

CASE

MOTHER'S DAY

MAY 12





So You Want To Bea 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.



cost?" he said.

By Stephen Meyer

aria Lofftus, manager of the

"Just tell me who I have to pay off. There's got to be somebody I can pay off." Lofftus assured the man it 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 foll. the people who deliver their "I'm a taxpayer, so you gotta let my kid in'

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 Spooner, Associate Dean of Admissions at the

doesn't work that way," replied Loff-

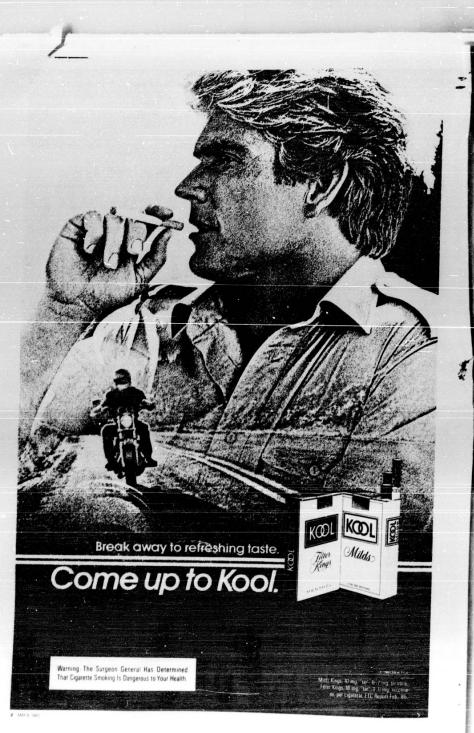
Madmissions office at the UCSD School of Medicine. had just finished explaining to an irate father why his son's application had been rejected. She has a repertoire of responses to all kinds of complaints spiel, and so on. Loffius is usually petry good at calming them down

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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 north Mission Beach for a large amount of money and built a home on the lot, moving in an 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 them of the lot of the most of the lot a somewhat transient neighborhood and enjoy our association with the more permanent Rockaway Court permanent Rockaway Court denizens, many of whom are responsible college students. For the most part I would consider it a congenial "live and let live" relationship.

LETTERS

The Reader welcomes letters for publication. Address them to Letters to the Editor. Box 80803. San Diego, 92138. Please include

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-fater "Reckway Station Hotdog Stand," which went "bellstate" as everyone with a Hedding Stand," which went "belly up" a veryone with a medicum of business sense knew it would, leaving a sweath deek where this idiotic enterprise once stood. Since in domise, on a least two occasions, this secant deek basen of the second since in domise, on the condition of the second since in domise, on the second since in domise, on the second of the second since in domise, and the other a party with approximately 2010 people, probably only five percent from the local area. The west of the party is of no particular outcoming the parties is. These people have no concern for the property of those who live and particular streaming the parties is. These people have no concern for the property of those who live and particular streaming the parties is. actions it is readily apparent that they feel that they can do anything they want while at "the beach." Normal coursey and common sense seem to disappear. If you have to urinate, it is a paparently acceptable to do it in the middle of Strand Way or on my garage down. Night or day does not of, including beet postines, it is apparently associated and proposed paparently associated and the paparently associated paparently associated them on the street. It is interesting the reaction when you confront someone doing this sort of thing to possible the sociality at two word reply (not they want while at "the beach someour doing this sort of thing-usually a two sword reply (not happy burinday) followed by the comment, "This is the beach." Just today my wife watched three beach "wistors" as they atood or Strand Woy and urinated, carring less that several women were walking by. Whee she asked what thes thought they were doing, they made some smart country and exposed themselves.

friendship and love and walked friendship and love and walked away. Thave 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 of several occasions during parties of

Three called the police on the deck where the Rockmon the police of the deck where the Rockmon the police are not the problem - San Diego Police Department is incredibly small for the size of this city and the lowest sea. The rad problem is the attitude that now pervades the Mission Reach are. "It's the beach, Anything poes down here." Lengs going down to the back may be a similar than the police of the city of beers. This kind of laul-back attitude is one of the reasons we built down here in the first place. But may be it is time that drinking the same place is time that drinking the same place.

as this could reverse the deterioration that is readily

deterioration that is readily apparent here. My wife and I truly epipped our first three or four years here in Mission Beach, but lately we ununder overy down who will be forced to experience and be powerless to do asything about — urmating in the streets and on our house, trush moon in our yard, overflowing meaning the streets and on our found, overflowing many when the complain. This, is definitely not the Mission Beach we moved to five years ago. These we moved for five years ago. These we moved for five years ago. These we moved to five years ago. I hope it can revert to what it used to be. Carl Sundstrom Mission Beach

Ban The Bombed

It might be interred from your article "Hassle Beach" that the Mission Beach Town Council passed a proposal calling for the total han 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 community wide basis. Mission Beach Town Council 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 nearby 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

Erratum

An article in last week's Reader, in the "Highlights of Upcoming Events," misidentified a painting by David Alfaro Siqueiros, which by David Arraio Superson, which is currently on display at the San Diego Museum of Art. The correct title of the painting is Portrait of Angelica (1947). The Readenregrets the error.

òc	You	Want To Be	a Doctor On getting into medical
1	chool.	The hard way. B	Stephen Meyer

City Lights National City slows down fast-food restaurant growth, a property problem in Encinitas, questions of racism at Sweetwater Union High, the Del Mar City Council gets turned on to TV, and more

Straight from the Hip Women shrinks and record number are discussed by Matthew Alice

When the Fly Slaps the Water A true fisherman takes the lure. By Scott Sadil Theater Jonathan Saville sees a need for technique in a play

Rostaurants Trang Anh, a Vietnamese restaurant in La Mess offers tasty, unique food at affordable prices. By Eleanor Widmer

Sports John D'Agostino was up to his ears in horsepower at the Truck-Pull and Mud Bog Racing Championships held at the Sports Arena

Movies Writer/director Eric Rohmer's Full Moon in Paris is reviewed by Rick Geary More Theater A glowing review of William Hauptman's Heat, by Jeff Smith...

Quarter Notes Jennifer Paul at the Civic Theatre, the Czech Chamber Solvier in La Tolla and Cecil Lytle at UCSD. By Jonathan Saville



Highlights of Upcoming Events City Fest '85 in Hillerest, John Cage's Freeman Eudes at UCSD, a show of European photographic art, and a new film for which there are no words.

Events Listings Dance, film, music, lectures, radio/television sports, specials, for kids, galleries. Guide to the Theater Music Scene Upcoming concerts, clubs, and performers Current Movies Capsule reviews and complete directory.



Index to Specialized Display Advertising

Life in Hell My fifth grade diary (#3). By Matt Groening Ernle Pook's Comeek The school dance. By Lynda Barry The Reader Puzzle Ad game. By Don Rubin

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MAILING ADDRESS

EDITOR ASSISTANT EDITORS

Brein Weber

CONTRIBUTORS

Thomas K. Armidd. John D. Agossino.
Joneste K. Armidd. John D. Agossino.
Johnston D. Weyer, Say Garson, Lin Johann,
Rom Jeromings, Paul Kringer, Rass Levid.
Nauf Manthews, Daniel M. Nichola,
Stephen Meyer, Judith Morec, dibe Opinicar,
Bill Obern, Jonathem Scielle.
Danian Stephend, Gordon Smith, Jeff Smith,
Sury Sciences, Balanco W. Halmer.

ADVERTISING MANAGER SALES MANAGER

SALES REPRESENTATIVES

PRODUCTION MANAGER

PRODUCTION ARTISTS ADVERTISING ART DIRECTOR

RECEPTIONIST OFFICE MANAGER CREDIT MANAGER

OFFICE 633 State Steet (619) 231-78. CLASSIFIEDS MANAGER OPERATIONS DIRECTOR PUBLISHER

VE ITED

City Lights

Truillo as the district's new

superintendent had its fair

Sour Notes At Sweetwater

beleaguered Sweetwater Union High Schoo! 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

share of controversy. An April 14 editorial penned by Chula Vista Star News exc cutive editor Johnnie Lou Rosas welcomed Trujillobut also criticized the two school board members who voted against his appointment The editorial went on to say, We've heard some thinly

"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

school board members wited against Trujillo, Lita David ("I'm Filipino, there's no way that I could be racist") and Ruth Chapman, it was not difficult to pinpoint the target of Rosas's accusations. Everyone who knows me. knows that I am not a racist."
Chapman says. "I have a
Mexican daughter-in-law. I
have a Hebrew daughter-in-law. I
have his hole episode is a
joke. The only thing I did was
to question Mr. Trujillo
qualifications for this specific
job, which I did publicly, along/
with Lita David, when the
board announced his knows that I am not a racist. board announced his ppointment."
But Chapman and David

to a minority race, charges of

Rosas refused to name names.
"All I can tell you," Rosas said.

racism carry considerable weight. When questioned about her sources, though

"is that two selection committee members and a

statements that could be considered racist." Since only two of the five

school board members voted

board member made

were concerned that Trujillo. coming from a small, wealthy district in Marin County whose students scores regularly rank among the highest on the Scholastic Aptitude Test, might not be abic to grapple successfully with Sweetwater's formidable obstacles. These concerns were not viewed as being entirely altruistic: shortly after having aired their

decorations and effectively

ancerns both board member received a strongly worded letter from the South Bay chapter of the Association of Mexican-American Educators, upbraiding them for their insensitivity.
Some individuals on the

thirteen-member superintendent selection committee, which interviewed applicants for the \$75,000-ayear-job and turned over its results to the school board, are concerned with having been involved in a selection process that has since been labeled racist. "Word of allegations like that gets around pretty fast in a district as ethnically diverse as ours," says selection committee member Cherri Tompkins. "And the only Tompkins. And the only thing that happened during the course of the entire selection process that could ever be labeled racist happened the night we interviewed Mr. Trujillo. We were all sitting around a table and the committee chairman [Gabriel Arcil asked us to describe Trujillo's personality. One Hispanic male committee member said that he had 'machismo,' and a white female committee member asked him. innocently, 'Is that anything like muy macho?" And the Hispanic male member, who made the comment in the first place, said. 'I think that's a racist statement. That's all that ever happened."

"because in the past

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 blu

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

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 Monday. Barnett says. "So instead of saying, 'Hey, Joe, I think we should do this,' as the previous first and third Mondays of every month, on its public access channel for that area. Channel 37. For more than a council had done, we would say, 'Mr. Mayor, I beg to differ with you.' "At the same year and a half, things were meeting, the council agreed with another Tetrault before the 6:00 p.m. start of the meetings, volunteer camera crews from Torrey Pines High suggestion calling for a more formal dress code — suits and ties for the men, dresses for the School would set up their pment inside council abers, which were locate when people showed up in in the basement of City Hall on Birkenstocks and shorts, the Camino Del Mar near Tenth Street; for the next four hour didn't seem to elicit as much respect for the office," Barnett or so, the cameras would focus Barnett concedes that he on the various speakers and, of course, on the council members, who, as they'd always done, dressed casually too, was being overtaken by a growing sense of TV consciousness. Shortly after and spoke to one another on a taking office, he gathered his fellow council members around him and shared some pointers

first-name basis All that began to change. however, when the current city council was seated in April of 1984. Three new faces — Scot Barnett, Ronnie Delaney, and Lew Hopkins — joined two members elected the year before (Mayor James Tetrault and Arlene Carsten), and the new body immediately set about discussing the council's

ording to the re Mar Communications Center of council member Scott Barnett, it was James Tetrault, which oversees public access productions for Channel 37 and is jointly operated by the city of Del Mar and Daniels 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." Cablevision, to suggest more dress guidelines; don't wear anything white, and stay away from clothes that contrast too

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 September the Del Mar City Council moved its meeting grounds to the Channel 37 television studio, where twice a

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 bunting was placed around the table and a gray background placed in back of the council members

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 causes "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 on camera wearing what he calls his "centennial" suit: a light

month city workers carry in chairs, tables, and assorted

brown suit with bow tie and brown derby hat. Several months later, Hopkins and council member Ronnie Delancy, both upset over public criticism of a recent counci 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 Carston bitten by the television bug as severely as Tetrault 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 neetings, even the older folks

-T.K.A

o whom midnight is too late

City Lights



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 proposed Burger King Residents of both

I routies the trees in National City count their blessings if they happen to drive through National City, which in the last decade has been invaded by armies of Big Macs. Whoppen, and Bonus Jacks to the point where first-food establishments now dominae parts of the city's landscape, parts of the city's landscape, streets of Highland Avenue south of Sixteenth Street: on the west side of the street, from the corrier south, there's a Tisco. the corner south, there's a Taco Bell, then a McDonald's, and then an El Pollo Loco; on the

Lumpia take-out next to a Long the Box. And two blocks south

owners for staying open after the official closing time. The police department in return bent the rules by allowing club owners to obtain special

all-night dancing. The city attorney's office took an

John Silver's next to a Jack in

the Box. And two blocks sout 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 eiving a growing number of nplaints from National City residents concerned about the fast-food invasion and the

establishments bring with them: heavy traffic, noise from menu board speakers, litter, glare from overhead lights 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."

aesthetics."
So last fall the National City City Council commissioned a study of the fast-food problem. Post says, which was completed Post says, which was complete 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 ag that there is a much higher concentration of fast-food establishments in National City than in other areas of the county, and as comparison 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 restaurateurs: Plaza Boulevard from National City Boulevard east to Highlard 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



Shall We (Yawn) Dance?

When the clock strikes 2:00 a.m. at the Mannikin di owner Debra Vogei says he Friday and Saturday night 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 nightculo 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

ruled invalid the city so rotlinance requiring all discos and dance halls to close between 2:00 and 11:00 a.m. The early-morning dance rouselentiously adhered to by nightchub owners, says San Diego Police Department vice squad lieutenant James Sing, and vice squad officers only "infrequently" cited club

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 II:00 a.m., but not between 2:00 and 6:00. Lovett instead ruled the ordinance invalid pending a full trial on the suggested that the city council might draft a new ordinance dawn dancing. Deputy city attorney Deane says that ice will be written

> ourt hearings.
> The successful challenge to the eighteen-year-old ordinance was brought by Joe Bergman and Bruce Ingram, ners of T. Geisler's, a owners of 1. Geisler's, a downtown San Diego arcade/restaurant with a small dance floor. Their attorney, Tont Homann, frequently challenges similar city ordinances on constitutio grounds, though Bergman says he "quite frankly" financed the court challenge "for money." Bergman will use the coun victory as the basis of a celebration party Friday, May 10, and an advertising

perhaps within a month.

prompting another round of

(continued on page 39)

When It's Dense In Encinitas

While many recently arrived North County residents are eager to stem the rising tide of deve. spment 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 issuse where he grew up. The house is on one and a half acres he and his father own 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 Gardens Drive, and the commercial Sunshine Gardens

and Cam-Mar Growers, has gradually been surrounded by commercial development. The screeching 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 alien has begun to arrive. It's just awful.

