Moon (formerly Bobby's)**, 483  
First Street, Encinitas 436-  
7397. Live rock, Wednesday  
through Saturday; call club for  
information.

**The Flying Bridge**, 1103 North Hill  
Street, Oceanside 722-1904. Don  
Temison, country and  
contemporary, Monday through  
Saturday; Denny Tymor, country  
and contemporary, Sunday.

**Henry's**, 264 Elm Street, Carlsbad,  
729-9244. Tony Soraci and Co. with  
Judy Ames, contemporary, Tuesday  
through Saturday; the Road  
Runners, vintage rock, Sunday and  
Monday.

**Hotel Escondido**, 2500 South  
Escondido Boulevard, Escondido,  
745-5000. Denny and Kristina  
Clark, contemporary, Tuesday  
through Saturday; Double Trouble,  
contemporary, Sunday and Monday;  
Piano Bar, Kevin Green, Monday  
through Friday.

**Hungry Hunter/Oceanside**, 1221  
Vista Way, Oceanside 433-2533.  
Sally Saxton, contemporary,  
Wednesday through Sunday.

**Hungry Hunter/Rancho  
Bernardo**, 13401 Bernardo Plaza  
Drive, Rancho Bernardo 566-2400.  
Ed Cunningham, contemporary,  
Thursday and Wednesday; Dave  
Smith, contemporary, Friday and  
Saturday.

**Ireland's Own**, 656 First Street,  
Encinitas 944-0233. Sean  
McVicker, Irish and contemporary,  
Thursday through Saturday, with  
Paul Dunn, Friday and Saturday.

**Jerard's**, 815 North Hill Street,  
Oceanside 722-7698. Doc James  
McVicker, jazz and contemporary,  
Thursday through Sunday.

**Jolly Roger/Oceanside**, 1900  
North Harbor Drive, Oceanside,  
contemporary, Wednesday through  
Saturday.

**La Tapatia**, 140 West Grand,  
Escondido 747-9292. Latin Soul,  
Top 40, Latin music, and Latin  
music, Friday and Saturday; live  
music, Sunday; call club for  
information.

**Leo's Little Bit of Country**, 680  
West San Marcos Boulevard, San  
Marcos 744-4120. The Acne  
Danish Band, country, Wednesday  
through Sunday; Country, country,  
Monday and Tuesday. Free dancing  
lessons, Monday and country dance  
lessons, Tuesday through Thursday.

**Lu's**, 1961 East Valley Parkway,  
Escondido 746-7038. Ron Bell,  
country, seven nights.  
**McCabe's**, 1145 South Temont,  
Oceanside 439-0946. The Mystic  
rhythm and blues, Thursday and  
Friday.

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Monday and Tuesday. Free dancing  
lessons, Monday and country dance  
lessons, Tuesday through Thursday.

**Lu's**, 1961 East Valley Parkway,  
Escondido 746-7038. Ron Bell,  
country, seven nights.  
**McCabe's**, 1145 South Temont,  
Oceanside 439-0946. The Mystic  
rhythm and blues, Thursday and  
Friday.

**Leo's Little Bit of Country**, 680  
West San Marcos Boulevard, San  
Marcos 744-4120. The Acne  
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**Wednesday: the Road Runners,  
Fifties and Sixties rock, Friday and  
Saturday.**  
**Miller, Flours**, 6009 Paces Delicias,  
Rancho Santa Fe 756-3085. Joel  
Nash, piano show tunes,  
Wednesday through Saturday.  
**Monterey Bay Cannery**, 1325  
Harbor Drive, Oceanside 722-  
1474. Charlie, contemporary,  
Wednesday through Saturday.  
**Mulaney's**, 340 East Grand  
Avenue, Escondido 741-0935.  
Transcendence, rock, Thursday  
through Saturday; audition night,  
Wednesday.  
**Normandy Cocktail Lounge**, 215  
North Hill Street, Oceanside 722-  
1771. Solana, rock, Tuesday  
through Saturday; Ostra Control,  
rock, Sunday and Monday.  
**Oakvale Lodge**, 14900 Galvalde  
Road, Escondido 749-3103. Texas  
country, Friday through Sunday.  
**Old Del Mar Cafe**, 2730 Via de la  
Valle, Del Mar 755-9614. The Rick  
Wells Band, vintage rock, Thursday  
through Saturday; the Five Carless  
Lovers, blues and rhythm and blues,  
Sunday; Hollis Gentry and  
Fatburger, jazz, Monday and  
Tuesday; Private Domain, rock,  
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**Old Time Cafe**, 1164 North  
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Devlin Graham and Archie  
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**Pea Soup Anderson's**, 890  
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438-0880. L.A. rock, Thursday  
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**Monterey Bay Cannery**



That Pizza Place, 2622 El Camino Real, Carlsbad, 434-3171. Brass, jazz, Friday. Bluegrass, etc., now and traditional bluesgrass, Saturday.

Them Bones, 221 East Grand, Escondido, 741-9443. Dakota, country rock, Wednesday through Saturday.

Valley Center Inn Saloon, 27355 Valley Center Road, Valley Center, 709-4466. Chaser, country, Friday and Saturday.

Whiskey Creek, 34240 Highway Road, Poway, 748-7531. Alaska, country, Wednesday through Sunday. John Dockum and Red

Evil, country, Monday and Tuesday through Saturday.

Whiskey Flots, 1260 West Valley Parkway, Escondido, 743-9446. In Colour, rock, Thursday through Saturday. The Heaters, rock, Sunday and Monday. France, rock, Tuesday and Wednesday.

Wooden Nickel, 12003 Pines Road, Poway, 708-6364. Ben Murr, country, Thursday and Wednesday. CW Express, country, Friday and Saturday.

### Beaches

Almeida's Hotel La Jolla, 7799 Fox Avenue, La Jolla, 434-3001. Mike

Lynn, contemporary, Tuesday through Saturday.

Atlantis, 2295 Ingraham Street, Mission Bay, 226-3888. Gloria Michaels and Spring Fever, contemporary, Tuesday through Saturday.

"Bahia Belle" at the dock, Bahia Hotel, 698 West Mission Bay Drive, Mission Bay, 488-0531. Main Street, contemporary music for dancing, Friday and Saturday.

Bahia Hotel, 698 West Mission Bay Drive, Mission Bay, 488-0531. RPM, contemporary music, Tuesday through Saturday. Chaguitas Jazz Quartet, jazz, Sunday. Piano bar

Bladdy Reed, Tuesday through Saturday. Bob MacLeod, Sunday and Monday.

Beach Club, 1921 Bacon Street, Ocean Beach, 222-6822. Soldiers, a future, rock, Tuesday. Lookout, rock, Friday and Saturday.

Carlos Murphy's, 4303 La Jolla Village Drive, La Jolla, 457-4120. New Men, rock, Thursday and Friday. Bullseye, rock, Wednesday through Saturday. The Stormers, recorded music and live audience participation, contemporary, Sunday through Tuesday.

Catamaran Hotel, 3999 Mission

Boulevard, Mission Beach, 488-1081. Deborah Rave and Aria, contemporary, Tuesday through Saturday. The Reflectors, rock, Tuesday and Wednesday. A live outdoor concert is featured every Saturday from 4-7 p.m.; call club for information.

Chuck's Steak House, 1250 Prospect Street, La Jolla, 454-3223. Sakura, jazz, Wednesday through Saturday.

Dario's, 7955 La Jolla Shores Drive, La Jolla, 459-0541. Stone's Throw, vintage jazz, swing, and rock, Thursday through Saturday. Bob Long, jazz piano, Sunday through Wednesday.

Halcyon, 4258 West Point Loma

Boulevard, Loma Point, 225-9559. Automatics, rock, Thursday through Saturday. Cricks, rock, Sunday and Monday. The Reflectors, rock, Tuesday and Wednesday. A live outdoor concert is featured every Saturday from 4-7 p.m.; call club for information.