STRAIGHT FROM THE HIP By Matthew Alice

nany more women than men have chosen 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 honkers? Joanne Ashwell

Have I noticed? Are you trying to tell me something about my mental equilib nic something about my mental equilib-rium? 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 counsel-ing. Some of my best friends have had counseling (or should have), and it's no badge of dishonor these days to have gone

badge of disnonor these days to nave gone to a psychologist or psychiatrist. As for you, Joanne, you're almost cor-rect 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 sec-ond of your points first. Several authori-ties have told me that more women than men do in fact seek psychological coun-seling in our county (I don't know about the "far more," since numbers are hard to come by on this subject). Does this mean come by on this subject). Does this mean that weeme are inherently closer to the edge than men, that the "weaker" sex is weaker both physically and mercally? Hardly. A plausible explanation for the disproportionate number of women in counseling is that women are simply more likely to sek 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 for so we believe, don't hesitate to seek such counseling. Also, our society to seek such counseling. Also, our society teaches and expects women to need help more often, since they are so emotional.



chology. According to statistics from the National Science Foundation, more than forty-seven percent of the doctorates in psychology go to women. What is signifi-cant 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 sci-ences, education, and languages and liter-ature 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 uppity of viryl singles and albums. Could it be the answer to the equation of the cosmos? And exactly who lays down these conhers? Hold on a second while I try to stop Emmylou from spinning around ... there I'ls much easier to read these little numbers once the turntable has stopped. Okay, let's see what it says here BSK 1-258. Hold 2556 B/3 Timilated to English, that se-quence simply corresponds to the album's catalogue number BSK 2525. He is signi-cial to the stopped of the stopped of the LM3 is an identifying code used in the mooral pressure nionry.

record pressing plant.

Let's look at a more complicated example. Al Jarrau is over in the stack next to my stereo, and he'll do nicely. Here's lots of numbers and letters. 1-2800/A-SHI
REI fature disc. This time the initial I is the record company's code for an album. REI paure disc. This time the initial I is the record company's code for an album; 25801 is the catalogue number: 4 means side A: SHI is a code for the pressing plant; RE I means this record was reducted 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.

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 com-plicated to explain fully here. Briefly, plicated to explain fully here. Briefly, though, they include making the master acetate (an acetate coated aluminum disconto 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 pross the vincl. 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

neers in this process are the personal mes-sages. (Technically speaking, they are etched by the engineers, but usually at the direction of the artists.) The messages direction of the artists.) Ine messages have a long and distinguished history, going back to the good old days. Phil Spector's early 45s, for example, cuttely 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 recognition the message. case may be. Elvis Costello released an English recording that revealed a tele-phone number which the astute listener could call to win a prize (or so I'm told). could call to win a prize for so l'm told]. New ware and bootieg recordings seem to be the most frequent repositories of such interature, the content of which is often much as you would imagine such arists would produce. Occasionally they can be mildy clever, though. One bootieg Yes at-bum asks on side one. "How do you keep a Black Sabbath fan busy? (over)." On side tow we read, "How do you keep a Black Sabbath fan busy? (over)."

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Concours D' Elegance



Modern Classic Car Showings

Luxury New Cars: May 9th-12th Corvette and Porsche Show: May11th Unique Sports Car Show: May 12th (Pantera, Avanti, Lamborghini, Ferrari, and morel) Event produced by Show Promotions, sponsored by San Diego Pantera, Mumms Champagne and KIFM. Located on La Jolla Village Drive between I-5 and I-805.



(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 ac-ceptance. The competition these ap-plicants face is intense, and their jury is smugly discriminating. It can af-ford to be, confronted as it is with a ford to be, confronted as it is with a brigade of eager and ambitious young minds, thousands strong — all charg-ing after the coveted knowledge and power of medical science. Why? Many reasons. Medicine is a chal-lenging and dynamic field. In the hi-erarchy 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 adveno 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 leg-endary knights must have asked when they dreamed of Excalibur, the enchanted sword embedded in a stone, awaiting the chosen knight who could



matical decision. The committee members spend hundreds of man-

hours interviewing applicants and poring over letters of recommenda-tion, personal statements, lists of ex-tracurricular activities, and other ele-

ments of the application. None-theless, two factors rise above all

others in importance: grade point average: (CPA), and scores on the Medical College Admissions Test (MCAT), the national examination re-

quired of all applicants. For far too many undergraduates who wish to be-

of building impressive acronyms, high GPAs and MCATs. The result of

this academic tunnel vision is "pre-

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 approxias one-third of UCSD's approxi-mately 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 ap-plicants, and they are secured not in plicants, and they are secured not in stone but bureaucracy. They are de-fended, really, from the onslaught of applicants by a staff of four adminis-trative assistants, by committee head Spooner, by the admission commit-tee's faculty chairman Dr. Arnold Gass, by Special (minority) Admis-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 committee of the committee

In their efforts to gain one of 17,200 pots in 128 medical schools in the J.S., pre-meds have taken on a cruel They have to measure themselves against the "ideal medical stu-dent," whom no one can define but everyone understands to be a cross be-tween 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 hos pital for two years emptying bedpans for dying geriatrics; he's worked in a 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 play-ing cello in the community chamber orchestra; he spent his junior year abroad in France, where he worked abroad in France, where ne worked on a verdange for a month, harvesting grapes alongside Spanish and Groek laborers; he toured Togo and Upper Volta last summer to study health con-ditions there; and he was a history major with a minor in biochemistry.

What's incredible is that this star

dard 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 mara-thon runner, the symphony lover, and so on," she says. "But the reality is

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In one of Charles Spooner's medi-cal school lectures, a second-year medical student stood up and made the same point, criticizing the UCSD medical school for being so "dehu-manizing." Spooner says that he told her, "We choose people with high so-cial 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 edu-cation, 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 be-lief that life holds two options — med-ical 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 behav-ior 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. "Anyone 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 per-fectly. 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. "Usu ally he already knows the answer. He takes furious notes, carries a tape re corder, 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

"Pre-meds are usually heavily into caffeine," she continues. "They drink a lot of Cokes and walk around cam-pus with a thermos of coffee in their backpacks. They hang out at the bio-med library. If you go there late at wear scrub suits, and when they go to parties they like to drink out of laboratory beakers."

CSD junior Denis Guttridge, a biochemistry major, had a severe case of the MCAT blues three weeks ago as he sat sip-ping 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 Stanler Kaplan."

Stanley Kaplan" refers to an eight

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

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Doctor

hour lectures and unlimited use of instructional tapes that review sample MCAT exams. "I knew people who would spend as much as six hours a day at Stanley Kaplan," says Rona Hu. "Some would go there and study in their beach chairs." In many ways Guttridge, a tall, ath-

tin many ways Guttridge, a tall, ath-letic fellow with sharp Gallic features, appears the ideal candidate for medi-cal school. He grew up in Djibouti, a tiny former French colony on the east coast of Africa where, he says, his parents instilled in him a deep sympathy for the impoverished and a strong desire to alleviate suffering. He speaks fluent French, works in a ho pital and in a lab, plays on the UCSD intercollegiate soccer team, and is "holding a 3.5 GPA." His unusual background, his varied activities, his humility ("It wouldn't be impolite if I didn't order a drink, would it?"), and the sincerity of his "Why I want to be a physician" speech would score high points in an interview. But at the mo-ment he's primarily concerned with his "numbers," and he admits he's paying a price to get them. "You have to give medical schools what they want," says Guttridge in frustration.

"You have to sculpt an image of your-self, 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 truch with what' amige on in the touch with what's going on in the world, I don't read newspapers anymore, I don't watch the TV news. On more, I don't water 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

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

Aspiring physicians at UCSD follow an undergraduate curriculum that gives the campus a nationwide reputa-tion as a cutthroat pre-med mill. Several UCSD medical students com-mented 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, a Stanford graduate. "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 under-

graduate years as much as I did."

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

meds sabotaging other students' lab experiments or steeling 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 "

One pre-med, who asked that her name not be mentioned, heard through a friend that a certain upper division biochemistry course was "easy" and might be a cinch A. None of her fellow pre-meds had mentioned this course — which seemed strange. because word of such courses nor-mally spreads fast. When this student maily spreads fast. When this student showed up for the first day of class, she was surprised to see that the room was full of pre-meds, "All these peo-ple knew about it and no one had mentioned it!" she exclaims. Every pre-med at UCSD, it seems, had huwood the proposition. 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 choice of career to select a curriculum based on narrowly pragmatic guide-lines. When he first came to UCSD, Guttridge took an African history course, which he found fascinating

but in which he could only muster a B. "I love history, but I was compering 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 IIs la 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 As. Another env I know went through easy other guy I know went through easy courses like the drama sequence and he stacked his GPA. He got into every

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In 1978 Dr. Lewis Thomas, a wellknown 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 "baleful 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 atmos-phere 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 undergradu-ates who draw breath only to become 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

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schools claim to have been applying for years the liberal standards expressed in the GPEP report, they have failed to demonstrate convincingly that there are better ways to gain admission than through high grades and high scores on the MCAT. Though Gass, Spooner, and others on the adsed in the GPEP report, they have missions committee applaud news that the MCAT's science emphasis may soon change — an experimental writing section appeared when the exam was given on April 27 — many UCSD professors think it perfectly appropriate that the exam remain as it "The MCAT is a test of how well a student will assimilate information while in medical school, and for that reason it's worthwhile," says Dr. John West, who teaches a notoriously difficult first-year medical school course called Organ Physiology and Pharmacology. "You can't just go on interviews and letters of recommendation alone. Some people interview well and others don't. We recently had a

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 Medicz! College Admissions Test. It recommends that medical schools accept applicants who have a broad undergrad-

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"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 dis-miss a person's poor personal skills just because he has high grades and mally required.

Though UCSD and other medical 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 stu-dents' high scores on the examina-tions 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 ex-isted, UCSD scored first in the nation on these exams, which meant its students obtained entrance to the most







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Doctor

prestigious residency programs after medical school. These two factors helped attract internationally acclaimed faculty, who in turn has as-sured 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 profes-sor 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 boards. It just makes sense. Schools that follow the recommendations of that follow the recommendations of the GPEP report might not do so well. It could lead to investigations of cur-riculum and faculty and all kinds of problems."

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 sev-enty, fifty-nine, and fifty-five. Some

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

At a faculty retreat held in Decem-ber 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 reinstiat the meeting was that UCSD reinsti-tute 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 tar-get of criticism for the weak board scores was the selection committee, which, it could be argued, was not rewhich, it could be argued, was not re-cruiting students who were good enough at taking tests. Gass denies that anyone ever directly confronted him with the commitae's shortcom-ings, but admits that "we did have people come to us trying to sell us on the ides that we should get students the idea that we should get students who would do better on tests."

Wahrenbroc believes that the reason the scores slipped so drastically was 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." Wahrenbroe gave a pep talk to the class of 1984, emphasizing how important board scores are, and the average score shot back up to the seventy-seventh percentile, again probably first in the nation. Wahrenbroe, 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 physi-

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 nemed to be supported to the several medical students. ticle named Dr. West as the most out-spoken member of this faction. A pulmonary physiologist. West fre-quently expresses his views to the ad-missions committee, whose opinions tend to clash with his own. For examtend to clash with his own. For exam-ple, 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 wan some-one extremely well informed, some one 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 door!

About two months ago West ad-dressed the admissions committee and offered a number of suggestions. It seemed to him that certain students conformed to several different files" were not performing up to

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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 adminis-tration officials, word of its content spread quickly, and a lot of students were enraged. Among those targeted West were older students non English-speaking students, graduates of the Stanford Human Biology Destrong 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 eference to minority students, who have tended, with notable exceptions to score lower than their class on school examinations and national hoards. However, this is hardly sur-prising, given that the average minor-ity student at the UCSD School of Medicine has a 3.1 GPA (as opposed to 3.6 among majority sutdents) and scored about 9 (majority average, 11) on the MCAT. A lot of minority stu-dents have been economically and cademically disadvantaged, and you can't put these people into the melting por and expect them to compete with the others," said one third-year stu-dent, who requested an anomative dent who requested anonymity
"There are a lot of pure scientists wh don't want minorities in the school. You can push the button and say they're bigots, but I don't think they are. They simply don't want people they think will be incompetent physi-

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cians, and they think a good physician is someone good in the basic sci-

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 physi-cians 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 tri-

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



will build UCSD's reputation. The

thing is that no one has ever been able to show that good test-taking skills being a good physician."

The real victims of this confesion 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

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

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 "There's been a strong movement re-cently on campus toward a fundamen-talist 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 o 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 be yond that category they are going to

And finally, says Gass, there are the "gift-to-the-world types, the kids who believe their own talents befit them to become the God-like creature [Gass snickers] we call a physician. I under stand these people myself because I used to be a carpenter, but I decided I had a mind too, and that I would bet

had a mind too, and that I would bet-ter 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 in-

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 ere and offer the secretaries comp tickets to games," she recalls. "He of-fered tickets to an adviser as well. His

father actually got a big-league ballplayer to go to a school back Fast 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 inter-viewer 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 and who ended up mixing the potion 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

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."

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



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his own tripartite typology of contem-porary medical school applicants. First there is the "radical." Tradition-

ally, according to Gass, the radical, driven by myths of social transcen-dence, bucked the medical establish-

ment. "There aren't too many of those left," says Gass with a hint of

disappointment in his voice. "There

are some students concerned with an-

have a high social consciousness to-

tive medicine. But overall we have a

rather bland group of students. There

inuclear and ecological issues, others





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who has participated in this process, tells of other schools that create "stress interviews," nerve-racking af-fairs in which teams of interviewers gang up on the prospective student, asking difficult questions (often ones with no answer) to see how the stusuch 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 find-ing the interview room. When they finally showed up - late, of course -he would chide them for their tardisecretary call his office extension. If

the applicant picked up the phone. 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 herve to comment on how hot it was, 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 situa-tion," 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

ness. During an interview, Dr. F. would excuse himself and have his

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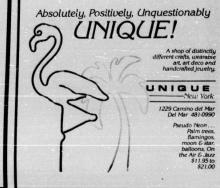
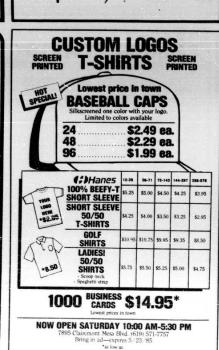




PHOTO IMPORTS



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 re-

Some apparently piay the game ery badly. "I interviewed one young very badly. 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 incon-

gruity 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 friv-olous, 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 premeds, wonders if he will ever get an 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 MCATs and GPAs.

He's right, of course. Arnold Gass applicants are subjected to a point sys-tem that yields a rating based primarily on grades, test scores, and the "F





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crepancies 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 cru-cial 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 inter-view itself, to the quality of the recommendations, to the personal statements, and to the student's extra-curricular activities. Determinations in this last category have been quanti-fied 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

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came to shove, that's what really mat-MCAT scores and the grades and just Gass, who considers himself a may-

erick 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 peoscores and numbers. I don't want peo-ple 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

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 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 prep-aration 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

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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 from 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 suf

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When

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 ed more like a fly rod than it ever had before, the precocious flowers more like fish.

A biddy and I went exploring in Penasquitos Canyon and found some creek water big enough to hold bass: brown, murky, rain swollen. confined to brush and tight quarters that would bedevil any back-casting. We poked around, peering into pools, and at sunset met a father and two youngsters carrying spinning gear and a Ziploc baggie holding three half-pound largemouths. The canyon seemed greener than anything, greener than the hillsides that seemed to shadow every inch of it, greener than the tomato fields aligned atop the mesas. The coyotes came alive, and the bittersweet yapping drifted over the canyon floor until dark.

Fishing for bass in San Diego pursue it, there are dark questions regarding your claims as a genuine local sportsman. We are talking about world-record territory, rivaled only in Florida. Nevertheless, as a fly-fisherman, I see bass fishing as being as arcane as, say, falconry, I am quite aware that there are anglers around who get bass to rise to the fly. But it can be awfully hard to find them, especially through the smoke screen of Magnumlite Hungry Stiks, ball-bearing plug casters, swivelats electronic fish finders, and other popular accouterments deemed essential by both Pro-Tourney and weekend bassmasters alike.

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 iterature 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

vholeheartedly 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 wiggly 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. 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.

nondescript bugs, and by dawn the following weekend my addy 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 apse in fraternity altogether. More han 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

The alternative to crowds, short of

sinking your life savings in a private East County bass pond, is to find yourself a backwater hollow, accessible only on foot. For obvious reasons, I'm not providing maps of Penasquitos Canyon, nor of San Elijo Lagoon, the Olivenhain drainage, the top-secret ponds of certain popular golf courses. Yet even if I did pinpoint these and other classified bass holes, I doubt it would start a stampede. Bass fishermen will drive for hours to reach this week's promised waters. and they'll crisscross the lake. burning fuel like water-skiers. But when it comes right down to it, bass fishermen are about as active as bridge players. Given the choice. they prefer a sedentary approach

casting from the seat of their pants

By sunrise we were deep in the canyon, passing rods from side to side as one hand and then the other demanded warming in a pocket. There was frost in all of the low spots; on the rise to the north. Black Angus stood grazing in the sunlight looking like poulders of coal. Up ahead a great blue heron rose from the grass, then settled aloft in the eafless sycamores. We could hear the telltale screeching of a red-shouldered hawk. It wasn't exactly

were going fishing, almost in our back yard, and we had a notion the neighborhood fish would hit flies We reached the pools and strung up our rods. In minutes, without any words of parting, we were off playing our own private games. Casting within shouting distance of one another, we might as well have

Mariboro Country, and we were a long way from any honest-to-god, blue-ribbon fly grounds. But we

been in separate time zones.

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 fendor-bender, both of their vehicles uninsured. Well, what do we do

If you're a fly-fisherman, you first give your flies the once-over. Is your voolly leech woolly enough? Your inchworm a fraction long? Then you begin to wonder about your casting, or, in the vernacular, presentation Was my line turning over, the leader straightening? Was the fly slapping the water? Was my pickup, alas, shoddy?

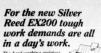
From there, you are but a step away from falling into the pitiful fretting of very many learned fly-fishermen. With a tradition that was already well established in 1486. when Dame Juliana Berners's first descriptions of gear and methods were printed in England, the sport of fly-fishing, and ail of its vagaries. has been parlayed into a sort of common consciousness. The difficulties of fooling brown trout in the clear, gentle chalk streams of southern England are somehow the same as those of catching little largemouth bass in a dinky San Diego creek. So you can go to the well until you're blue in the face. trying to recall someone else's solution to the problem at hand. Or

- and the advice is entirely sound you can take a brief stroll and thank the skies that you're able to get outdoors, and then go ahead and just

keep wetting a line. 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 quite 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 hippic. 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









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When

and philosophy

Fly-fishing in San Diego becomes with time, if you love fly-fishing. ny re 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. A buddy and I went exploring in

Penasquitos Canyon and found some creek water big enough to hold bass: brown, murky, rain swollen, confined to brush and tight quarters that would bedevil any back-casting. We poked around, peering into pools, and at sunset met a father and two youngsters carrying spinning gear and a Ziploc baggie holding three half-pound largemouths. The canyon seemed greener than anything, greener than the hillsides that seemed to shadow every inch of it, greener than the tomato fields aligned atop the mesas. The covotes came alive, and the bittersweet yapping drifted over the canyon floor until dark.

regarding your claims as a genuine local sportsman. We are talking about world-record territory, rivaled only in Florida. Nevertheless, as a fly-fisherman, I see bass fishing as being as arcane as, say, falconry 1 am quite aware that there are angler around who get bass to rise to the fly. But it can be awfully hard to find them, especially through the smoke screen of Magnumlite Hungry Stiks. ball-bearing plug casters, swivel-seat powerboats, electronic fish finders, and other popular accouterments deemed essential by both Pro-Tourney and weekend

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 mes of grandiloquent prose of trout writing at its worst. For some reason or another, bass fishing has failed to inspire the angier — 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 wiggly 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, nauscate folks all over I need only mention that the natural development of any fisherman. except possibly the big-game fisherman, is towards fly-fishing

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 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, bar fishermen belong to that category of sportsmen who will try anything once, and stop at nothing

ed up a handful of rough. nondescript bugs, and by dawn the following weekend my ly and I were double-timing it the canyon. It should be noted at fly-fishermen have a thing about wds. Put two strangers on the ie stretch of water, chances are 'll avoid each other like ationing counterspies. Rising in middle of the night, only to be aten to the local reservoir by a line cars equaling those at a Chargers pse in fraternity altogether. More han once I've turned back home to

over the out-of-state property s in the Union classifieds, the iffee in my Aladdin thermos stili The alternative to crowds, short of

sinking your life savings in a private East County bass pond, is to find accessible only on foot. For obviou reasons. I'm not providing maps of Penasquitos Canvon, nor of San Elijo Lagoon, the Olivenhain drainage, the top-secret ponds of certain popular golf courses. Yet even if I did pinpoint these and other classified bass ho'es, I doubt it would start a stampede. Bass fishermen will drive for hours to reach this week's promised waters and they'll crisscross the lake. burning fuel like water-skiers. But when it comes right down to it, bass fishermen are about as active as bridge players. Given the choice they prefer a sedentary approach



By sunrise we were deep in the ranyon, passing rods from side to side as one hand and then the other demanded warming in a pocket. There was trost in all of the low spots; on the rise to the north. Black Angus stood grazing in the sunlight looking like boulders of coal. Up ahead a great blue heron rose from the grass, then settled aloft in the leafless sycamores. We could hear the telltale screeching of a red-shouldered hawk. It wasn't exactly Mariboro Country, and we were a long way from any honest-to-god, blue-ribbon fly grounds. But we were going fishing, almost in our back yard, and we had a notion the neighborhood fish would hit flies.

We reached the pools and strung up our rods. In minutes, without an words of parting, we were off playing our own private games. Casting within shouting distance of one another, we might as well have been in separate time zones

Sometime later, my buddy and I sal powhwing 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 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 fender-bender, both of their vehicles uninsured. Well, what do we do

If you're a fly-fisherman, you first give your flies the once-over. Is your woofly leech woolly enough? Your inchworm a fraction long? Then you begin to wonder about your casting. or, in the vernacular, presentation straightening? Was the fly slapping

From there, you are but a step away from falling into the pittful fretting of very many learned fly-fishermen. With a tradition that was already well established in 1486, when Dame Juliana Berners's first descriptions of gear and methods were printed in England, the sport of fly-fishing, and all of its vagaries. has been parlayed into a sort of

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through reeds right up to our necks 1 found some casting room and tied on a new fly, a Marabou muddler that looked like a cros I shot a cast into the heart of the

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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

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; '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,
hereine bleat it is tracerportate and learning that is never complete and that never smacks of our practical hankerings for success, status, and

With the one bass under my belt and others that day 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 picture, native to San Diego, there is no such thing here as a native bass. freshwater life. Some years my buddy brings tadpoles he collects from a vernal pool near his work

I returned the next evening to Penasquitos, hiking alone under gray winter skies. I was late to start with, Sunday chores what they are, and by sunday cnores what they are, and we 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 plent, 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

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

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-shotting from pool to pool, the fly like a die in a one-die crap 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 go thi tagain; and for the first time on the creek, I watched the long for leally bend. It turned out, later, to be something short of a lunker. A long way short. Still, it was a decent bass, half again

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

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

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 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 hauf with a bucket of water,

the saddest meal of my life."
I got to my car and raced for

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, 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 smelled of manure. Frogs were croaking a death march, and I was thinking, "If this little fish dies, I eat it. It will be

home, forgoing the usual swing by Roberto's taco shop and sweating

like a hound. I made the old Ford go. 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 pond, like a wet sock. But in the pond. 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 mossqui of fish were holding to the shallows. My buddy came by, and for kicks we tossed in a couple of worm salarmanders.

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.

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.



She's Dying Not To Eat

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'd been

and for some time now, we'd 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

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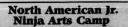
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A Slight Limp

IONATHAN 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 deemed 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 am-ateur may have a deep and true vision of the character he is playing, he may exper-rience 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 exagger acid. Neither 50th Orzersiah nor Wendy Cheek is stepping on stage for the first and of the history of the control of the contr

strong, resonant voices, precise diction, good rhythm, and intelligently varied pitch; they understand their lines and pitch; they understand their something particularly important in a play about a man whose profession was words). Miss Cheek—to fecus on her for a moment—is quite effective in portraying Ada when Byron's daughter is playing the great, norbbish, authoritarian lady her mode throughout most of the play), and she often makes us stuly aware of the sublest to this attitude, for Ada's lofty coldness is a feach designed to high her nessionate ten makes us sulely aware of the suttext to this attriude, for Ada's felty coldness is a leade designed to hitch per passionate and conflicted feelings about the father who left her and her mother when Ada frame of the sules of the sules and the sules an

But whatever her technical insufficiencies. Miss Check has something that cannot be created in an acting conservatory, a quality that carries her through this role with undentable 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 keep looking at them for its wishes to keep looking at them for its best of the intriguingly chief the share with the scar on the check, the slightly haggard magnetism so appropriate to m actor playing Byroni, both are strongly there on

stage, for themselves, for each other, for stage, for themselves, for each other, for the other actors, and for the audience and all this, while it is enhanced by a link-age with technique, constitues the prime toundation on which effective acting is built, and without which not all the tech-nique in the world will make an audience by an actor any attention. This inferfable sense of presence (along with the actor's consciousness of it withates in Mr. Grze-siak sleep, juivy voice, and in the appair which the impairs to his dialogue a charac-teristic lift and cadence that radiates a dis-tinctive personality. Isleming to, bin if 16f.

ing — and sometimes intenting — way wishe he imparts to his dialogue a characteristic lift and cadence that radiates a distinctive personality; listering to him I of een thought of Eliis Rabb, who also make the impact healthy in This superce of Mr. Grzesiak's acting was cummanding; 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 seen real, dramatic, and energized. One heard this Byon better than one saw him. (Adruittedly, there seemed to be something wrong with Mr. Gzesiak's foot.)
What of the play intell? Rather than simply dramatizing Byron's lively career as rake, poet, social contents, and here, and the same professional contents are the professional contents are the professional contents. The contents of the contents of the professional contents are the contents of the con

ing in the fullness and random? Is of life rather than in the economically structured world of the suge. 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 dimantic weight equals that of Byron has the result of diffusing the control of the most leading to the control of the most leading to the control of the most leading to the control of th

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 neurose. This is like the Patress suddenly making a touchdown in the ninth inning: sensational, but does it really belong?

Another result of the emphasis on Ada compared to one variegated history is completed to one variegated history is completed to one variety of these facts of time. There were also for these facts of time. There were also for these facts of time. There were also for the completed history is completed to the control of the complete of the control of the complete o

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

The other Hybron is the one who wrote this friend and publisher John Murray from Verice, "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 themselve in a superior in the control of the country of the control of the con the best for worst) thing I could do. — I am therefore in love — fathomiest love — but lest you should make some splendid mistake — & enry me the possession of some of those Princesses or Countesses with whose affections your English way-agers are apt to inwest themselves — I begave to tell you — that my Goddess is only the wife of a "Merchant of Venice" but then she is pretty as an Amelope, — is 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 Ferney's — then she has the voice of a lute — and the

song of a Seraph (though not quite so sa-cred) beside a long postscript of graces --virtues and accomplishments -- enough to furnish out a new chapter for Solo-mon's song. -- But her great merit is find-ing out mine -- there is nothing so amia-ble as discernment." This Byron, with his the as disserement. This Byron, with his ebullient wit, his self-directed irrow, his overflowing good spirits. Byron the domestic lower with his Italian countess. Byron the jolly friend and drinking companion, Byron the author of the comic masterpieces Beppo and Don Juan — his Byron is too little in evidence in Childe Byron; and both Byron; selfit, and the Strong and the Byron; selfit, and the Strong and the Byron, and both Byron's reality and the play's dramatic interest are diminished thereby

Blakistone'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







Eight To Five



ELEANOR WIDMER

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Mort Sahl, the stand-up comic and so-cial commentator, does a routine that is every restaurant critic's fantasy. With a look that is half-impish and half-tragic, he a seven-dollar meal is considered a bar-

begins to speak about the American Dream. "It used to be," Sahl reports, that every American believed he had the right to own a house. A house was every thing. He needed that house He saved for that house, But it became too expensive. He couldn't afford it." Purse. "So he de-

that notice, but a feeting to the couldn't afford it." Pause, "So, he decided, he'd settle for a car. Every American had the right to have a good car. But that became too expensive." Longer that became too expensive." Longer pause. "Now all he can hope for is a good meal in a restaurant."

Of course, if prices continue to escalate in restaurants, Mort Sahl will have to add another line, "Now all he can hope for is a *bargain* restaurant." Only a few short years ago a moderate dinner could be obtained for under seven dollars. At present

gain. You really have to search around for these bargains, and then accept the possi-bility that sometimes you won't get very much for your money even when you find

much for your money even when you much them.

One of the least expensive ways to eat in San Diego is to visit a Vietnamese restaurant. The food is fresh, crisp, contains not lifters in the sances, and offere great out understand why becomes food instrument of the same o

Chinese restaurant in Clairemont and almost every table was occupied, though the foot itself was mediocre at best. Of the four entries my friend and I sampled, all except the lemon chicken tasted identical because of the dense, gelatinous, and safty brown sauce that was used indiscriminately for almost every dish. We could scarcely distinguish the mu shu could scarcely distinguish the mu shu pork from the pan fried noodles or the shrinp because of the sameness of the sauce. Even the hot-and sour soup was plagued by this brown, thick goop. The taste remained with me for hours after-ward, and although the lemon chicken was fine and the prices for individual dishes ranged from \$4.50 to \$8.50 (Peking duck is always the exception, and is outside the normal price list), I would never return to the Panda Inn because I have a great aversion to excessively thick-

ened sauces with too much soy sauce.