Hilton Hotel, Cargo Bar, 1775 East Mission Bay Drive, Mission Bay, 276-4000. The People Movers, contemporary, Wednesday through Saturday. Triple Play, contemporary, Sunday through Tuesday.

Hotel del Coronado, 1500 Orange Avenue, Coronado, 435-6601. The A, rock, contemporary, Tuesday through Saturday. Standby Hotel, Super

Club Lounge, 1441 Quincea Road, Mission Bay, 224-3541. Regent, contemporary, Thursday through Saturday. No Shames, jazz, Sunday. Tuesday and Wednesday. A live outdoor concert is featured every Saturday from 4-7 p.m.; call club for information.

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-3230. The Heaters, rock, Thursday through Saturday. See Lines Up, rock, Sunday through Wednesday.

Le Chate, 5046 Newport Avenue, Ocean Beach, 222-5300. Vocac, rock, Thursday through Saturday. Messenger, rock, Sunday through Tuesday. The Beat Club, rock, Wednesday.

Le Sainte Maxine, 1290 Prospect Street, La Jolla, 434-2411. Pipers and Sub, Latin, salsa, Top 40, hip-hop, swing, French, Italian, and Greek music, Tuesday through Sunday.

Loma Point (formerly Redway Inn), 2910 Nimble Boulevard, Loma Point, 224-3655. The Rock House, with Regis and McScaron, Sixties rock, Friday and Saturday.

McP's, 1107 Orange Avenue, Coronado, 433-5289. The Rock House, with Regis and McScaron, Sixties rock, Friday and Saturday. Black Market

contemporary, Sunday and Monday. special guest, Tuesday, call club for information. Sebs, contemporary, Wednesday.

Many Mon's, 3095 Sports Arena Boulevard, Loma Point, 224-5396. Tex, rock, Thursday through Saturday. Mileview, rock, Sunday and Monday. In Colour, rock, Tuesday and Wednesday.

Mulhane's, 1101 Orange Avenue, Coronado, 433-6601. Benda and Barry, bluegrass, traditional and contemporary folk, and French music, Friday and Saturday. Talent night with Ruby Hettler, Sunday.

Mulhane's, 4230 Mission

Boulevard, Pacific Beach, 483-7383. Jimmy Taranto, contemporary, Thursday through Saturday.

926, 926 Barge Street, Pacific Beach, 488-7900. Phil Hecker, classical guitar, Friday and Saturday.

Old Pacific Beach Cafe, 3287 Mission Boulevard, Pacific Beach, 270-7422. Ella Roth Pagan, jazz and blues, Thursday through Saturday. H-4th Gentry and Carpentier, jazz, Sunday. The 300's Brothers, rock, Monday and Tuesday. The Five Carols, blues, blues and rhythm and blues, Wednesday.

RPM



Dance to

Mercedes Lounge Tuesday-Saturday 9:00 pm-1:30 am  
Cheatham's Jazz Quartet every Sunday, 6:00-10:30 pm  
Happy Hours Monday-Saturday, 4:00-8:00 pm  
Sunday 4:00-6:00 pm, hot & cold hors d'oeuvres  
Mother's Day Buffet 10:00 am-3:00 pm  
Adults \$12.95, children under 10 \$7.95  
includes FREE cruise on the Bahia Belle

**Bahia**  
Resort Hotel  
998 West Mission Bay Drive, 488-0551



**SIXE LINES UP**  
Every Sunday & Monday  
& Tuesday & Wednesday, May 14 & 15  
No cover Thursdays

**FASHION AUCTION**  
Every Tuesday night 8 pm presented by Trendsotters

**COME WATCH THE SUN SET  
ON OUR OUTDOOR DECK**

**JOIN US  
FOR THE FUN OF IT!**



Tuesdays-Saturdays  
9 pm-1 am

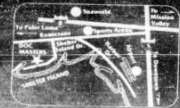
**Oh! Ridge**

Dance to the hot sound of keyboard artist



**GREG  
GLOVER**  
Sunday & Monday  
8 pm-12 midnight

**Doc  
MASTERS**  
in the  
Shelter Island  
Marina Inn  
223-2572



San Diego's finest jazz at  
**Clarice's**  
Restaurant

**Stone's Throw**

Thursday through Saturday  
9:00 pm-1:00 am

COMING SOON

**Mike Garson Quintet**  
Featuring Shelby Flint  
and Peter Sprague  
Starting May 16, Thursday through Saturday  
No cover charge

**Bob Long at the piano**  
Sunday through Wednesday, 8 pm-12 am

**Summer House Inn**  
7555 La Jolla Shores Dr. 459-0541

**DIRK  
DEIBONAIRE**

"A Matter  
of Style . . ."



This Thursday, Friday and Saturday! May 9-12  
Drink Specials! Every Thursday evening draft beer 75¢ all night

**mulvaney's**

Corner of Magnolia & Mission Gorge Road  
Santee - 448-8550

**BACCHANAL**  
NIGHTCLUB MUSIC NOTES • 560-8022

WEDNESDAY THROUGH SATURDAY



**PRIVATE  
DOMAIN**

EVERY MONDAY & THURSDAY

**LADIES'  
HAPPY  
HOUR**

Monday from 6-12 midnight and Thursday from 5-9 pm with the 11 greatest "Mr. Good Body" in Southern California! **LADIES BRING YOUR** office party, birthday, divorce party, going away party or bachelorette party. Call for reservations. 560-8069.

FRIDAY, MAY 10 from 5-9 pm  
**HAPPY  
HOUR**  
\$6 beer & wine, 90¢ kamikazes and 10¢ music by **SCRAMBLERS**

8022 CLAIREMONT MESA (BETWEEN HWY 163 & 805)  
Come experience Japan's #2 sushi chef

TUESDAY, MAY 14

RIK GAZAY presents from L.A.



**HANMER SMITH  
BLUES BAND** featuring the  
Baltimore player on the McCartney &  
Jackson hit "Say Say Say" plus the  
**BLUE ZOO REVIEW**  
Show starts at 9 pm

WEDNESDAY, MAY 15  
**KGB-FM 101 NIGHT** with  
JIM McENES. Join us for live, crackle music!

**HUMPHREY'S**

**JAZZ**  
under the stars

Humphrey's presents the best of "Late Nite" jazz as two of San Diego's hottest local bands perform on Humphrey's outdoor concert stage.

**MAY 12**  
**MOTHER'S DAY SUNDAY JAZZ**  
**ZZAJI** 5:30-7:30 pm  
**AFRO RUMBA** 8:00-10:30 pm  
Complimentary Hors d'oeuvres / Drink Specials  
Don't miss an exciting evening!  
NO COVER

**HUMPHREY'S**

2241 Shelter Island Drive  
224-3577



Tablao Flamenco Nightclub and

**Vacation Village Hotel, Bay**  
 Lounge: Vacation Isle, Mission Bay  
 74-4630, Marley Days - Panama  
 nights, with the Bob Campbell  
 Trio. Latin and contemporary jazz,  
 sesido through Saturday. Laura  
 Brimmer, jazz and contemporary  
 trio and vocals. Sunday and  
 Monday.

**Blue Bayou Lounge**, 2337  
Jefferson Drive, Clavmont, 376-  
1000. Blues and rhythm and blues,  
Tuesday.

**Harney Stone Pub**, 3617 Ballboa-  
venue, Clavmont, 279-2033.  
Ron Connolly Irish music,  
Wednesday through Saturday.

**Blue Bayou Lounge**, 2337  
Jefferson Drive, Clavmont, 376-  
1000. Blues and rhythm and blues,  
Tuesday.

**Islands Lounge**, Hanalei Hotel, 270 Hotel Circle North, Mission Valley, 297-1101; Chain Reaction, contemporary, Tuesday through Thursday, 8 p.m.-10 p.m.

**Monterey Whaling Company, 887**  
Camino del Rio South, Mission  
Valley; 293-1638; Phil Stumpo.  
Comedy and music, Wednesday  
through Saturday; Ed Cunningham  
at 7 P.M. on Thursdays.