One of the advantages of Vietnamese cuisine, on the other hand, is that starch or thickener is never used and the sauces are therefore natural ¹n addition, the Vietnamese practice of placing food to-gether with mint and cilantro within lettuce leaves, always makes me believe that I am doing something line for my body. Those impeccably washed greens served in such profusion in Vietnamese restau rants 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 mention the fact that dinners are low in cost

My friends and I had a nicely prepared meal at a Vietnamese restaurant in La Mesa, where dinner for five people cost us a little over thirty-five dollars. Not only was this a bargain but we enjoyed our food; and because of the wonderful and solicious service, we also had a good

Anh (it is not to be confused with Ann Trinh in Old Town, which I do not recommend because the food is so American-ized) Trang Anh is clearly influenced by French cuisine and some of the dishes, such as crab fareie, have French names. The menu at Trang Anh runs to one hundred and ninety-nine items, and is a bit overwhelming. There are no fewer than twenty-seven specialties, twenty appe-tizers, at least thirty-five soups, thirty-five the control of the co

way through this copious menu.

For habitues of this section of University Avenue in La Mesa, this site will be remembered for a small, friendly restaurant called the Unknown Diner, where people from New York and New Jersey used to congregate. The room had some booths on one side and tables on the other and that was about it for decor

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

the view of the traffic along University avenue. The cashier's counter has been filled with banks of artfully arranged silk flowers and the tables are covered with white cloths. But the attentiveness of the owners rates special mention. We were treated as if we were the only ones in the room and when, in the course of our lengthy order, one of the dishes was for-gotten, the ower couldn't stop

gotten, the ower couldn't stop apologizing.

We began with imperial rolls (number-twenty-eight, listed on the mena as egg-rolls). These were plump and tasty, with the ingredients wrapped in rice paper (\$1.99). As is the custom, we wrapped the rolls into lettuce and added mint and bean account. the roils into lettuce and added mint and bean sprouts — healthy as well as tasty. The imperial rolls were followed by an outstanding soup (number seventy). The broth is excellent and the soup contains rice noodles, crab and shrimp (\$2.29). Under ordinary circumstances this soup is prepared with sliced pork, but since some people at our table did not eat pork, it was climinated for us. This was yet another in-stance of the management doing everything possible to try to accommodate and

please us. If you are a soup eater, do try number seventy — it's just what your mother would like you to eat. Fat free, it has wonderful flavor, is soothing, and the

has wonderful flavor, is soothing, and the combination of noedles, strings, and crab was altogether felicious. Please note that dishes like imperia rolls or number sev-ently soup cost odd sums, such as \$1,90 or \$2.29. This also means that you may have a whole meal at a trifling cost. We enjoyed the stuffed grape leaves prepared over charcoal, which we wrapped in lettice with mist, eurobes, currots, and baby onions (number eight, currots). large shells (number twenty-seven, \$5.99) could serve four people because the food is so rich — you can't eat too much of it if you order lots of other dishes. This dish certainly is worth trying, particularly since it's not available at other Vietnam-

we also had two chicken dishes. One was called "salty chicken in lemon-grass

with chilis" (number one hundred and three, \$2.99), and the other was deepfried crispy chicken with lemon sauce (number twenty-one, \$4.99). Since none of us liked salty chicken, we instructed the owner to eliminate the salt, but we hadn't reckoned on the chilis and this dish hadn't reckoned on the chills and this dish proved to be ho-tl' Two people at our ra-ble adored the chills, but the rest of us had to pass on this one. The crispy chicken was prepared well, though the portion was small of believe these are really Cor-nish game hens, though they are listed on the menu as chicken).

The one dish that didn't rate was shrimp

and mushroom chop suey (number ninety-two, \$5,29), which tasted like any Chi-nese version and contained canned button mushrooms. This one may easily be overlooked for a more authentic Vietnamese looked for a more authentic Vietnamese dish. My very favorite is fried rice in earthenware pot (number twenty-seven-A, S3, 29), and I regret that we didn't ask for two orders of it because I could have man-ided an entire order by myself. It is invari-ably served last, which may be the custom in Vietnew.

When our bill for five people arrived,

dishes ranging in price from \$1.99 to \$5.99 came to a total of \$35.73, and this tizers, charcoal-broiled ground shrimp prapped around sigar cane (number nineteen, \$4.49) failed to arrive, but we scarcely felt deprived. There is always the next time, when we hope to order it as well as the beef marinated with lemon-

grass, cooked at your own table.

Trang Anh is well worth trying. You could return innumerable times without repeating any item on the menu, the food is fresh and wholesome, the service per-sonal and loving. Mort Sahl may be right after all. If you can't afford an expensive house or a spifty car you can surely af-ford a meal at Trang Anh.

The very fine Mandarin Chinese res taurant, San Pan, in Solana Beach, which offered fish and seafood specialties, was sold in mid April, Jerry Chang, who operated San Pan, is now back at Mandarin





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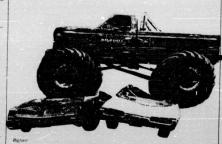
SPORTS

If you like loud noise, monster machines, and mud, you're sure to go bugfuzz over the sport of truck-pull.

BY JOHN D'AGOSTINO

Last Thursday I attended the opening night of a weekend-long event known as the Ford and Budweiser Truck-Pull and Mud Bog Racing Championships at the Sports Area, and now I'm paying the price. As I write this article, it is engine in the solar system if it looks like necessary for me to glance up every so often to be sure that words are being typed on paper; I can barely hear the owner of a party from the comment of would be best to sit as close as pe to the track in order to get the best view to the track in order to get the best view of the proceedings. I got more than I'd bargained for. The first truck to roar past me that night had been unbelievably loud, but I badn't plugged my ears for fear of looking like a big baby in front of thousands of people. In retrospect I would have been better off allowing moveful to be so interesting the best of the process of the pr myself to be painted several shades of wimp. It's been three days since the event, and I still have a dull aching in

wing). It seem meet only since the concent, and is till have a dull aching in
my left car! Leep getting up to answer
the doorhel only to realize it is my ear
that's ringing. There is, however, on
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a pregnant armadillo. Yet I believe that my well-developed ignorance of things motor-driven is actually what qualifies me to appraise an event of this nature.

Only someone who thinks that a "hemi" is slang for something that makes it painful to sit down could bring an objectivity to the task of viewing a truck-pull as a sporting event. Fil leave considerations of overhead cams and fuel-injection and bar-angle treads to the guys with archaeological digs under their fingernails. I'm more concerned with whether or not it's worth fourteen dollars to sit for several hours watching truck after modified truck thunder down

a fairly short stretch of imported dirt, pulling a contraption specifically designed to slow it down. My conclusion: If you're into bizarre, a truck-pull will provide an evening's diversion like no other. Let's define our terms. A truck-pull is

Let's define our terms. A truck-pull is an event in which either a super-stock truck (engine size limit: 370 cubic inches) or a super-modified (unlimited engine capacity) tugs a gargantuan weight-transfer machine as far as it can down a two-hundred-foot strip of compacted dirt, which is roughly a foot deep. In this leviathan tug of war, the deep. In this leviathan tug of war, the weight-transfer machine (or WTM) is the "heavy," if you'll pardon the expression. Looking like a solid metal river barge, the WTM is an eight-wheeled, sledilike device about forty feel long, on the rear platform of which rests a huge, weighed box. Total weight of the machine ranges from \$0,000 to do \$0,000 to machine ranges from \$0,000 to the track, momentary assess the weighted box to saide slewly toward the front of the machine, aided by a series of

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chain-activated transmissions. As it travels the length of the sled, the box pushes down on a pan beneath the pulling vehicle, causing it to slow down and eventually to stop. For the driver of the towing vehicle, the object is to get as close as possible to the end of the track before being dragged to a halt.

Now, if you re someone who lowes to bury his or her head under a hood for the better part of a day, you're probably

buy his or her head under a hood for the better part of a day, your be probably anximaly bouncing your leg and biting your fingermal at the thought of an irresistible truck engine the size of a condo yanking an immovable, battleshiplike object from its mooring, But if, like me, you're someone who has to read the posted instructions every time you try to operate a self-serveg as pump, you're probably wondering the same thing: Who dreamed up this sport and what made them think it would be a good idea? According to what tittle lore exists in this field, truck-pulling (and modified tractor-pulling, an even exists in this field, truck-pulling (and modified tractor-pulling, an even stranger sport that was omitted from the San Diego event) evolved from a game that farmers have played for generations. Supposedly, at the end of a hard day in the fields, farmers would drag large boards behind their tractors, and one-byone men would impo on the boards at one men would jump on the boards at predetermined intervals until their cumulative weight finally brought the tractor to a standstill. When tractors tractor to a standistill. When tractors became more powerful and the sport too dangerous for the board-climbers, someone inwented the weight-transfer machine. Today, truck-pulls are big entertainment in farm country, and a decent WTM costs upwards of \$100,000. Now, you know why Reagan decided not to give the farmers more received.

As you can imagine, it takes quite a bit of truck even to budge the WTM, let alone maneuver it down a dirt course. And this is what entices the gear groupies to plunk down appreciable bucks just to be in the vicinity when the truck-pulls begin. Even for someone who coursile, sort impressed it is such who usually isn't impressed by such stuff, these modified Ford trucks were amazing to behold. In the hours before Sports Arena's underground "pit area," where the trucks were lining up like lowing eladiators in the stomach of an Jovian gladiators in the stomach of an otherworldly Colosseum. These were gleaming, multicolored mammoths, customized down to their smallest nuts and boits, chrome pipes jutting from unlikely apertures, their tractor-size, high-tread tires ready to chew dirt in great, gluttonous guips. Most of the modifieds boasted more than one modifieds boasted more than one thousand horseymer each, with some drivens claiming that their trueks approached 1500 honsepower. Compare such figures to the higgest, beefiest stock, Ford truck — 400 to 460 horsepower — and you begin to understand the nature of these beasts. One at a time they chagged into place, the muscular moniformapf-mapf-ampf of their low-iding engines sending. Recher-like vibrations throughout the same. "The Judge," "Weechman Special" "Brute Force." "Blue Max." There were more than a dozen of the monsters.

monsters.

Some of the drivers of these modifieds looked like their machine hefty, carrying oversize tires around the middle, dressed in brightly colored jackets and caps that were in contrast to middle, dressed in brightly colored jackets and cags that were in contrast to their somber expressions. There was one notable exception. Her amme is Paula Geuin and she's the only woman puller on the United States 16th 24d. Association Truck-Pail circuit. I'd been been supplied to the United States 16th 24d. Association Truck-Pail circuit. I'd been been puller in North America; that she's the wife of Ken Geuin, who has driven been puller in North America; that she's the wife of Ken Geuin, who has driven his pull-truck. "The Oktahoman." to a current first-place position in the Ford? University of the Championship series; that she was favored to finish at least in the top five in this weekend's competition. I had concorted a stereotypical image of what Geuin would look like: stocky, paunchy, given to slapping the men sullern on the back and coughing a raunchy jokes through a cigarette haze. I washer poile woman, thin, soft-voiced, attractive, and pleasant-natured, if unsmilling. As the watched someone work on her truck "Black Gold," I asked her the obvious question. "Well, three years ago my husband wanted to move up from the

super-stock to the modified division and didn't want to sell our super-stock, so he taught me how to drive it and I've been competing ever since." These days both husband and wife drive in the super-modified division, and rarely finish out of the money. The Sports Arena event one of forty such weekend competitions that the Geuins enter every year — was offering a \$50,000 purse. According to Geuin, a driver who finishes in the money more times than not can gross as much as \$125,000 a year. That sounds like a lot of money until you consider the expense involved in maintaining pull-trucks. "We've sunk about \$30,000 into each engine," said Geuin matter-of-factly. "That's just the engines. And into each engine, said ocuin matter-of-factly, "That's just the engine. And before you can even enter your first 'hook [time, boil], you've gott in the and the control of the control facing the first and only woman puller on the tour has been difficult for her. "At first it was," she admitted. "The enen drivers didn't care for the idea initially but then they come around and they respect me now. They sorta have to," she said, betraying just the hint of a smile. "I beat most of 'em. But what you gotta understand is that this doesn't take a man's strength or muscle. To succeed in pullin', you don't need anything but the 'want to." "Gouin's seeming lack of emotion made me wonder if she enjowed this lifestyle. "It gets a little hectic at times," allowed the native of Sominole. Oklahoma. "Like this weekend. San Diego's the only city we've been in so Diego's the only city we've been in so far where the fire marshal won't allow us to keep our trucks stored in the arena overnight. So every night this weekend

we'll have to take the tires and wheels off the trucks so we can put [the trucks] back into their trailers. That's a real pain, especially when everybody's tired after a 'hook.' But otherwise I guess I like it all right."

If that seemed like less than a hearty endorsement of truck-pulling, Geuin's lack of enthusiasm was more than compensated for by announcer Jerry Devine, who was already addressing a smattering of spectators a full hour before the 8:00 p.m. starting time. Devine, who announces at most of the truck-pulls on the tour, is a middle-age man with the shrill voice of a rodeo man with the shrill voice of a rocker amounter and the excited spiel of a pitchman at a county fair. Throughout the evening Devine would shill for the drivers, for the United States Hot Red Association, for Ford, for Budweiger, for the various specialty car parts manufacturers whose logos decorated the arena, and seemingly for anything else that came to mind. Devine's speech pattern would quickly become annoying. In each sentence there would be at least one word that Devine would conso to emphasize by suddenly jumping in pitch and volume, drawing out the word until it succeeded in raising the hairs on one's neck. Sometimes hed repeat a word or phrase three times in repeat a word or phrase three times in rapid succession to effect the same emphasis. "Welcome to the United States Hot Rod Association Ford and Budweiser Truck-Pull and Mud Bog Racing SPRIIIIIING Championship shricked Devine at 7:30 p.m. And at

regular intervals until eleven o'clock. Shortly after eight o'clock a truck in the arena's bowels announced itself with

a mighty gunning of its engine, eliciting an equally loud cheer from the gathering throng. "Lasten to those GGOOOOOOOOOO vibrations!" velled Devine, as if we'd had a choice Soon the truck crawled into position at one end of the dirt track, and handlers connected it to the weight-transfer connected it to the weight-transfer machine. The driver reveet his engine a couple of times and then hit the pedal hard, spewing dirt clods is all directions and filling the Sports Arena with the soundtrack to Armageddon 1 sat paralyzed as the truck gained speed and passed in front of me. I have shood naked-cared in front of stacks of speakers at concerts by the world's loudest rock bands. I was in an engine room once when a boiler exploded. I've walked without protection through a walked without protection through a lumber mill operating at peak activity. It have never in my entire life heard anything as load as that truck. About three-quarters of the way down the track the truck bugged down and a man waved it to silence with a red flag. People were cheering and begine was screaming something but I was no busy werambling toward the unner deck. In scrambling toward the upper deck to

care.