**Wrangler's Roost**, 6605 Milam  
George Road, Phoenicia, N.Y. 12551

100

945 GARNET AVENUE, PACIFIC BEACH 276-4653

**Holiday Inn**  
San Diego Embarcadero

Crystal T's  
Emporium



**COME & SEE  
THE BEST IN  
NEW VIDEO  
ACTION**

**SEE WHY AFTER DARK WAS VOTED #1  
FRIDAY & SATURDAY**

The party of Southern California's first rock radio station is at **TY ALEXANDER**  
Bliss (and I) receive a special pass to come on Saturday for \$3.00!

Every Wednesday night — in for San Angeles (again! Happening!)  
★ **LADIES' NIGHT** ★  
FREE for THE LADIES' love Wednesday night

SOMETHING NEW IN SAN DIEGO  
★ **GENTLEMEN'S NIGHT** ★

All gals get in free. Cover charge for ladies just \$2 every Thursday night.  
Come hear bad play the ladies dance music every Thursday



**17  
& UP**

**AFTER DARK  
NIGHTCLUB**

Current Midway & E. Valley Pkwy. Encinitas, 1/2 mile south of I-15  
OPEN 4 WEDNESDAY 8:30 PM - 3:00 AM 7-741-4055

**17  
& UP**

APPEARING NIGHTLY!  
WEDNESDAY-SATURDAY

*The* **Jolly Roger**  
RESTAURANTS

**EVAN SHULMAN**  
Entertainer Deluxe!  
**OCEANSIDE**  
1000 Harbor Drive North  
(Oceanside Marina)  
722-1931



**MIKE STONE**  
COMEDY & SONG  
**SOLANA BEACH**  
937 Lomas Santa Fe Drive  
(619) 755-0117

**BARKER & ORR**  
"Music & Mirth"  
**SAN DIEGO**  
807 West Harbor Drive  
(Seaport Village) (619) 233-4300



TIM MAZE PRESENTS  
U.K. DOUBLEHADER  
**THE EXPLOITED**  
**U.K. SUBS**  
DR. KNOW  
SAT • MAY 11  
8 PM  
STATE THEATRE  
1111 HILTON BLVD.  
ADVANCE TICKETS AT  
OFF THE RECORD,  
LOU'S, ARCADE (DOWNTOWN),  
TICKETRON, TILLSMAT,  
MICKRICK PIZZAS,  
SSSII BOX OFFICE

UPCOMING:  
5/25—G.B.H., D.O.A.; 6/1—VANDALS, SCREAM

**It's  
Ready**

*The New Club*  
**DIEGO'S**

opening 7:00 pm  
Friday, May 10th

**DIEGO'S**  
860 Garnet Ave.  
Pacific Beach



MAY 19 1995



## Come Celebrate Mother's Day Mexican-Style

### Dance at the Lucky Lady Club

- San Diego's original Latin nightclub since 1968
- Live entertainment 6 nights a week
- Professional manachans
- Cocktails and imported beers

455 16th Street  
San Diego • 233-9391

### Come Eat At Garcia's! 2 Enchilada Dinners \$4.95

any Mexican

The great, little, casual, casual  
dinner, lunch, and dinner

Food to go  
Mexican, and imported  
Mexican beer

8833 Friar • Blue  
Lunch Drive • 452-2166



## NOW APPEARING



### MOST VALUABLE PLAYERS

Most Valuable Players is one of San Diego's newest pop-jazz groups. The group plays a wide range of music, from the jazz sounds of George Benson, Al Jarreau and Dave Brubeck to the soft rock sounds of Steely Dan and Stevie Wonder. Playing Fridays and Saturdays under the neon lights of Fat City from 9 pm to 1 am.

For dinner reservations phone 232-0666  
Pacific Highway & Hawthorn



## BUY SELL TRADE

WE'RE OPEN 7 DAYS  
ACROSS FROM THE  
CAMPUS PLAZA MALL

## MIDNIGHT SALE!

This Friday only—9 pm to midnight  
Everything will be marked down  
ALL USED LPS—20% OFF  
ALL DOMESTIC LPS—\$1.00 OFF  
ALL IMPORT LPS—\$2.00 OFF  
ALL T-SHIRTS—\$4.99  
ALL OUT-OF-PRINT LPS—20% OFF  
IMPORT & DOMESTIC 45s & 12"—50¢ OFF  
ENTIRE SELECTION OF BOOKS & POSTERS—\$1.00 OFF

CASH PAID FOR ALBUMS & SINGLES

The Country's greatest Band comes  
Sunday

Flint Springs Inn, 15305  
Highway 80/171, 442-6505  
Hawaiian, country, Wednesday  
through Sunday

George Jac's Restaurant, 9386  
Murray Drive, La Mesa, 469-6138  
Stephen Cox, contemporary, Friday  
and Saturday

Happ Days Car Hop, 9661 Camino  
Road, Spring Valley, 469-4757, The  
Jets, vintage rock, Friday and  
Saturday

Horseshoe Tavern, 7061  
Horseshoe, La Mesa, 469-6144  
The Smith Brothers, country, and  
contemporary, Friday, Saturday, and  
Sunday, a jam session, 7:30-11:30  
pm, Sunday

Kentucky Stud, 12777 Woodside,  
Avenue, San Diego, 444-3402, Martin  
Eddy and Country Breeze, country,  
Thursday through Sunday

Lakeside Hotel, 9940 River Street,  
Lakeside, 442-9500, The Meadow  
Riders, country, Friday and  
Saturday

La Posada del Sol, 8238 Parkway  
Drive, La Mesa, 462-2640, Jerry  
Bass and the Touch of Country,  
country, Wednesday through  
Saturday

Legends, 2734 Alpine Boulevard,  
Alpine, 442-3543, Live country  
music, Friday and Saturday, call  
club for information

Live Oak Springs, 632 Highway 80,  
Fountain, 442-2285  
Live country music, Saturday, call  
club for information

Lorenz's, 3901 Broadview, El Caim,  
442-9606, Pich N' Waa with Gerrie  
Wass, contemporary, Tuesday  
through Saturday, Fro Brighams  
Preservation Band, Dixieland jazz,  
Sunday and Monday

Magnolia Avenue, 448,  
8550 Dirk Debonaire, rock, Friday  
and Saturday

Mama's Nink, 333 East Main  
Street, El Caim, 442-3574, Rocky  
Kreitzer and the Hot Hot Hot Band,  
country, Wednesday through  
Saturday, and 6:30 pm, Sunday

Marie Callender's, 6950 Alvarado  
Road, La Mesa, 465-5900, Acoustic  
Music, popular and American folk  
music, Tuesday

Mr. Bill's Backroom Saloon, 269  
North Magnolia, El Caim, 447-  
4500, Dots and Gars, country and  
oldies, Thursday and Wednesday,  
live music, Friday and Saturday, call  
club for information, Lee and Jack,  
country and oldies, Sunday

Nite Owl East, 667 North Mallory  
Avenue, El Caim, 447-2654, The  
Baja Springs, Top 40 dance music,  
Tuesday through Saturday

Paul Northern and the Long  
Countrymen, country rock, Sunday  
and Monday

The Outpost, 1572 Grandview,  
Spring Valley, 464-9577, John Bess,  
country, Wednesday and Saturday,  
Frank Brown and the Jambos,  
Soulful, country, Friday and  
Saturday

The Ox Bow Inn, 9930 Camino  
Road, Spring Valley, 469-6144,  
Andy and Donna, contemporary,  
Tuesday through Thursday, Alton  
and the Ox Bow Country Lads,  
country, Friday and Saturday

Park Place, 1280 Fletcher  
Parkway, El Caim, 444-4111, Igo,  
Facts rock, Tuesday through  
Saturday, Two rock, Sunday, and  
Monday, Dr. Jim Down, hip-hop,  
Monday

Pizza, Plus, 764 Juma La Road, El  
Caim, 444-3900, Bluegrass Expo,  
new and traditional Bluegrass

## BOLTON / DALLAS Modern Dance Music



Photo image: George Renda

Wed.-Thurs. evenings through May 11  
Wed. & Thurs. 8:00 pm  
Fri. & Sat. 9:00 pm



4303 La Jolla Village Dr. 457-4170  
University Towne Centre - No cover

## TIJUANA NIGHTLIFE 18 YEARS & OLDER (with L.D.) NEVER A COVER CHARGE



Monday through Thursday - 1st drink is FREE, with coupon

Wednesday, 10:00-2:00 am, 5th rock, 1st drink

THE TICKETS  
Fridays & Saturdays  
Live rock band and drink specials

Cosmos offers you a free luncheon plate  
Fridays & Saturdays 12 pm-7 pm  
Reservations 905-81-2111 & 905-81-2112  
Open 7 days a week 4 pm-2 am

SANS SOUCI  
REGIO  
BAMBI  
LES GIRLS

First come first served  
Dress casual, rock 24 hrs.