In addition to distancing myself from the noise near the track, finding a higher perch allowed me to get a fix on the crowd. It was pretty much the kind of assemblage I'd expected — perhaps ninety percent male and maybe eighty-five percent short-haired. But, oddly, there were also a few trim-bearded, bespectacled, engineer types strewn throughout the arena, and a number of people with sophisticated photographic equipment. The guys I ended up sitting

near, however, were definitely not professorial types. To a man, these guys were engine hounds, the sort who in high school spent every possible minute tinkering in "auto shop" while the rest of us were playing football. listening to music, attending class, or fooling around with girls. Each of these would spend the evening drinking from beer cutys the size of oil cans, while shouting back and forth about "hermis," "carbs," "trannies," andess, suspensions, and the like. By the third truck pull of the night her would be watering five, and tenlike. By the third truck pull of the night they would be wagering five and lendollar bets per pull and of course those who lost money, weed automatically impugn the masculinity of the drivers, But these gays were swarest than I. Looking closely, I saw that they were all wearing little white ear plugs. The second truck to pull onto the track was Paula Geuins' "Black Gold." The enlightened Device introduced her as "the little layly from OOOOOOOOOCKLAUGMA." and the audience you her encouragement. I

audience gave her encouragement. I remembered something Geuin had said earlier about her first experiences as a puller. "The hardest thing for me to puller. "The hardest thing for me to learn was when to use the truck's power," she'd said. "They're just so incredibly powerful and it's read-tempting to use too much of it too soon. If you sand on the gas read by too quick you dig yourself right into that dirt and stay there." Geuin hit the gas and "Black Gold" blasted to life. I lodged my fingertips in my ears. At the 150-foot mark the weighted box on the sled was approaching the front of the machine and Geuin's tires began

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Section 3, page 41



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inued from page 31)

spinning faster. But as she neared the finish line Geuin found an extra kick and sent "Black Gold" hurtling past the 200-inundred-foot mark. The arena erupted in loud cheering. "We have a FUUUUUUUUUUUUUU pull!." cried Devine, barely audible above the crowd's din. Geuin, hardly smiling. waved to the fans as she cruised back

waved to the rains as she cruised back toward the pit area. In between pulls, a tractor and a steamroller took turns grading and flattening the dirt track, while the WTM was being towed back to the starting line. Throughout the competition, most of the drivers would be forced to cut their engines just past the halfway point Even Ken Geuin's vaunted truck. "The Oklahoman" got mired at the 176-toot mark, and a disgosted Geuin refused to acknowledge the audience as he left the field. There would, however, be two more full pulls before the first round of the hook ended, setting the stage for a three-way pull-off. For that final run. the gears on the WTM were adjusted to Force' took the heat with a pull of only 166 feet with "Black Gold" and Dan Coelho's bright yellow "Wild Hare" finishing second and third, respectively While you're waiting, why not etcherself one of those ice-cold

Budweisers." prompted Devine at the start of a brief intermission. "Budwei

the KIIIIIIIING of beers! and while you're out in the lobby, pick yourself up a couple of those free vellow postcards a couple of those free yearns postcards! Send 'em in and get on the United States Hot Rod Association MAAAAAAAAILING list'."

While I was contemplating certain write I was contemplating certain nefarious means of permanently silencing the announcer and considering the possible effect of a long prison term on my career, the audience let out a sudden, collective whoop. I looked toward the pit area to see Bob Chandler's "Bigfoot" emerging from the arena innards. "Bigfoot," in case you've been out of the country for a while, is the most famous four-wheel-drive truck in the world, due mainly to its four tires. each of which is ten feet in diameter and osts \$2500. One revolution of these tires carries "Bigfoot" thirty-six feet. The king of the monster trucks has been movies, on television, and has been in movies, on television, and has been replicated in top form (as has Paula Geunt's "Black Gold") by the Playskool company. Although "Bigfoot" occasionally competes in mud bog races, it is known more for the sturn it performed a the Sports Arena crushing cars. Attendants positioned four very old universel cars in the middle of the old, junkvard cars in the middle of the ruck pull track and, after much excited roofs. This wasn't quite the "mountain of cars" that had been advertised, and the audience response was less than

charged. Devine coaxed the crowd into nding a repeat of the stunt, and "Bigfoot" rolled over the cars from the opposite direction. Now that's After more grandstanding by various

trucksters, it was time for the mud bog tracksets. It was time to racing. As its redundant name would suggest, this event takes place on a mud track, which can be anywhere from one hundred to two hundred feet in length. This one ran parallel to the truck-pull track, but was six-feet deep and sloped on the sides. Earlier in the afternoon this elevated dirt track had been saturated with water to create a marshlike mess, and the object would be to drive farther than anyone else toward the end of the tion anyone erse toward the end of the bog before getting stuck in the mud. The competition, which was open to local drivers, would be divided into classes, including four-wheel-drive, stock, jeep, pick-up, and modified. Shortly after pick-up, and modified. Shortly after nine o'clock the first contestant drove his brown truck to the starting line and revved his engine. "Hey," shouted Devine, "the's laying down some HEEEEEEE4VY horsepower!" Apparently, it wasn't heavy enough, as the ashield reposled, there two thirts of the vehicle traveled about two-thirds of the way down the bog before slogging to a stop. As a handler attached a towline to the truck's bumper, it occurred to me that it would be pretty tough for the following vehicles to avoid the deep, wide ruts left by this first truck. Sure

enough, a succession of cars, trucks, ieeps, and dune buggies launched

themselves into the mud and tore for the themselves into the mud and tore for the finish line, only to end up in roughly the same spot. After a half-hour of this, I began thinking of how exciting it would be, by comparison, to watch a glacier

After an hour the crowd was listless, having witnessed only two vehicles make it as far as the finish line, and watching a lot more towing and winching of stuck trucks. Presumably, people were sticking around to see "Cyclops," an attraction that was to close the show. "Cyclops" is a mud truck with five-foot-high tires and a huge cycball that comes up though the top of the hood and turns 180 degrees by means of an air mechanism activated from inside the cab. Finally, at eleven o'clock, "Cyclops" snarled out of the bog "Doncha dare LEFEEFEEEWE"
'til you've seen this, ladies and
gentlement" hollered Devine. After
much deliberation "Cyclops" roared
onto the mud track, violently bouncing
and spitting mud into the front row seats. As it broke past the last mound of mud and down the ramp to loud cheering. I headed for the exit. Once in my Toyota Tercel, which somehow looked punier than when I'd left it. I raced toward Sports Arena Boulevard Nearing the street, I noticed a young man waving and trying to tell me something. I just nodded and smiled. Even with my window down I couldn't hear a thing he was saving







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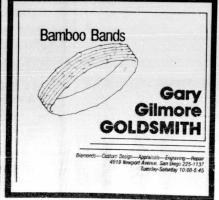


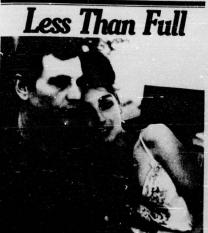
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Eric Rohmer's Full Moon in Paris (a film from last fall only now receiving a week's run at the Ken Cinema) is the seck's run at the Ken Cinema) is the fourth in his projected six film cycle "Comedies and Proverbs" and, white certainly no step backward, in appears to be no significant step forward from his three earlier entries or, indeed, from writer-director Rohmer's entire quarter-entruy output. Like those three previous films (The binator's Wife, Le Beau Mariage, and Pauline at the Beach), this one is ever so slight — a barely fleshed-out ancedone—with a small cast of contemporary and the state of the contemporary of the contempo ters scrutinize themselves relentlessly but never seem to get anywhere. In Full Moon they talk and talk, questioning and accusing each other, revealing their secrets and illusions, but they fail to connect on any meaningful keel. While Rohmer may set out to examine the quicksilver nature of modern relationships (with dialogue blessedly free of Pop-Psych cant and jargon), he ends up commenting on the es-sential loneliness and separateness of us all.

At the center of Full Moon, as with his At the center of Full Moon, as with his other "Connectics and Procests." Robiner has placed a self-deducing young woman of confused and contradictory passions, whose conduct is by surse endearing and maddening. Louise (played by the late Pascale Ogier, daughter of the renowned French actress. Bulle Ogier) is a self-styled free spirit, who lies on impulse, bilithely unaware of her cavalier treatment of the men in her life. The film introduces itself with an old French procets. "He who has two women loses his soul; he who has two houses loses his mind" and Louise stands a good chance of losing

both. She "officially" lives in the Paris suburbs with her lover Remi (Tcheky Karyo), an architect and former athlete, she also keep; a small flat in the city as base for her job at a design firm and for the endless rounds of socializing and night-life parties with friends. Here in town she also keeps regular company with a Platonic friend, Octave (Fabrice Lu-chini, the cherub-faced title character in Rohmer's Perceval), a self-absorbed, and married writer with more than a few problems of his own. Louise is certain that she can maintain a solid relationship with Remi in the suburbs, even if they rarely see each other (he's an early riser, she a late nighter), and at the same time retain an independent life in the city where, though she has no desire to be pro-miscuous, the door is constantly open to new encounters. Remi accepts this situanew encounters. Rem accepts this situa-tion with the greatest reluctance (in one aching moment, when they meet at a party they we come to separately, she visi-bly recoils when he reaches out to touch her), and in the meantime Louise finds herself attracted to a sullen young musi-cian, Bastien (Thistian Vadim), while suddedly having to lend off the advances.

suddenly having to lend off the advances of the errate, possessive Octave, who has decided he really doe: want more than a Platonic Friendship.

In Robmer's ironic universe, where peoples lives always fall shy of their spoten intentions, Leuise's precarious house of cards must of course collapse, leaving her to contemplate the lessons of one who would taste the pleasures of independence without cognizance of the accompanying orifalls. In addition the film's original French title, Nights of the Full Moon, and is four part, month-by-month construc-French title, Nights of the Full Moon, and its four part, month-by-month construc-tion, suggest a capricious cosmic influ-ence over human affairs, one that is spelled out in a chance conversation be-tween Louise and a melancholy artist who theorizes about the full moon as trigger for peoule's neitodic restlessess and infor people's periodic restlessness and in-stability. Whatever the cause, the free spirit, well intentioned as she is, gets her comeuppance; and it is this inevitable comeuppance; and it is this inevitable downfal! that makes Full Moon in Paris downfall that makes Full Moon in Paris seem much more a preprogrammed moral lesson than its predecessors, although it's made with no less lightness and charm and understated delight in human frairty. At film's end, one might be left asking it this is all Rohmer has to give us, and re-luctantly concluding that, indeed, this time it is.

A road cast can provide pleasures of its.

A good cast can provide pleasures of its own, and, although the entire carefully chosen company performs with a natural

case and wit, it's easy to see that Full Moon would be a much different exercise without the fascinating central presence of Pascale Ogier in the first starring role of her all-too-brief career. She brings to Louise a heavy-lidded, skeletal voluptu ousness, a touch of hardness, a touch of vacancy, and a hesitant, vulnerable, al-most pathetic quality under her cool, self-confident exterior. On Louise's first night in her new flat, she finds she must spend it alone — none of her friends is available and Ogier brings to her both a sad res-

ignation of her solitude and pride the next day in having survived it, which are su-premely touching. In scenes like these she shows the subtlety and eccentricity of a truly original screen actress. She received the Best Actress award at the 1984 Venice Film Festival for her performance here and the twenty-four-year-old actress seemed on the brink of a long and bril-liant career before her sudden and some-what mysterious death from "heart fail-

ure" last October.
Of all the French directors who were and all the French directors who were grouped under the New Wee burner a question of the state o ished. Over the course of his career he has developed a method of presenting thoughtful, essentially verbal material in a way that is natural, unselfconscious and a way that is natural, unselfconscious and completely cinematic. Although in recent years he has veered a few times into heavy stylistics (the delirious romanticism of The Marquise of O and the medieval nythinaking of Perceval), his home terri-tory is the real world of the present day. He is nerhan the world's only extre five He is perhaps the world's only sixty-five-year-old filmmaker whose work deals consistently with people under thirty viewing them with an attitude of bemisses tolerance. And if, in Full Moon in Paris this tolerance slips over into dubinous and simplistic moralizing, if, in the end, he has nothing new or surprising to give us, it's still easy to be captivated by the direc-tor's skill at observation, his tone of casual intimacy, the searnless smoothness of his storytelling, and his undoubted affec-tion for his often foolish characters.







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The UCSD Theatre's excellent produc tion of William Hauptman's Heat is not for theatergoers — who made a polite exodus to the parking lot during the intermission on 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 ruff (recently voted best director by the L.A. Drama Critics Circle for his staging of In the Belly of the Beast at the Taper). of in the Beny of the Beast at the Taper), Hauptman (whose Big River opened to fa-vorable reviews on Broadway two weeks ago), and the UCSD company make for one of the finest, most startling produc-tions San Diego has seen in some time.

The evening begins with a strange view.

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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 mu sic comes over the loudspeakers. It's the familiar sound of an orchestra tuning up for an overture. But as soon as the audi-ence 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. lts headlight quickly pans across the house and blinds us momentarily. Then we see actor Eugene Nesmith, with his arins at his sides, talking about how he arins 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, Hear was based originally on the "Tuxson 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 "Pleed Piper of Tuxson," the twenty-three-year-old Schmidt ruled over a small band of devotees, attracted to his jazzy language and wild ways, and he darred each to make a mad dash toward extremity. There have been other Schmidts since 1984, and Haustruma has revised his since 1984, and Haustruma has revised his tremity There have been other Schmidts since 1964, and Hauptman 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 viseral, dictatorial appeal of figure 1964, and the strength of the State of the

ing nowhere into points of no return.

ing nowhere into points of no return.

Hauptman's aim is not sociology but rather a spontaneous rendering of the phenomenon in its irrational immediacy. The play burns into that moment when various individuals, kick-started by a demagogue, decide impulsively to fill the gaps in their lives with desperate alternalives. 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 which exiles them forever from the arena of choosing. Carroll Prine, 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 Prine becomes swept along by the momentum he has generated. Heat

the lea. And rink occounts sweep along by the momentum he has generated. Hear never swings into a treatise on its subject. The play does suggest, however, that free popule which was there before he arrived — and which may be there still. Princ's followers are borde with normalcy. And some, like Susan Harder, whose father owns a house up on the hill, are ready to go places even Princ has yet to imagine. As a group they are as restless an MTV wideo. And as frantic. In their desperation to belong to something, they substitute swape kicks for teaderness— and rage for low. Robert Woodruff, who has directed several world premiters of Sam Shepard's plays, has mirrored the character's 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 move, every touch, every sight is extreme. Everything disclorates the expectations of the observer. Sizes are askew. Sounds frome like a stuck needle on a record and then swell into chilling cacophonies. Scenes unfold with surreal warpings, with comedy and terror walking hand in hand. This eloquently crafted production, in effect, instills in the sudience the same of structurelessness, of amonie, that has led Susan and Harly Ohis and Tina and the others to follow Princis sinister

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light. Watching this show is like going into the ring against Marvin Hagler. One minute he's doing a pitza commercial. The next minute he's cleaning your slate. One example, from fifty, Early in the second act, Prine decides to live a "normal" life. He settles down with Billie Tucker, who is program and with loss. mai file. He settles down with Billie Tucker, who is pregnant, and with Joe 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 lover Susan and Charles (her opposite in every conceivable way), who add to the claus-trophobia of the place. Then come Tina and Harley, Prine's allies in crime. When In the next instant, as if word and deed were one, the green set explodes into the air, and Billie'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, hirds, and fourths, vertically and horizontally. Using split-screen and cutting techniques more

reminiscent of film than theater, he con-sistently dislodges one's sense of the con-ventional proscenium. And he always jolts the eye and the ear with the unex-pected. The graffiti at the Tucson bus station, for example, looks like Einsteinian equations. And as one takes in that piece of whacko information, one also watches of whacks information, one also watches wo different scene shapening at once — Prine recruiting Susan for evil ("She's perfect") and be Billy trying to recruit the bull-fwit Charles for his apholster) shop. But while Woodruff fragments the stage and revels in astonishing insentive stage and revels in astonishing insentive some stage and revels in astonishing insentive scaft. Heat demands a vertiginous collage of maintee effects, other control of the properties the properties of the properties the properties the properties the properties the pr of muitiple effects, often in conflict with each other. Woodruff's work, though it clutters the senses with mixed messages.

is unclutered and clean — and stunning—on the stage. Rob Murphy's scenic and lighting espigas are equal to Woodruff's fertile imagination. Be they are clongated room with wenty-foot-long cutrains flagging in a breeze or the wide expanse of an Arizona desert, Murphy's sex, and the rapid shifts from one to the next, are remarkable. And his lighting is a wonder. Many of the scenes are lit not by the super high-tech

is uncluttered and clean - and stunning

system at the Mandell Weiss Center; insystem at the Mandell Weiss Center; in-stead an everyday object provides the sole source of illumination. These include a single match, candles on a birthday cake, single match, candles on a birthdig cake, low neon at the bis station, and, in the desert, a row of open refrigerators. Each minimalist object textures the stage picture with haunting lines and shadow. In this production, Murphy is as a selent 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-violed, "dot-brained." Charles — a majority of the cast useful of the cast terrific job as the slow-violed, "dot-brained." Charles — a majority of the cast useful for the cast terrific job as the slow-violed, "dot-brained." Charles — a majority of the cast useful for the cast terrific job as the slow-violed, "dot-brained." Charles — a majority of the cast useful for the cast terrification in Prince Under Wood.

seek its definition in Prine. Under Wood ruff'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.

pathy for them as well.

Three individual efforts stand out. As
Harley and Susan, a boiling-blooded tandem eager to discover what's on the farside 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 Su-san would in real life. And Eugene Nesmith - a lithe, athletic actor fine job as Prine. Nesmith is less charis-matic than one might have expected for the type. But he plays the part with a fine-tuned sense of Prine'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 Zupane's sound designs merit special mention. The entire evening is un-derscored by music (which, the program notes say, Hauptman 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 Zupane's other, more realistic sounds

has a pulselike, subliminal effect on every seen. 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 time of the old Spencer Davis Group's rocket, "Gimme Some Lowin." One of the song's lines makes a perfect comment on this outstanding show — "The place is on fire." has a pulselike, subliminal effect or



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OUARTER NOTES

CZECH CHAMBER SOLDISTS

Czechoslovakia has produced some of the world's best instrumental ensemble: including (for example) the Prague Chamber Ensemble Prague Chamber Ensemble, and the Prague, Dvořák. Smetana, Janáček, Novak, Vlach, and Talich string quartets, not to speak of the Czech Philharmonie. I went to the late A Community Concert in the Civic Theatre in the expectation that the Czech Chamber Soloists would belone in this came careous. belong in this same category. Alas! This is a group of well-trained musicians whose very spirit smells of the 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-source (the ended 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 unfamilia pieces — such as the dull-witted, formulaic G Major Flute Concerto by the minor eighteenth-century Czech composer Frantisek Benda did not invite a rehearing. things about this group: everyone except the cellists and the harpsichordist stands, and the violins rearrange themselves for each piece, with new leaders contin revolving upward from the ranks. But musically the Czech Chamber Soloists would have

for the insomniac Count von Kaiserling of "Goldberg

Variations" iame. One could hear this One could hear this pointedly in the performance of Samuel Barber's Adagso for Strings, which I had heard only a week previously at the concert of the Pacific Chamber Ensemble, Ethan Dulsky'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 Handel and a Vivaldi double-violin concerto, where the style of playing was neithe Baroque-crisp nor moderndramatic but merely dramatic but merely perfunctory note-spinning. The lack of dramatic intensity was especially damaging to the performance of Janácek's Suite for String Orchestra. From the Czech group's heavy-handed and muted blushing one could 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 Janaček'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 Janacek was himself twenty-three, and its style is a mixture of Dvorák and Smetana, often sounding like Grieg's Holberg Suite (which dates from seven years later). dates from seven years later), and not giving the slightest him of the pungently idiosyncratic Janaček that was to come. The program ended with an encore of the "Badinerie" from Bach's Second Orchestral Suite, with the ensemble's solo flautist rushing through the notes as though they constituted



tercentenary, as Miss Paul reminded the audience with

some indignation, is being virtually ignored this year, although Domenico Scarlet

was born in the same year - 1685 - as Bach and Handel)

In addition there was a sonata by the less-known eighteenth

by the less-known eighteenn-century composer Pietro Domenico Paradies, as well as (for an encore) Scott Joplin's Magnetic Rag, which Miss Paul graciously dedicated to Glenna Hazelton, one of the prime moving forces behind

prime moving forces behind the miniconcert series. Characteristic of all these pieces was their relative brevity, their "slightness." The sixty-minute program included no fewer than thirteen works, among them five of Domenico Scarlatti's quirky, pithy, magical "soontas." Even the Bach works shared this small

compass: a two-part invention a prelude and fugue from The Well-Tempered Clavier, and the

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

JENNIFER PAUL

Harpsichordist Jennifer Pau 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 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-oftown visitors) have appeared over the years. Miss Paul is a charming person, whose instructive comments between pieces offered information or 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). Mis

iune 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 clegant trifles, but rather that it was. If anything, too full of deep musical experiences. Miss Paul achieved this Paul achieved this Paul achieved the program of than the number of measures

Torcata in F Minor - it was in

and softness of phrases on the harpischord 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 ermoder of the sense of hence, the ermoder of the sense of expressiveness and the sense of must be acheved principally through rhythm. It is in this area that many harpischordists reveal their inadequacies, either by rhythmic inflexibility 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

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effects of the Soler and Domenico Scarlatti pieces, and even in the Bach fugues the clarity with which she exposed the contrapuntal structure wa tempered by her discreet bu noticeable insistence on the immediate pleasures of the harmonies, the textures, and the singing melodies. Indeed. "balance" was the word reneatedly 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 sustainedly 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

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 casually dropping in from the picnicky 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 Strape, introverted, explosive Strape, introverted, explosive strange, introverted, explosive, wandering music, with tonality dissolving, nervous fits and starts of rhythm in which all

regularity of meter seems to intentionally rejecting their traditional triadic basis for inheard-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

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magnificent Bösendorfer, whose smooth, rich tone (could one say it is like Viennese pastry?) was ideally suited to

both Scriabin and Mr. Lytle 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 contemporaries, Stravinsky and Schoenberg. This is, in general, true, but the nature of the earlier pieces, such as the Opus II Preludes, depends to a great extent on how they are performed. Mr. Lytle, in his performance of them. evidently was thinking much more of late Scriphin than of the mid-Nineteenth Century for he found in these brief

uncomfortable, neurasthenic, 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 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

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 oncert 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

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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.

seamless arabesques and the angular expressive movements

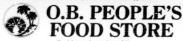
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City Lights

McArby's

and 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 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 resteurants within 300 feet of

identially zoned properties being written by the planning staff and is scheduled to ndergo 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

Dance?

restaurants.

campaign that promotes the club's new name — Trax — and boasts, "For the first time ever in San Diego, dancing till 6:00

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 Mannikin disco owner Vogel, an ex-Philadelphian who says she cried when she moved here and earned about the 2:00-to-11:00 manager of the popular Spanky's Saloon nightclub in Loma Portal, says that since no liquor can be served after 2:00 .m., it "might not be costeffective" to stay open. "We'll n. ve to pay employees to work. and costomers aren't going to be happy" drinking Coca-Cola and coffee instead of more drinks, says Hollis, who predicts some clubs may raise their cover charges to recoup est liquor sales profits.

The longer hours also mean nore work for investigators om the state Alcoholic Beverage Control board (ABC), who will be patroling te 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 clubs], they won't be drinking iced tea." says Case

Dense

For the past year and a half, the Moores have been trying to sell their land for \$500,000, in sell their land for \$50,000, in the hope that some developer might buy the pronerty. 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

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

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

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

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

proposal has come from the

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 committee the control of community welcome it Gerald Steel, chairman of the San Dieguito 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.

> Paul Krueger Thomas K. Arnold

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Section 2

Events, Theater, Music, Film

Shoot The Edge

"This exhibition is the first external validation of contemporary experimental photography from Europe. It marks a break — pluralism and readiness for experimentation are vitalizing European photography and moving it we from the confines of regional and nationalism. So writes Philip Scholz Rittermann, curator of the new show at the Museum of Photographic Arts titled "European Edge: New Photographic Tends from Europe." Rittermann contends that European photographers have at last shed the artistic paralysis and regional are vitalizing European paralysis and regional animosities created by World







catalogue essay for this show that catalogue essay for this show the expects the Museum of Photographic Arts to gain the same place in history for showing the rebel camera artists from Europe that Nadar's Paris studio did in 1874 when it displayed the works of a few





critics had mocked as with some certainty is that the show's appeal (as well, perhaps as its critical merit) is its spirit playful experiment that recalls an earlier time when film and "impressionists." In truth, a curaror is expected to speak highly of his own brainchild, and whether or not "European Edge" is photography's historical

Chronos

Ronald Fricke's motion-controlled, time-lapse camera (the largest camera in the world and the only one of its kind) sits on its mounting high up in the Pope's balcony of St. Peter's Bope's balcomy of St. Feter's basilica in the Vatican. The view down and across the immense maye is, as Michelmucko characterized it in the mid-Fifteenth Centrus, "clear and pune, full of light", and today this light pours down in three luminous sheets through the luminous sheets through the dome. Frick's cuntern is rolling slowly — each frame receives a five-second exposure, and from the street of the second control of the second contr five-second exposure, and from the high balcony streams of

end of the nave to the other, and an afternoon's shifting of an afternson's shifting of shadow occurs in the space of a few moments. The otherworldty, wailed architectural grandeut, the sonotous score by new age music composer Michael Stearnes, and the flurry of tiny burnan specks flustrate Frickes vision of man's transcience and again, his great faculty for again, his great faculty for conditions of the spacing. Chronoglife Groeck word for time) is Fricke's latest film, which receives its world

time) is Fricke's latest film, which receives its world premiere this Saturday, May II, at the Reuben H. Fleet Space Theater and Science Center in Balboa Park. Shot for the round OMNIMAX screen, the film is a cinematic journe; without narration through those



Sounds Of A Cage Opening

The career of avant-garde composer John Cage has consisted of a rejection sometimes gentle, sometimes radical — of all the traditions of Western music: connectedness, development, drama, melody, harmony, counterpoint, even audibility. His early works turned from the West to the East from the West to the East. Harmony was eliminated, and for a while Cage wrote exclusively for percussion instruments, including Chinese wood blocks, tom-toms, tamtams, bamboosticks, thundersheets, cowbells, Turkish cymbals, and automobile brake drums. These works led to the composer's experiments with "prepared piano," which he invented: an ordinary piano ir which pieces of wood, glass, rubber, or metal are inserted among the strings to alter their timbre. The result sounded like a Balinese gamelan orchestra, with the musical structure often based on the rugas (scale parterns) and talas (rhythmic patterns) of Indian classical music. The time sense of these pieces is non-Western too: everything that happens in the music sounds like an isolated event, not coming from





works where the frequency and duration of the notated splatters of sound are determined by the coin-thinwing of the I Ching. Chance regions and the possibilities of different combinations are endless. The distinction between music and noise also began to give wa. Chance are proposed a piece called range of the composed of the con-trol of the coincident of the coincident data of the piece with the coincident of the different programs simultaneously (whatever happens to be on twelve different sations as the moment different stations at the mor of the performance). Which radios are on and how long they

play are factors determined by tossing a coin. To those who find procedures like this meaningless. Cage has replied. "A sound does not view itself as thought, as not view itself as thought, as ought, as needing another som for its elucidation as etc. it has no time for any consideration— it is occupied with the performance of its characteristics.

inextreably synchronous with all other sounds and non-sound which latter, received by other sets than the ear, operate in the same manner. These notions led to Cage's famous piece

The Fest

To hear Bob Walker talk about it, you'd think organizing City Fest: 85 in three months was no more difficult than planning a backyard barbecue. "It's all just gone so smoothly," shrugs Walker, By "it," Walker means the commandeering of two'of

showcase of visual and performing arts; procuring the necessary permits, clearances, and licenses; and the recruiting of the sponsors, participants, a volunteers necessary to pull it all Local businessmen Bob Walker and Tony Kopas are the

transformation of the area into a

forty-eight hours; the

circus responsible for this weekend's "Ciry Fest '85 - A Collaboration of the Arts" to be held in the middle of Hillcres held in the middle of Hillcrest along portions of Fifth and University avenues. Most of San Diego's best-known museums. collaborated with the Hillcrest

Con Diego arts.

The centerpiece for the fest is a juried exhibit of the best new work of local painters, sculptors, graphic and fiber artists, and photographers. Other exhibits will showcase children's art in the form of individual works, a

will make their own shops along University Avenue between Fourth and Sixth and south along Fifth Avenue. The public at large is















READER'S GUIDE TO LOCAL EVENTS

Film

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, PO-Box 80803, San Diego, CA 92138

Dance

International Folk Dancing is held tonight, Thursday, May 9, 2:30 p.m., Balboa Park Club Balboa Park. For details phorte 449-4631 during business hours

Student and Faculty Works are 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.