## Mike's back ...



Mike Murphy appearing  
Wednesday-Saturday, beginning at 8:30



Mission Valley Inn - 875 Hotel Circle South  
Mission Valley - 298-8281

the Cadillac's Fitness rock,  
Sunday

the Much Saloon, 9563 Mission  
Road, San Diego, 362-4380  
John Sherwood and Band,  
country, Friday and Saturday

Marquise Lounge, 9775 Scripps  
Road, La Mesa, 465-1525, Three  
Cats, rock, Tuesday through Saturday

Van Winkle's, 10055 Mission  
Road, San Diego, 449-0660,  
Soulful contemporary and  
country rock, Friday and Saturday

Win Cody's Saloon, 240 West Main  
Street, El Caim, 449-9247, Forced  
Entry, Top 40 dance music, Friday  
and Saturday

## South Bay

Ball N' Stick, 658 Palm Avenue,  
Imperial Beach, 429-5330, Live  
rock, Wednesday through Saturday,  
club for information

China Five Restaurant, 369 H  
Street, Chula Vista, 426-5931, Juan  
Bautista, contemporary, Thursday  
through Saturday

Country Rumpkin, 1962 Palm  
Avenue, Imperial Beach, 429-1161,  
Cali Lee and Go for Broke, country,  
Wednesday through Saturday,  
Country, country rock, Sunday and  
Monday

Dance Machine, 1862 Palm  
Avenue, Imperial Beach, 429-1161,  
Dance rock, Tuesday through  
Saturday, the Horace rock, Sunday  
and Monday, Automatics, rock,  
Tuesday and Wednesday

Da Vint's, 626 E Street, Chula  
Vista, 427-8880, Tito and  
Associates, rock, Sunday,  
Wednesday through Sunday

Dick's Cocktails, 317 Third  
Avenue, Chula Vista, 422-1100,  
Diana Gilman, country, blues, and  
singer/songwriters, Wednesday through  
Saturday

Hungry Hunter/Imperial Beach,  
1344 Palm Avenue, Imperial Beach,  
474-0400, Art Wilkins,  
contemporary, Thursday through  
Saturday

Hutch's, 1403 Palm Avenue,  
Imperial Beach, 423-3479, Grand  
Central Station, country, Friday and  
Saturday, free country dance,  
Sessons, 7 pm, Sunday

Joe's, 415 Broadview, Chula Vista,  
429-4828, Louie and Louise,  
Change, contemporary and oldies,  
Wednesday through Sunday, J.C.  
and company, contemporary and  
oldies, Monday and Tuesday

La Maza, 1441 Highland Avenue,  
Mission City, 474-3222, Bruce

Robbers, contemporary, Tuesday  
through Thursday, East Coast  
contemporary, Friday and Saturday

Landmark Cocktail Lounge, 2511  
Sawtooth Road, National City,  
474-7213, Four Star Country,  
country, Friday and Saturday

The Lantern, 1322 Third Avenue,  
Chula Vista, 427-8300, Live music,  
Friday and Saturday, call club for  
information

Little Las Vegas, 1710 Palm  
Avenue, Imperial Beach, 424-3754,  
The Kings Men, ballroom dance  
music, Friday

Marisol, 3690 Broadview at Main  
Street, Chula Vista, 429-8943,  
Cubans, Latin, Thursday through  
Saturday, with Los Lujes, Mexican  
cubans music, monthly, Thursday,  
Musical Latin and Top 40 dance  
music, Sunday, with Los Lujes,  
early evening Sunday

Oasis Bar, 1123 Third Street, Chula  
Vista, 426-2977, Country, Friday  
through Saturday

Old Bonita Stone Restaurant,  
1014 Bonita Road, Bonita, 476-  
5527, Bill Blackett, country and  
music, Friday and Saturday

Zorilla's, 603 Palomar Street,  
Chula Vista, 425-1626, The  
Travelers, Mexican jazz, Thursday  
through Sunday

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Marquise Lounge, 9775 Scripps  
Road, La Mesa, 465-1525, Three  
Cats, rock, Tuesday through Saturday

Van Winkle's, 10055 Mission  
Road, San Diego, 449-0660,  
Soulful contemporary and  
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Win Cody's Saloon, 240 West Main  
Street, El Caim, 449-9247, Forced  
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## CHAIN REACTION

Now appearing Tuesday-Saturday, 8:30 pm

**BOBBY O'DAY**  
Sunday & Monday



Hanalei Hotel  
2270 Hotel Circle North  
Mission Valley • 291-1101

## TRIP TICKETS

Best seats—lowest prices  
**PADRES ALL GAMES/BEACH TOWEL NIGHT**  
May 11 • Beach Boys May 12 • Great seats  
**SOCKERS PLAYOFFS CHAMPIONSHIP BOXING**  
May 15  
**ACCEPT/ROUGH CUTT JOAN ARMSTRADING**  
May 20

**JIMMY BUFFETT**  
May 30

### KOOL FESTIVAL

Jeffrey Osborne, Commodores and more June 1  
Patricia Lawrence, Washington Star and more June 2

**FRANKIE GOES TO HOLLYWOOD**  
June 4

**HUMPHREY'S CONCERTS BY THE BAY**  
JANIS JOPLIN • MAY 11 • CARLENE CARLIS • MAY 12  
JANIS JOPLIN • MAY 13 • CARLENE CARLIS • MAY 14  
JANIS JOPLIN • MAY 15 • CARLENE CARLIS • MAY 16  
JANIS JOPLIN • MAY 17 • CARLENE CARLIS • MAY 18  
JANIS JOPLIN • MAY 19 • CARLENE CARLIS • MAY 20  
JANIS JOPLIN • MAY 21 • CARLENE CARLIS • MAY 22  
JANIS JOPLIN • MAY 23 • CARLENE CARLIS • MAY 24  
JANIS JOPLIN • MAY 25 • CARLENE CARLIS • MAY 26  
JANIS JOPLIN • MAY 27 • CARLENE CARLIS • MAY 28  
JANIS JOPLIN • MAY 29 • CARLENE CARLIS • MAY 30

**TEARS FOR FEARS HOWARD JOHNS**  
June 1

**GROVER WASHINGTON JR. RANDY NEWMAN**  
June 2

**SPYRO GYRA ADAM ANT UB40 AL JARREAU**  
June 3

**CHARA KIAN JAZZ EXPLOSION WIRE STRAITS**  
June 4

**MIKHAIL GORBACHEV LUDIANO JAVAROTTI**  
June 5

**NEIL DIAMOND KENNY LOGGINS**  
June 6

**NEIL DIAMOND KENNY LOGGINS**  
June 7

**NEIL DIAMOND KENNY LOGGINS**  
June 8

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June 24

**NEIL DIAMOND KENNY LOGGINS**  
June 25

**NEIL DIAMOND KENNY LOGGINS**  
June 26

Sven Erik and the E Ticket  
Bollens: Jades  
Ten Yards: Jades  
Thermal Shock: Halkapen  
Three the: Jades  
Three Simple Words: Spirit  
Time Control: Spirit  
Time Drivers: Spirit  
Touchy Subjects: Spirit  
Toss: Many Mox's: Plank Place  
Transaction: Many Mox's: Escapade  
The Tropics: Spirit  
The Unknowns: Rock Palace  
Voyeur: Le Châtel  
The Rick Webb Band: Belly Up  
Tavern: Old Del Mar Cafe

## Contemporary/ Top 40

Ambition: El Comal  
Judy Ames: Heavy's  
Andy and Donna: On the Run: Jim  
Baja Strings: Nite Owl: Jolly  
Barber and Orr: Jolly  
Baja Support Village  
Randy Beecher: Bookends  
Restaurant  
Black Market: Mox's  
Bobby O'Day: Islands Lounge  
Boyzart: Islands Hotel  
Jerry Burchard: Dock's Landing  
Jose Canab: Hotel San Diego  
Carmen and Carmen: Riqua: Nite  
Karen Cavanagh and One Plus  
One: Riqua: Nite  
Chain Reactions: Islands Lounge  
Charlie: Monterey Bay: Cannery  
Joey Mexican: Mission Valley  
Denny and Kristina: Clarke Hotel  
Escapade

Norman Clifford and Frankie  
Fertin: Victor's  
Stephen Coo: George's: Jolly  
Restaurant  
Celine and Karen: Carlin's: Jolly  
Country Club  
The Convertibles: Mox's  
Roy and Laine: Correa with Bert  
Nitter: The Wellbush  
Costa V: The Wellbush  
Danna Coo: Tom Ham's  
Escapade

Carol Crawford: Dock's Landing  
Ed Cunningham: Hungry  
Hunter/Rancho Bernardo  
Ed Cunningham and Jeff  
Williams: Monterey Whaling  
Company  
Alan Curtis: Smuggler's Inn  
Marley Days with the Bob  
Campbell Trio: Vacation Village  
Hotel

Dolores: Pat Soup Anderson's  
Frank Dexter: The Wellbush  
Gorge  
Double Trouble: Hotel Escapade  
Dusty and Melissa: Tom Ham's  
Lighthouse  
Earl Coo: Le Mox  
Paul Rostland: Victor's  
The Elements: Hotel del Coronado  
Ed Ellis and Tapestry: Sandtrap  
Lounge  
Knave: Aztec Bowl

Jim Engert: Hotel San Diego  
Fertin: Victor's  
Forced Entry: H. Coo's: Salton  
Fortune: Riqua: Nite  
Fighting: Coo's: Salton  
Lounge

Jim Gates and Sound Investment:  
Avalon Lounge  
Kevin Green: Hotel Escapade  
The Coo's: Mox's  
Hearts: The Wellbush  
Heart and Soul: Holiday  
Jim Mox: Jolly  
Lonnie Hutson and Dusty Best:  
Antonio's Hacienda  
The Invaders: The Invader  
Doe James, M. C. and Company:  
Jolly's  
Jaretti: Ramada Hall's  
J.C. and Company: Jolly's  
Kendra and Barry:  
Many Mox's: Escapade  
Kitty Kieffer: Many Mox's: Escapade  
Milly Lamy: Amex's  
Louise and Louise: Change: Jolly's  
Main Street: Riqua: Nite  
Gloria Michaels and Spring  
Fever: Atlanta  
Nightlight Delight: Benelli's: Back  
Room  
Jim Moore: Carriage House  
Niteclub: Mox's  
Music: Magic: Blue: Riqua: Nite  
Gil Palacios and Linda Parra:  
Coo's: Salton  
People Movers: Hilton Hotel  
Pitich N: W. Coo's: Salton  
Lounge

P.M. Jolly's: B  
Pyramid: Riqua: Nite  
Dorothy Ray and Aris:  
Cattlemen Hotel  
Gary Rayner: Casa Don Diego's  
Rick Rivers: El Comal  
Bruce Robbins: Bookends  
Restaurant: Le Mox  
Juan Robles: China Fire  
Restaurant  
The Sacramento Trio:  
Sally Saxton: The Wellbush  
Sally Saxton: The Wellbush  
Shine It: Anthony's: Harbor  
Shane Shuman: Jolly  
Baja Support Village  
Dave Smith: Hungry  
Hunter/Rancho Bernardo  
Tony Soraci and Company:  
Henry's  
Bob Sorrell and Key Largo: Our  
Favorite Place  
Laura Sig: Jolly: Vacation Village  
Hotel  
Joe Stewart: The Wellbush  
Gorge  
Jimmy Tarrant: Many Mox's: Escapade  
Beach  
Don Tarrant: The Wellbush  
The Wellbush  
Triple Play: Hilton Hotel  
David Wilson and the Gathering:  
Rancho Bernardo Inn  
Don Wheeler: O'Hanry's: Old  
Don  
Jeff Williams: The Wellbush  
Hungry Hunter/Rancho Bernardo  
Hotel

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## Country/ Country Rock

Alaskan: H. Coo's: Salton  
Alton and the Ox Bow Country  
Ladies: H. Coo's: Salton  
Jane's: H. Coo's: Salton  
Country: La Posada del Sol/La  
Mesa  
Ron Belli: La's  
Cindy Lee Berryhill: Backs  
Big Sky: Don's  
Chasers: Valley Center Inn Salton  
Cinnamon: Winger's: Rost  
The Invaders: The Invader  
Dan Connor Band: Peter D's  
Country: Casanova: Circle D Corral  
Coyote: Love's Little Bit of Country  
Cowboy: Kim W. Hall's  
Crow: Oasis Bar  
CW Express: Wooden Nickel  
Dakota: Thon: Bones  
Jesse Daniels Band: Love's Little Bit  
of Country  
Frank Dixon and Country  
Nightlife: Outpost  
Tony Dockum and Red Eye:  
H. Coo's: Salton  
Nightlight Delight: Benelli's: Back  
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Hotel  
Joe Stewart: The Wellbush  
Gorge  
Jimmy Tarrant: Many Mox's: Escapade  
Beach  
Don Tarrant: The Wellbush  
The Wellbush  
Triple Play: Hilton Hotel  
David Wilson and the Gathering:  
Rancho Bernardo Inn  
Don Wheeler: O'Hanry's: Old  
Don  
Jeff Williams: The Wellbush  
Hungry Hunter/Rancho Bernardo  
Hotel

Jim Engert: Hotel San Diego  
Fertin: Victor's  
Forced Entry: H. Coo's: Salton  
Fortune: Riqua: Nite  
Fighting: Coo's: Salton  
Lounge

Jim Gates and Sound Investment:  
Avalon Lounge  
Kevin Green: Hotel Escapade  
The Coo's: Mox's  
Hearts: The Wellbush  
Heart and Soul: Holiday  
Jim Mox: Jolly  
Lonnie Hutson and Dusty Best:  
Antonio's Hacienda  
The Invaders: The Invader  
Doe James, M. C. and Company:  
Jolly's  
Jaretti: Ramada Hall's  
J.C. and Company: Jolly's  
Kendra and Barry:  
Many Mox's: Escapade  
Kitty Kieffer: Many Mox's: Escapade  
Milly Lamy: Amex's  
Louise and Louise: Change: Jolly's  
Main Street: Riqua: Nite  
Gloria Michaels and Spring  
Fever: Atlanta  
Nightlight Delight: Benelli's: Back  
Room  
Jim Moore: Carriage House  
Niteclub: Mox's  
Music: Magic: Blue: Riqua: Nite  
Gil Palacios and Linda Parra:  
Coo's: Salton  
People Movers: Hilton Hotel  
Pitich N: W. Coo's: Salton  
Lounge