Scottish Country Dancing is held Fridays, 7:30 p.m., St. James Hall, 7776 Eads Avenue, La Jolla, 454

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

International Folk Dancing is conducted each Friday, 8 p.m., in nom 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 freeform, recreational dancing evers Friday night, 9 p.m., 3255 Fifth Avenue, Hillcrest, 239-4713.

Ballet, the San Diego Civic Youth Ballet presents its annual spring dance concert Saturdar, May 11, 2 and 7-30 pm., and Sunday, May 12, 2 pm., Casa Del Prado Theatre, Balboa Park, 233-3060.

Theatre, Balton Fark, 235-3060.

"Mother's Day Dance," the
Women's Auxiliary of the Chartos
Cerro San Miguel hosts the annual
dance Saruday, Mar II, 8 pm., at
Little Las Vegas, 1770 Palm
Avocauc, Impertal Beach, 442-3529
or 447-7903.

More Scottish Dancing takes place every Monday, offered by the San Diego branch of the Royal Country Dance Society, 7 p.m., room 202, Casa Del Prado, Balboa Park, 276-7064 or 488-2617.

Circle Dancing, meditative "Suri dancing" is conducted weekly, Mondays, 7:15 p.m., 4070 Jackdaw 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, 457-3030.

"Of Human Bondage," Bette Davis and Leslie Howard star i this 1994 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.

"Fall Moon in Paris," the San Diego premiere of Eric Rohmer's ilim, starring Posacie Ogere, will take place Frisky, May 10 through next Thursday, May 16. Show times are 5-30, 7-30, and 9-30 p.m. nighty, with Sarunday and Sarunday marinees at 1-30 and 3-30 p.m. Kr. Cimena, 4961 Adams Avenue, Kensington, 283-3227.

Wente, Kensinger, 283-722.

"Political Film Series," the 1984
Academy Award eluded the
documentary film in the Name of
the Poofte which explores life
behind the guerrilla lines in El
Salvador, the film screens Firday,
May 10, 7 p.m., nown 107, Third
Lecture Hall, UCSD, Free, 4524550 or 452-2016.

"Blade Runner," the issues of values and technology conflicts will be discussed by panelists after the screening of this film, the sixth in the "Reel Fo Real" film series, Friday, May 10, 7 p.m., arom G-112, San Diego Mesa College, Free. 50-2797.

"Choosing Children," this film by Debra Chasnoff and Kim Klasmer makes its local debut Friads, May 10, 7:33 p.m., and Saturday, May 11, 7:30 and 9:30 p.m., Crass Roots Caltural Center, 1947 Thritteh Street, Golden Hill; the award-winning movie looks at alternative parenthosel, following the lives of lesban mothers. For information plane 232-250 p.m.

phone 23.5509.

"Chronos," Ronald Fricke's new film, "celebration of human intelligence" that takes as through mans of the world's architectural and adram worders, as hot completely in time lapse equantics; the film reviews its world debut Satulatin, May II, with several control of the complete of the

information phone 238-1168. Films on Dince, the Sun Deep Area Dance Alliance presents the evening of film on dance. Standay, May 11 and Sunday, May 12, 8 pm. The Standard program consists of three short films of the Sunday the films of the Sunday the film. The Healing Dance of Moneman, with nurstice by dance therepire ladith, Green Essex, will be presented. Both Company Dance Stadio, 3255.

"Monday Night Film Series," a month-long series of political film continues with the Alfred Hirchcock classic, The Man Who Knew Too Linch, Monday, May 13, 7 p.m., third floor auditorium, San Diego Public Library, 520 E Street, downtown, Free, 236-5849.

"Adventure at the Tip of Africa," Grossmont College sponsors the series, "You Can Be Global and Star Immobile", 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.

Main Street, El Cajon. 440-2211.

"Leonardo: To Know How to See," the life and works of Renaissance master Leonardo Da Vinci are examined in this hourlong film, Wednesday, May 15, 1 pm, in the conference noon of the National City Public Library, 200 East Twelfith Street, National City, Free. 474-8211.

Cats Fiese versacur.

"The Films of Erich Won
Strobeim," the La Jolla Museum's
film series contraines with the 1921
stlent movie Foodsh Wiese.
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READER'S GUIDE

Yugoslavia: An Adriatic

"Discover San Diego," through June 80, the public may view this security-five minute multimedia slide presentation (thrity projectors are used to show more than 2000 slides) on the good life in San Diego. The show runs every half bour at Old Town Calleria, or Juan all Harves Servet, in Old Born. For ship Servet, in Old Born. For ship Prices 50–43.30.

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"Salute to Nicaragua," th American feels music and new sortes tonight, Thursday, May 9, 7 p.m., Parker Auditorium, La Jolla High School, 750 Nautilus Street La Jolla, 459-4650

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"The Freeman Etudes 1-16," avant-garde composer John Cagei works will receive their American premiere performance by violinist Janos Negresy (when they were performed in Ital), the arrist was pelred with vegetables!), Friday, May 10, 8 pm., Mordeville, Audmonton, UCSO, 452-3229.

"A Jane Manning Evening."

sograno Jane Manning performs, with piano accompaniment by Keith Humble. Her program includes Seven Early Song by Alban Beng, Evening Land by Anthony Parne, Three Songs, Opus 23 by Anthon Webern, and Hanuse by Messiaen, tonight, Thursday, May 9,8 pm, Mandeville Auditorium, UCSD, 452-3229.

Planist Howard Wells of the SDSU music department will perform Friday, May 10, 8 pm. Performing Arts Theater, Educational Cultural Complex, 4343 Ocean View Boulevard, Southeast San Diego, 230-2827.

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Dixieland Jazzafair, the third Disieland Jazzafair, the fined annual YMCA-prosoned gair feet, featuring three European Disvelland Founds — the Iest Band Rolf Orchestrations Kriskos, Benke Portein in the Budger, and the Allstria Jazz Band from Manich as well as stort Cathe, Mor Li, 11:30 as well as stort Cathe, Mor Li, 11:30 are the Del Mar Fargmannsh, Del Mar, 942 YMCA.

Mar. 42-7M.C. A. "American Composers in Concert," the Clarion Singers, a state-on-member chamber ensemble, presents choral compositions by Aaron Copland, Vincent Persichert, Edwin Fissinger, and orbers, Saturday, May II, 7-30 pm., Serra High School Andriorium, 5156 Santos Road, Tierrasonta. 226-5889.

Noad, Hermonta, 200-3009. Vouth Symphom, the San Deep-leuth Symphom, under the direction of Louis Camppial, presents in annual Spring (Concert, with a pragram that feature-Mozart's Symphom No. 25 in G Minors, as praces from the Shortabourch First Ballet Suite, and Schelmis Symphom No. 25 Saturdon, May 11, 8 pm., College Avenue Expret Church, 4747 College Avenue, East San Dega-ree, 296-8717.

Guitar-Ohoe Recital, the classics sutar oboc duo, Opus II, with uest flurist Karen Reynolds, sents three hours of classical amber music, Sunday, May 12, Chamber music, Sunday, 8th 12 12 32 p.m., in the plaza area of a Old Town Galleria, at Juan and Harvey streets, Old Town, Free, 294-2098.

Organ Concert, civic organist Robert Plimpton will perform works of Bach, Vierne, Liszr, Joplin, and others, Sundav May 12. 2 p.m., Spreckels Organ Pavilion, Balboa Park, Free.

Sinfonia, Rachmaninov's Piano Concerto No. 2 highlights the program, which includes works by Mendelssohn, Gounod, and Glasser, performed by the County Performing Arts Center 210 East Main Street, El Cajon

J.S. Bach's St. Matthew Basson will be presented by the Chancel Choix and Masterson't Chural, with solutes Mark Burnoughs, Frank Swider, Canolee Thornburgh, Narcy Jones, Daniel Leal, and Edward Baslrak, and members of the San Diego Symphony, Sunday,

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TO LOCAL EVENTS

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Concert, The Grossmont College Choir presents its annual Spring Concert, Sunday, May 12, 7:30 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon, Free, 465-1700.

"An Evening with the Masters — Old and New," the Covenant Ark Old and New," the Covenant Ark Theatre presents its annual revue, with works of Rodgers and Hammerstein, Stephen Sondheim, Jerry Herman, and others, Sunday, May 12, 8 par., in the Don Room, El Cortec Hotel, 702 Ash Street, downtown. For reservations phone 231-4703.

Guitar-Cello Recital, Fred Benedetti and Jeffrey McFarland-Johnson perform chamber works and jazz standards, Sunday, May 12, 8 p.m., Drowsy Maggie's Cafe, 3089 University Avenue, North Park, 298-8584.

Certificate Recital, Point Loma Natarene College student Tammy Meyer performs a voice recital, Tuesday, May 14, 8 pm., Coodwin Chapel, Point Loma Nazarene College, 3900 Lomaland Drive, Point Loma. Free. 222-6474.

"Jar Live," the sextet Speed of Sound takes the stage for an evening of jazt and fusion music, Tuesday, May 14, 8 p.m., at the San Diego City College Theater, downnown. The concert will be broadcast live over KSDS-FM (88.3). For information on the free concert phore 230-2481.

"Tahuantinsuyo," this was the native name for the ancient Incar empire and is the name for the tenswined trio ensemble of Pepe Santana, Guillermo Guerro, and

Lectures

"European Edge: New Photographic Trends from Europe," curator Philipp Schol;



experience of field work in the Peruvian Andes and Peruvian folk art textile traditions, Friday, May 10, 7 p.m., Hewert Hall classroom, San Diego Museum of Man, Balboa Park. 239-2001.

"The Age of Dinosaurs," CSU biology professor Ocorge Callison lectures on "Excavation and Interpretation of Dinosaur Remains" in the second seminar of the series, Friday, May 10, 7:30 p.m., in the auditorium of the Natural History Museum, Balboa Park, 232-3821.

"The UN Decade for Women in San Diego," Evelyn Clarke presents a light-hearted look at local activities in a slide-dilustrated lecture, Friday, May 10, 7:30 pm, First Unitarian Church, 4190 Front Street, Hillcrest. 453-9280.

From Street, Hillicrist. 43-19/280.

"Attee Act of Mexico: Trassures of Tenochitdan," UCLA annthropology professor and director of the Astee Archives. Herray Nicobioson, delivers as like Herray Nicobioson, delivers as director of the Astee Archives. Herray Nicobioson, delivers as deep harden and the National Gallery of Art in Washington, D.C. His program, the National Gallery of Astee As

"China: Today and Tomorrow,"
Anthony Kane, former UCSD
instructor of modern Chinnee
history and current business
consultars, will speak at the next
of the local chapter
of the local chapter
Friendship Association, Friday,
May 10, 7:30 pm., at Great
American Federal Savings Bank,
925 Fort Stockton Drive, Mission
Hills. Free, 257-7952.

Author and Social Critic Midge Decter, known for her books The New Chastry, Liberal Parents, Radical Children, and The Librated Women and Other Americans, will speak about the often contradictory attitudes of this age

Lighthearted play in

French A sparkling soire: for increased fluency in the French language, plus fun and laughter. Vive la Compagnie! 272-6699

we live in, Friday, May 10, 8 p.m., room 108, Peterson Hall, UCSD. Free, 452-3400. Criminal Law Seminar, seven

Criminal Law Seminar, seven representatives from various county jurisdictions will discuss the basics of criminal law practice in a three-hour seminar. Saturday, May II, 9 a.m., sponsored by the USD School of Law, USD, 260-4600 x4373.

4600 x4373. Underwater Photographer Christopher Newbert, a regular contributor to National Geographic, Omni magazine, and Audubin, will speak about his air and show some of his award-winning slides, Saturday, May 11, 1 p.m., sponsored by Scripps Aquarium, in

door, for details phone 452-3624.
Romance Writer Sue Ellen Gole when sake Sue Ellen Cole when showers the Submourter Backet publishes her or as Susanna Collins when Berkely the same submourter for the local chapter of Romance Writers of America, Sarunday, May 11, 1 pm., in the consteenee room of the University City, Ulbrary, 4155.
Livestry Str. J. Barry, 4155.
Free, 453-8194.
Deformershee Ton Westland Deforestation, Tom Woodard, director of FLORESTA/Planning for the Future, will lecture on the

Scripps's Sumner Auditorium, 8602 La Jolla Shores Drive, La Jolla. Tickets are available at the door; for details phone 452-3624.



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SAN DIEGO CA 87

READER'S GUIDE

County Community Center, 1: Pacific Avenue, Solana Beach. 756-4111 or 481-7420.

"The U.S.-Japan Competition in High-Technology Industry," High-lectinology Industry, UCSD's economics department hosts this lecture, teaturing Stantord University professor Dan Okimoto and Floyd Kyamme of the venture capital company Kleiner Perkins Cautield & Byers, Tuesday, May 14, 4 p.m., in Liebow

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

Thanks,

Diego!!!!

San 1

California

Health & Life/Style

Auditorium, Basic Science Building, UCSD, Free, 452-3383

Art, 700 Prospect Street, La Jolia 454-3541

San Diego City Councilman Uvuldo Martines and David Kreiter, chairman of San Diegans for Managed Growth, will discuss growth management for the city during the call-in thout. Findas, May 10, 11 a.m., KPBS FM (89-3). "New Views of Women," stained class artist Charlene Walker presents a slide show and lecture, entitled "Women in Olass," Wednesday, May 15, 3 p.m., norm 211, Hepper Hall, SDSU, Free 265-6524.

May 10, 11 am, AFBS-5M189 37.

Tournament of Champions
Tennis, "love owerage of the
tournament from Forest Hills, New
York, with such tennis greats as
John McEnner, Ivan Lendi-Vatas
Gerulaturs and others, begins with
41, 3 pm, , and continues with the
champion ray boats. Sunda, May
11, 2 pm, , and contrinues with the
champion ray boats. Sunda, May
12, 2 pm, , over KGTV.

Channel 18. "Trusts and Estate Planning," local atterney Stuart Schechter presents this free lecture next Wednesdin, May 15, 630 p.m., at the Pacific Beach Public Librari, at the corner of Ingraham and Felspar streets, Dacific Beach, 279-7913. "Beginning at the Beginning," in "Beginning at the Beginning," in commencia with the exhibition, entitled "Goddess," SISU professor Christine Downing will give a slide-illustrated talk on Egyptian goddesses, Wednesdin, May 15, 7.3 pm., Multicultural Arts and Humanities Center, 425 Market Street, downtown, 235, 8592.

"Edward My Son," Spencer Tracy and Deborah Kerr star in this 1949 family tragedy, Saturday, May 11, 1 s.m., KCST, Channel 39.

Radio/TV

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

our long special. Sunday, May L 2-30 a.m., KCST, Channel 39.