P.M. Jolly's: B  
Pyramid: Riqua: Nite  
Dorothy Ray and Aris:  
Cattlemen Hotel  
Gary Rayner: Casa Don Diego's  
Rick Rivers: El Comal  
Bruce Robbins: Bookends  
Restaurant: Le Mox  
Juan Robles: China Fire  
Restaurant  
The Sacramento Trio:  
Sally Saxton: The Wellbush  
Sally Saxton: The Wellbush  
Shine It: Anthony's: Harbor  
Shane Shuman: Jolly  
Baja Support Village  
Dave Smith: Hungry  
Hunter/Rancho Bernardo  
Tony Soraci and Company:  
Henry's  
Bob Sorrell and Key Largo: Our  
Favorite Place  
Laura Sig: Jolly: Vacation Village  
Hotel  
Joe Stewart: The Wellbush  
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Lounge

Stanzas: Cool Cell Band: Droug  
Maggie's  
Devlin Graham and Archie  
Legends: Old Time Cafe  
Jim and Theresa: Hinton: Harry  
Shane: Bob  
Kendra and Barry:  
Many Mox's: Escapade  
Holland: Kite: Cafe Verna  
Laini: Soul: La Tapeta  
Los Luper: Mox's  
Louie and Louise: Change: Jolly's  
Sean McVicker: Ireland's: Oen  
Metter: Chocolate Affair  
Gourmet Restaurant  
The Paradise Street Band:  
Droug: Maggie's  
Rick Saxton: Upstart Crew and  
Company: Support Village  
Droug: Maggie's  
Peggy Shannon: Old Time Cafe  
Silly Wizard: Old Time Cafe  
Agatha Whitney and Friends:  
Droug: Maggie's

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Bob Corwin: piano bar, Vacation Hotel  
 Cafe Vienna  
 The Crescendos: pop, hard dance music, San Luis Rey, Santa Fe Golf Course Country Club  
 Cathy Curtis: singer-songwriter, Driveway Magazine  
 Dusty and Gary country and oldies, Mt. Solis Backroom Saloon  
 Ed Ellis and Tapestry: jazz, contemporary, Sandbar Lounge  
 Catherine Espinoza: Irish harp, Old Time Cafe  
 Eric Foster: classical guitar, Cafe in the Valley Restaurant  
 The Four of Us: swing and jazz, Stardust Hotel

Frank Gragaro: accordion music, Cafe Vienna  
 Diana Gilman: country, blues, and rock, Mt. Solis Backroom Saloon  
 Patti Glenn: piano bar, Driveway Magazine  
 Phil Gregg: piano bar, Driveway Magazine  
 Guy and Jackie with Al Warner: variety, pop to jazz, Mt. Solis Backroom Saloon  
 Lynn Hall: Latin American harp, the Chiverville, Mt. Solis Backroom Saloon  
 Kendra and Barry: blues, traditional and contemporary folk, and French music, Mt. Solis Backroom Saloon  
 The King's Men: big band, swing, jazz, and French music, Mt. Solis Backroom Saloon  
 Roland Klotz: other music, Cafe Vienna

Lea and Jack: country and oldies, Mt. Solis Backroom Saloon  
 The Dick Lopez Trio: pop, contemporary, and rock, Mt. Solis Backroom Saloon  
 Kathy Lloyd: contemporary harp, the Chiverville, Mt. Solis Backroom Saloon  
 Bob MacLeod: piano and vocal variety, Tubbie Hotel, La Jolla  
 Kevin Melton: piano variety, Tubbie Hotel, La Jolla  
 Minette: folk harp, folk and guitar, Chiverville, Mt. Solis Backroom Saloon  
 The King's Men: big band, swing, jazz, and French music, Mt. Solis Backroom Saloon  
 Roland Klotz: other music, Cafe Vienna

Mike Murphy: comedy and music, La Jolla  
 Joel Nash: piano show, Mt. Solis Backroom Saloon  
 Norel: traditional harp, the Chiverville, Mt. Solis Backroom Saloon  
 Luba Papan: classical, contemporary, and rock, Mt. Solis Backroom Saloon  
 Oh! Bigger: comedy and music, the Chiverville, Mt. Solis Backroom Saloon  
 Dale Pearson: piano variety, Tubbie Hotel, La Jolla  
 Jo Teague: piano bar, Springfield Hotel, La Jolla  
 Dale Vernon: piano and guitar variety, Cafe del Rey, Mt. Solis Backroom Saloon  
 Mike Zomaras: classical guitar, Cafe in the Valley Restaurant

David and Francesca Savage: light classical music, Tubbie Hotel, La Jolla  
 Sound Dynamics: classical guitar and cello music, Driveway Magazine  
 The Stanekers: rock and music, Driveway Magazine  
 Phil Stump: comedy and music, Driveway Magazine  
 The Travelers: Mexican jazz, Driveway Magazine  
 Dale Vernon: piano and guitar variety, Cafe del Rey, Mt. Solis Backroom Saloon  
 Mike Zomaras: classical guitar, Cafe in the Valley Restaurant

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**KINGS RIVER** May 31-June 2, June 9-11  
**AMERICAN RIVER** mid fork June 14-16  
**KERN RIVER** June 21-23  
**MERCED RIVER** June 21-23  
**AMERICAN RIVER** south fork June 28-30  
**MERCED RIVER** June 28-30  
**KINGS RIVER** July 5-7  
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# CURRENT MOVIES

**Beverly Hills Cop 2** - A consuming ambition of this movie, whatever else it might be up to, is to pass off Eddie Murphy as a black Clint Eastwood. The Dirty Harry series came first to mind, propelled there by the pianissimo's independent ways, his catastrophic results, and his snobbishness to his superiors in the aftermath. But the personal vendetta that sends him on vacation, and against expert opinion to Beverly Hills - him, that is, and his battered Chevy Nova, his duffel bag, and his limited wardrobe of T-shirts, sweatshirts, nothing with a collar - leaves the last aspect of COOGAN'S BLUFF, the one with the Western sheriff in the New York jungle. And among the staff of the Beverly Hills Hotel, the membership of a parade men club, the espresso-sipping and glibly correct and most, in particular, the eloquent couple L.A.R.D. Murphy and his wife, played by a pair of drag queens, as if they were straight men for drag men to play against. But unlike Eastwood as Coogan, perhaps, or behind him as Harry, Murphy does not depend to play a character, his function in the movie as an extension of sorts, but a man, for example, who must make a great show of "being over at the last one hour, then onward along the bar. There are two or three movies more in this tradition here and not one movie worth watching. The whole thing, of course, can hope to be excused in the grounds that it is a pastiche, and is a valuable as either an appreciation of, or a send-up (according to taste) of the hard-boiled thriller of the Forties. Send-up. Reminds, Los Angeles, Romy Cox, directed by Martin Brest. 1984.

**Breakin'** - The only and ample reason to see this is the dancing. And even that, as directed by Joel Zwick, is often badly hampered and parodied out in more subtleties (rather than fully formed sequences). One such sequence, in which a dancer identified as Michael "Boogaloo" Shrimp, performs a take-down with a broom (not the first "telescopic" move to use that implements as a dance partner) captures perfectly the effect of stop-motion animation that unites break-dancers with such magical figures as King Kong, George Raft, and the character Jasper. An Cloway's dignity and nothing quite human. Presumably, no actual names were used for the film to enhance the effect. The film is to be seen in the

**"A GENUINELY HYSTERICAL MOVIE."**  
 Los Angeles, Romy Cox, directed by Martin Brest. 1984.  
**"OUTRAGEOUSLY COMIC."**  
 Los Angeles, Romy Cox, directed by Martin Brest. 1984.  
**"THE ACTING IS PERFECTION!"**  
 Los Angeles, Romy Cox, directed by Martin Brest. 1984.  
**"IF THERE'S ANY JUSTICE A PRIVATE FUNCTION SHOULD BE A PUBLIC SMASH!"**  
 Los Angeles, Romy Cox, directed by Martin Brest. 1984.

## MOVIE DIRECTORY

**San Diego Valley**  
 Century 3 Cinema, 3300 Camino del Rio North, 267-1888  
 Theater 1: Raptor, from 5:10  
 Theater 2: America, from 5:10  
 Theater 3: The Killing Fields, from 5:10  
 Cinema 21, 1440 Hotel Drive North, 267-1221  
 Theater 1: Raptor, from 5:10  
 Theater 2: America, from 5:10  
 Theater 3: The Killing Fields, from 5:10  
 Fashion Valley 4, 100 Fashion Valley, 267-4444  
 Theater 1: Raptor, from 5:10  
 Theater 2: America, from 5:10  
 Theater 3: The Killing Fields, from 5:10  
 Valley Crest, Mission Valley, 267-3331  
 Theater 1: Raptor, from 5:10  
 Theater 2: America, from 5:10  
 Theater 3: The Killing Fields, from 5:10

**MISSION VALLEY**  
 Century 3 Cinema, 3300 Camino del Rio North, 267-1888  
 Theater 1: Raptor, from 5:10  
 Theater 2: America, from 5:10  
 Theater 3: The Killing Fields, from 5:10  
 Cinema 21, 1440 Hotel Drive North, 267-1221  
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 Theater 3: The Killing Fields, from 5:10  
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 Valley Crest, Mission Valley, 267-3331  
 Theater 1: Raptor, from 5:10  
 Theater 2: America, from 5:10  
 Theater 3: The Killing Fields, from 5:10

**SOUTH BAY**  
 Fiesta, 475 5th, 394-1285  
 Theater 1: Raptor, from 5:10  
 Theater 2: America, from 5:10  
 Theater 3: The Killing Fields, from 5:10  
 Harbor Drive, 394-1285  
 Theater 1: Raptor, from 5:10  
 Theater 2: America, from 5:10  
 Theater 3: The Killing Fields, from 5:10  
 Plaza Bonita, 800 Foothill, 394-1285  
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**STATE UNIVERSITY**  
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 Theater 3: The Killing Fields, from 5:10

**CLAREMONT/KEARNY MESA UNIVERSITY CITY**  
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 Theater 2: America, from 5:10  
 Theater 3: The Killing Fields, from 5:10  
 Kearny Mesa, 949-4001  
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 Theater 2: America, from 5:10  
 Theater 3: The Killing Fields, from 5:10  
 Fashion Valley 4, 100 Fashion Valley, 267-4444  
 Theater 1: Raptor, from 5:10  
 Theater 2: America, from 5:10  
 Theater 3: The Killing Fields, from 5:10  
 Valley Crest, Mission Valley, 267-3331  
 Theater 1: Raptor, from 5:10  
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**CLAREMONT/KEARNY MESA UNIVERSITY CITY**  
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 Claremont, 940 University Ave, 949-40







## CURRENT MOVIES

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**A Private Function** — British comedy centered around the post-war pork shortage, with Michael Palin and Maggie Smith, written by Alan Bennett, directed by Malcolm Mowbray (Cove, from 5/10)

**The Purple Rose of Cairo** — A movie by, but not with, Woody Allen. And the inevitable question to ask with *Woodie* is whether he's really the director. The answer is yes. (B) *Requiem for a Dream* — Can be answered as follows: *Requiem*, specifically *THE WHITE HOUSE*, is a movie about a political honey-mooner who gets to meet in real life her hand from the *Funetti* photo booth. But one of the funniest moments here is a reversal of the moment in *SHERLOCK JAI*, where the director keeps the camera in the projection booth and enters the movie screen, as if through that Window on the World. But here he doesn't stay so much about. Here, rather, an inconspicuously klutzy and phlegmatic director (John Dahl) is

recurring quality about it, the polished photography of Robby Muller keeps from sinking too far into an inaccessible underground. With Emil Estevez, Harry Dean Stanton, and Tracy Walter, written and directed by Alex Cox. 1984.

**Return of the Jedi** — Another genealogical revelation, very much in the same line as the sole revelation in **THE EMPIRE STRIKES BACK**. Numerous other pursuits and skirmishes and creatures and contrivances — again in the same line as those that came before. The third and final chapter in the adventures of Luke Skywalker and his pals ties up all loose ends, but the initial chapter **STAR WARS**, remains the only one of the three that can stand on its own. Mark Hamill, Harrison Ford, Carrie Fisher, Billy Dee Williams, co-written (with Lawrence Kasdan) and

**Rustler's Rhapsody** — A spoof of the Saturday matinee cowboys of the Forties, starring Tom Berenger, Fernando Rey, and Patrick Wayne, directed by Hugh Wilson. (Aero Drive In, Carousel Cinema 6, Cinerama, Frontier Drive In, La Jolla Village, New Valley Drive In, Oceanside 8, Rancho Bernardino 6, Santee Village 8, Sports Arena 6, from 5:10)

**Stick** — Diminutive of Stickey, but perhaps just as well of Stick-in-the-Mud: a middle-aged ex-convict hounded by a mob of juvenile scum.

years in the siammer. Burt Reynolds plays the part in a near whisper, to denote weary sensitivity, or, on specific other occasions, concerned fatherliness and assured sexuality. He sometimes slips into his talk-show guest-host persona, too, with rolling

eyeballs, slithering snakes, and so forth he never hovers too long into character. The bad guys, in contrast, are well recognizable by their bad makeup and bad costumes: the oddly epicurean Charles Durning, in shoulder-length orange wig and tent-sized Hawaiian sports shirts, and his black-cowboy-hatted albino henchman. Other more promising characters — George Segal's cigar-waving 'crime guru' and a voodoo-practicing drug dealer — are merely badly acted. With Candice Bergen, directed by Reynolds, 1985.

• (Camino Cinema 4, Carousel Cinema 6, from 5/10, Mira Mesa Cinemas, from 5/10, UA Chula Vista 6)

**The Sure Thing**—Only a poster of THIS SPINAL TAP on dormitory walls will remind anyone that this movie and that one were directed by the same man, Rob Reiner. That other movie must indeed have been a very special match-up of the right stars. This, on the other hand, is nothing very special. There is some good writing and playing within the self-imposed limits, but the jokes are hardly wider than the horizons of weekly television. The "good" playing by John Cusack as a conceits college freshman is admirably derivative of Bill Murray. And the Aykroyd John Belushi: Dustin Hoffman. But, after all, a lot of college freshmen in real life must draw on the same well of ideas. **B** *—Paul Kael*

day, under Herod-like orders to kill the woman destined to give birth to a "deliverer" who will lead the rebellion against the genocidal mechanocracy, so to call it, that acceded to power after nuclear holocaust. Fortunately, one of the field soldiers has got the guts to stand up to the boss.

through on the time machine, too, just before it was destroyed. The paradox is ahead of the time on the trail of this new sort of serial killer targeting everyone in the L.A. phone book with the name of Sarah Connor. The future, more than ever, is now. What could have been a repetitive situation (you can't keep a good cyborg down) has been worked out with some clever variations, and the paradoxes that come with all time-travel stories are in this case, squarely faced head-on. Or as the problem is more explicitly expressed for us: "God, a person could go crazy thinking about this." Within the precepts of such stories, this one is as neatly tied up — and in that

unexpected epilogue in a desert gas station, as touchingly so — as one could ask. And in the turn of events whereby the soldier from the future becomes retroactively much more than just a loyal disciple of humanity's savior, it is also as *romantic* a use of this sci-fi staple as anywhere outside of **SOMEWHERE IN TIME**. With Linda Hamilton and Michael Biehn, directed by James Cameron. 1984.

\*\*\* (Balboa, New Valley Drive In, Santee Drive In, South Bay Drive In, Ula Glasshouse 6, 5/10 and 11 midnight)

**Trading Places** — **THE PRINCE AND THE PAUPER** set in modern-day Philadelphia and without the gimmick of the two social cronies being

figure, to the contrary, is a WASP financial wizard and the pauperish one is a ghetto black, and they trade places through no choice of their own, but through the mischievous intervention of the Duke brothers, of Duke & Duke commodities brokerage.

In order to settle a wager on his old heady-vs.-environment debate that he'd win or lose on, the movie is set in Scientific American. The social consciousness of the premise gives the movie another leg to fall back on whenever the comic leg comes up lame or more often than not, reaches short of the intended mark. Both legs, however, have gone lame by the time the revenge scheme is launched against the Dukes, and the movie is left going on for a while on its own duff. Then again, the Dan Aykroyd character is always less plausible, less sympathetic, less well acted than the Eddie Murphy character, so that the movie is only half a movie even in its

**Witness** — Peter Weir takes up his interest in Culture Clash and sets it down in modern-day Pennsylvania, where the Amish community assumes the "primitive" role previously filled by Australian Aborigines. It is not necessary to know a people intimately in order to satisfy Weir's curiosity. The early scenes of a horse-drawn buggy in automobile traffic and of a young Amish boy's first trip to the big city maintain a nice wide-eyed quality, right up through the expressed murder

thriller plot goes dead, or into a coma, almost as soon as it comes to life, and it only belatedly revives for a HIGH NOON finale (with one of the villains dispatched by a method out of D.W. Griffith's *A CORNER IN WHEAT*). In the interim, a wounded Philadelphia

postcardman, riding out in motorcycle gear, and a young Amish man in a program in which City Slicker learns to milk a cow, and teaches Pretty Amish Widow to dance to Sam Cooke. And, the inevitable question of what an Amish man will do when the local ruffian sticks an ice-cream cone on the end of his nose is answered, or rather dodged, by having the disguised policeman (in his plain clothes) stop a young Billy Jack and beat the boy to a pulp. So much for capitalist philosophy! With Harrison Ford and Kelly McGillis. 1985.

1 (Century Turn, from 5:10)  
Claremont, from 5:10, Sports Arena 6.  
Sweetwater 6

**Wizards** — Science-fiction cartoon about a cosmic struggle between the forces of Magic and those of Technology (the former a group of Peter Pan and Tinkerbell-like elves and fairies the latter a group of Nazis and

reptiles). At best the conception is rather sappy. But its mythic possibilities are brought even lower by Ralph (FRITZ THE CAT, COONSKIN). Bakshi's deeply ingrained funkiness (e.g., the good wizard, *Avatar*) is a Disney-ish dwarf with W.C. Fields's musty and spine-soot Baron Finkle.

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**Turning Marbles** – For sculptor Huston Foster, this is a return to the milieu of BABY THE RAIN MUST FALL, a movie that conveyed to newborns the genetic and the storytelling of a country unevenly bailed – and long before was fashionable to bail. But Foster has no hand at the plot, at the psychology, at the social milieu, at anything to really grasp the world until there is not much left. One possible benefit. However, of the austerity's policy in force, the movie will decide (as numerous critics do) that there is too little in the world that there must be more strength and integrity – nice names for the lack of enlightenment. With D. van der Hart, Foster's *Twenty Buckets*, directed by Bruce Beresford 1983

• (Ken 59)

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ONLY \$1 PER FOOT aluminum picture frame kits in gold or silver (add \$1.60 per frame for hardware) John Baker Picture Frames, 1745 Sports Arena Blvd. John Baker Picture Frames, 1745 Sports Arena Blvd.

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sewing	PACKED SPRING TENSION CHAIR \$7, boys blue
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CASSETTES, VOICE ACTIVATED, excellent condition. \$120.  
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**AKAHOUSE**

inter Rd. Off I-8 238-4000

May 2, 1985 5







































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**FREE** - Complete clutch job  
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**FREE** - Brand tune-up with engine installation

**FREE** - Engine oil & filter change at 1000 miles

**FREE** - Major tune-up at 7,500 miles

**FREE** - Towing for engine installation

**FREE** - Water pump

Make	Year	Type	Out the door cost (installed)
<b>HONDA</b>			
1973-79	Civic 1200		\$1300.00
1975-79	Civic CVCC		\$1350.00
1976-78	Accord		\$1400.00
1979-84	Accord-Prelude		\$1450.00
1980-83	Civic CVCC 1300		\$1450.00
1980-83	Civic CVCC 1500		\$1450.00

Make	Year	Type	Out the door cost (installed)
<b>DAISUN</b>			
1978-81	B210 RWD-B210 PWD		\$1250.00
1978-81	B110-B210-1200 Coupe		\$1250.00
1985-70	A11 sedan-wagon		\$1250.00
1975-80	520 p/u		\$1250.00
1975-80	520 p/u		\$1250.00
1975-80	F10 PWD-air inj-RWD		\$1250.00
1968-74	510 PWD-4170 & 521		\$1270.00
1975-80	610-710-620 p/u		\$1270.00
1975-80	200 SX		\$1340.00
1982	Servis PWD		\$1460.00
1971-74	240Z-260Z		\$1460.00
1980-81	200SX-510, twin plugs		\$1450.00

Make	Year	Type	Out the door cost (installed)
<b>SPECIAL LIXX</b>			
1975-78	280 ZX		\$1350.00
1975-78	280 ZX		\$1350.00
1975-78	280 ZX		\$1350.00

Make	Year	Type	Out the door cost (installed)
<b>TOYOTA</b>			
1967-79	Corolla 1200		\$1215.00
1971-82	Corolla-Corolla-Stard		\$1250.00
1968-71	Corolla-Corolla		\$1320.00
1975-80	Corolla-Corolla-Hilux		\$1320.00
1968-80	Corolla-MR1-Crown		\$1380.00
1968-80	Corolla-Corolla-Corolla		\$1380.00
1980-83	Corolla-Corolla-p/u		\$1450.00
1980-83	Corolla		\$1500.00
1980-83	Corolla		\$1500.00

Make	Year	Type	Out the door cost (installed)
<b>SUBARU</b>			
1973-81	1400-1600		\$1400.00
1980-83	1800		\$1450.00

Make	Year	Type	Out the door cost (installed)
<b>CHEVY</b>			
1970-77	3500-4000		\$1420.00
1970-77	3500-4000		\$1420.00
1970-77	3500-4000		\$1420.00

Make	Year	Type	Out the door cost (installed)
<b>MAZDA</b>			
1972-79	616-81000 p/u		\$1320.00
1976-80	GLC-Mazda-808		\$1360.00
1976-82	626-60000 p/u		\$1360.00
1981-84	GLC PWD		\$1300.00
1981-84	GLC wagon RWD		\$1300.00
1982	626 PWD		\$1300.00

Make	Year	Type	Out the door cost (installed)
<b>VW</b>			
Type I	Single and dual port-1600 (fuel inj.)		\$1050.00
Type II	Single port-1600 (fuel inj.)		\$1125.00
Type III	Single port-1600 (fuel inj.)		\$1125.00
Type IV	Single port-1600 (fuel inj.)		\$1100.00
Type V	Single port-1600 (fuel inj.)		\$1100.00

Make	Year	Type	Out the door cost (installed)
<b>BMW</b>			
1970-76	3002 models w/o ac		\$2000.00
1977-79	3002 models		\$2000.00
1977-79	3002 models		\$2000.00

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1977-79	3002 models		\$2000.00

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**Free door trim**

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**Free door handles**

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**LA JOLLA** **EXCHANGE** looking for 4 bedroom 3 1























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## A black and white photograph of a stack of books. The top book is 'REAL ESTATE PRINCIPLES' and the second book is 'REAL ESTATE FINANCE'. The books are stacked horizontally, with some pages visible at the edges. The image is slightly grainy and has a high-contrast, somewhat abstract feel.

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**Lisa Gidney**  
Art Student  
La Mesa

A woman came up to me. To me in a workshop and said, "Do you know you look just like Mary Kay Place?" She's the redhead who played in *The Big Chill*. Another time in another public place someone just walked up to me and said I looked like her. Another time I was at the zoo sitting in front of the orangutans observing them to do some sketches. A couple was standing behind me and the woman said, "Look honey, look that girl's hair is *exactly* the same color as the orangutan's." It was true but I thought it was weird that she'd say it so loud. It gave me a good laugh for a while.

— Lisa Gidney

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San Diego, CA 92103  
**260-1636**



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