"Jackie Gleason Presents the Honeymooners' Revinion," it's a belated curtain call from Ralph and Alice, Ed and Trixee, in this hour-long special, airing Monday, May 13, 8 p.m. KCST, Channel

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

"Herman Melville: Damned in Paradise," John Husten and E. Murras Abraham host this ninery-minute documentary on the life and work of Melville, Wednesday, May 15, 9 pm. The program repeats Sunday, May 19, 2 p.m.,

In Person

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

Hill. 233-3984

"A Conversation with Cary Grant," the acro will take queetions from the audience, and film clips from his film careet will in the season of the clips from his film careet will in the year." Balbou Series, sponseed by the San Diego Muceum of Art. sought, Thundan, Man Dip and Specific House, the San Diego Muceum of San Diego Muceum of San Diego Muceum of San Diego Muceum of Art will not handle takes also and all takes.

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TO LOCAL EVENTS

Comedians Jerry Seunfeld and hobby Sharkon headline at The Improv. consight, Thursday, May 9, 8:36 pm., Friday, May 10 and Saturday, May 11, 8 and 10:30 pm., and Sunday, May 12, 8:30 pm. The Improv is located at 832 Carnet Avenue, Pacific Beach, For reservations, phys. 834, 545 reservations phone 483-4521

reservations place 483-4521.

New York Performance Artist

Eric Bogosian presents a new solo
work entritled. Dranking an America,
a look at spiritual bankruptec and
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needs) to maintain a high.
Bogosian's performance, the third
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"Understanding

& Treatment of

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Travelodge, 3737 Sports Arena Blvd. Thursday, May 9, 7-9 pm

No fee Call for reservations 270-9910

J.S.Ford, M.D., Neurologist Michael B. Sullivan, Ph.D., Biofeedback S

Local Poets Richard Astle, Ted Burke, and Tom Marshall will read from their work Monday, May 13, 7:30 p.m., D.G. Wills Books, 752? La Jolla Boulevard, La Jolla, Free. 456-1800.

Amateur Comedians are invited on stage every Monday right, 8 p.m., The Comedy Store, 916 Pearl Streer, E. Jolla. For information on what it takes, phone 454-9176.

Comedy Night, three comics are featured every Tuesday evening, 8 p.m., in Monty's Den, SDSU. For more information phone 265-6947.

Comeatan Emb Fnipp, destribed as a "one-man insane asylum", starts his gig Tuesday, April 14 at The Improv. Show time 18 830 p.m. on weeknights and 8 and 10-30 p.m. on Friday, May 17 and Sarunday, May 18, he's on stage through May 19. The Improv is

"New Writing Series," British poot fand visiting lectured Brian Parten will read from his works Friday, May 16, 480 pm.; of Wechneday, May 15, daso at 4:30 pm.; of Wechneday, May 15, daso at 4:30 pm.; of the series of the poetry and next. Thursday, May 16, at 4:30 pm.; he fautted poet is Nancy. Morejon. All meetings of the "New Writing Series" take place in Revelle Formal Leunge, UCSD. Proc. 452 670; "New Writing Series," British

"The Living Writers Series," poet Terry Hertzler will read from her works, and there will be time for an open reading as well, M. ridos, May 13, 7,30 p.m., Scripps Cortage, SDSU. Free, 265-5237.

Sports

tourth annual Night Mowes
Twilight 5K Fun Run, taking off
Friday, May 10 at 7 pm. from
Peterson Gym, after the run a postace party will be held in Monity's
Den, which, like the take, is open
to the public. For registration
information phone 265-6555.

More for Runners, Bay Hospital'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 Receasition Center, near the corner of Parksay and Fourth Avenue in Chula Vitra. After the race, entrants will receive free health tests at the Community Center's mmi-health fair. For details on the run phone 691-7194 during business hours.

"The Return of the Balboa Park Criterium," the San Diego Bievele Club sportsons a full schedule of races for boys, gets, men, and women, Saturday, May II, Pegnining at 7 a.m., on the seven-tenths-of-a-mile loop on Balboa

and Juniper drives, 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/HanoHano Outrigger Canoe Classic features more than sixty crews in men's an women's heats along a ten-mile course, Saturday, May II, beginning at 10 a.m. The course, along the west side of Mission Bar in and around Bornta Cove, provides plenty of good, free viewing. There will also be (in keeping with the outrigger the

losers, the Cabs, come to town for a three-game schedule against the Padres, Friday, May 10 and Sarurday, May 11, 725 p.m., and Sunday, May 12, 1305 p.m., San Diego Stadium, Phone 283-4494 or 281-SEAT.



Must be 21
May 16 on the Bahia Bell
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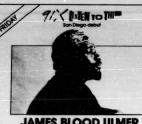
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STEPHANE GRAPPELLI TRIO Thursday, May 30, 7:30 & 9:30 pm

Sherwood Auditorium. La Jolla Museum of Contemporary A 700 Prospect Street. La Jolla CONTENT Tickets available at all TRLESS. — a outliets or call Little Sent \$10,50 advance. \$12,50 adoc, general seating.

Presented by Rob Hagey Productions

READER'S GUIDE

Races continue at Cajon Speedway this weekend; stock cars and go-cars are featured, Sarurday, May 11, 7:30 pm. The speedway is located near Gillespie Airport; take the Bradley off-ramp. For more information phone 448-8900.

Golf, the Drew Grissinger/Coors Celebrity Golf Tournament reatures place by relevision actors, reaumants from the Palnes and Chargers, and other "Local stars," Monday, Mw 15, with a 1-p.m. shongan tree-off, Farthsmky Ranch Country, Club For more

of this event, the San Diego chapter of the American Cancer Society, at 299-4200 or 471-0260

Frishee Golf is plaved daily at the Mortey Field Disc Golf Course, located at the east end of Morley Field, near Fershing Drive and Redwood Street, Ballous Park, Free, 198, 2020. A Three- to Four-hour Hike A Three to rour nour risk through Lope: Canvon is sponsored by Friends of Los Penasquitos Canvon Preserve, Saturdas, May 11, 8 a m., Saturday, May 11, 8 a.m., beginning from the east end of Sorrento Valley Boulevard. For Special nore details on what to take.

Pacific Beach Block Party, the party continues at Shelby Gallety, S22 Faith Avenue, downtown On Friday, May 10, 7 pm., there will a Dali and Gala (his late wite) Look-dike contest; on Saturday, May 11, tillins made by Dali or with his collaboration will be shown.

throughout the day A Dali seminar will be held at 7 p.m., highlighting works in the gallery's inventors. For more information phone 232-3836.

streets, Pacific Beach, 485, 5426.
Golden Engles have recently been suffered around Lukesale, and this best of the street of the

historic Gaslamp Quarter are offered each Saturday, 10 a.m. and 1 p.m.; for information call the Gaslamp Quarter Council office at 233-5227.

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

Center on Gresham Street between Diamond and Felspar streets, Pacific Beach, 483,9426.

Bird Walks at Famosa Slough will be conducted by Friends of the Famosa Slough every Saturday, 1:30 pm. incert at the corner of Famosa Boulevard and West Point Loma Boulevard. For more information phone 272-8622 after 5 nm.

Mother's Day Celebration for Peace, in 1868 Julia Wand Howe established Mother's Day as a nonpolitical promotion of peace and the celebration of life. This Sunday, May 12, from noon until

TO LOCAL EVENTS

intention takes place, with music entertainment for children, and speakers, at Seagrove Park, on Fifteenth Street in Del Mar. Free. 481-7802.

481-7802.

"Oceanographer-for-a-Day
"Oceanographer-for-a-Day
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"Cruises," what a pity that there's
nom for only forty participants for
this four-hout trip about a
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Opportunities Week kicks off in October, and before that happens, tas San Diego Advisory Board on Women needs to pick a logo for the event; a contest, open to

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

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

7912. "Mother's Day Brackfast Tany", goarmer cock Carly San; will immed colder from the mortal colder from the mother from the registration 450-0767.

2:30 p.s., Pupper Theater, Presidents Way, Balboa Park. 466-7128.

Celebration of the Teddy Bear, four children's films, Please Look after The Bace, Please And the The Bac, Please and the Thory, and Wrinse the Pook and the Honey Tree will be shown; special aguests will sing children's songs; and there will be a "feedly hear parade," Satruday, May 11, 2 pm., San Deego Public Labury, 202 Estreet, document Free, For details phone 236–5649.

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

Galleries

"Goddesses," mixed-media work by Jim Hubbell, Beth Ames Swartz, Conchita Amata, April Katz, and Marev are represented this thema-ic show, which open Wednesday, May 15 and continu 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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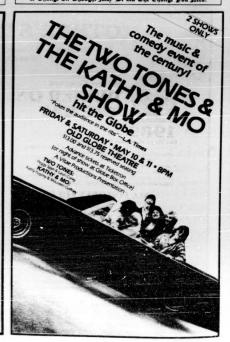
SELECTIONS FROM HIS WORKS

Friday, May 10 - 4:30 pm Revelle Formal Lounge

"THE TRUE CONFESSIONS OF A MANUSCRIPT SNIFFER"

Tuesday, May 14 · 8:00 pm Center for Music Experiment 408 Warren Campus Reception to follow

BOTH ARE FREE TO THE PUBLIC For further information call the Department of Literature 452,3214



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READER'S GUIDE

of five attasts — Braan Longe, Michael Lucens, Constance Mallison, Robert Gil de Montes, Petre Picot, and Judith Simonian are on view through May 19, Mandwille Art Gallers, UCSD 452-2864.

"Kilims and the Art of the Flat Weave," flat woven textiles from such countries as Algeria, Ecuador, Egypt, Turkes, and Yugoslavia, as well as the works of three

Watercolors and Oils by Lucinda Abranis are on view through Man 19, The Frame Gallery, 305 Third Avenue, Chula Vista 422-1700.

"CYMBAL," an electrorise, computerized sound installation Lie Phillips is featured in the annual exhibition at SDSUs campus art gallery. The exhibit will continue through May 24.

Original Graphics by Henry Original Graphics of the Chings from Moore, twenty-eight erchings from Moore's "Elephant Skull" portfolio are on view through May 25, San Diego Print Club, 320 G Street, downtown, 232 4884.

"Dream Works," a series of small watercolors by Carol Demenberg and ceramic works by Moonchung Kim are on exhibit through May 25. Spectrum Gallery, 726 Seventh Avenue, downtown, 232-9743.

"California Fibers," the thirteenth annual exhibition, featuring works by nineteen fiber artists, continues on view through May 25, Riggs Gallery, 2550 Fifth Avenue, Hillcrest, 235-9005.

"California Landscapes," paintings and drawings by Allan Morrow and Stuart Burton continue on view through May 3C, at Rogue Graphics, 3805 Ray Street, North Park, 298-8929.

The Whistle and the Laughter.

"Captured by Camera," an exhibit captured by Camera, in sentence of underwater photographs by Charles Armeson and Flip Nicklin continues through June 2, in the aquarum at Scripps Institution of Cocanography, 8602 La Jolla Shores Drive, La Jolla, 452-3624.

"The Wedding," ceramics by Elinabeth Wedding," ceramics by Elinabeth Weddingh, Carol Harmon, and Julie Thompson, graphic works by Shirley Perkiss, and flower arrangements by Ann Ermissorth are on view through June 3, Many Hands Arts Goope (356 El Cappe Boules and, East San Diego, 287-7180.

"Folks and Figures," figurative Folks and Figures, "ignative, multimeds works by Curts Fields, Gregory Hauthorn, Peter Mitten, Joan Schonberg, and Lawrence Wallin continue on view though lame 6, A.R. I. Beader Callery, 2522 Juan Street, Old Town, 295, 8559.

"Collector's Series III." fiber "Collector's Series III" fiber miniatures by Dane Her, baskerry techniques be Fran Kranneck Prince and Neil Prince, and wooden vesels by Phillip Moulthrop continue on view through June S, Gallery Eight, 7404 Girard Avenue, La Jolla. 454-9781

Six Paintings by New Yorker Jean Michel Basquiat, who once was well known in some circles for what the La Jolla Museum calls his what the La Jolla Museum calls his "exterior wall drawings," will be on view from Saturday, May 4 through June 16, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

Hand-Lootned Rugs and Weavings by award-winning arts in cooperatives scattered throughout Poland continue on view at Heritage Tapestries, 5670 La Jolla Boulevard, La Jolla, 454

"Siqueiros," paintings, drawings, photographs, and smaller studies the immense murals of Mexican artist David Alfano Siqueiros remain on display until June 9. San Diego Museum of Art, Balboa Park, 232-7931

"European Edge: New Photographic Trends from Europe," the experimental w of thirteen artists from eight

view through June 16, Museum o Photographic Arts, Balbon Park, 239-5262.

16" x 20" Landscapes, works by torts are artists, including Jay Johnson, Walter Cotton, Richard Allen Morris, Rob Quigles, Faiva Fredman, Particip Patreson, Roses Shaw, Ernert Sibra, and caches are in the exhibit, which continues through June 16, Quint Callery, 664 Ninth Avenue, dewitteen, 239 8592.

Shoot The Edge

(continued from page 1) I eget, and Marcel Duchung chose to approach the technological miracle as children would, with a sense of unconstrained worder and an artitude of let's see what this stuff can do. Almost a centura-lates, the thritten European artists have chosen a similar proposch, asking questions like. What happens of I shoot without looking through the viewfinder. What seri of world do I cente by distorting the right angles! How do I make my subject fook like something it soil. Leger, and Marcel Duchamp something it isn't?

something it isn't?
Shooting without benefit of the viewfinder is Andreas
Muller-Poble's specialty, and it should do much to comfort those should do much to comfort those snapshooters among us who are afflicted with unsteady camera hands and the tendency to produce pictures that look as though they were taken from the window of a runaway stagecoach. Floris Neussies gets by nicks get without the camera at all, mobilers in before marking and producing lifesize positive and producing inester positive and negative images that suggest the nuclear shadows of Hiroshima, ghostly artifacts of vaportred humans, Joan Fontcuberta and Winfred Evers are each in the Winted Evers are each in the business of tooling the eye, Evers with contact prints of cutouts and assemblages that play havoc with depth perception, Fontcuberta with phony plants that he builds and then photographs in such a precise and careful way that they appear to be authentic specimens from a botany field guide. Stefan de Jaeger uses large collages of Polaroid prints to create intriguing cubist puzzles. Michel

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a healer, herbalist, midwife

and medicine w

Chronos

monuments of Western man's intellect. Presented in seven continuous movements (not to be confused with the Seven Ages of Man), the film plots the jogs and bends of human history, from the Niie through Greece and Rome, from the Renaissance to Ellis Island, from World War II to present-day urban chaos. Through all the extraordinary footage the message, such as it is persists: People have been here; something happened here; often we have forgotten. Yet always, in

we have fongotten. Yet always, in very age, genius—either brothing or pacific — exists for whosever would document it. The forty-minute film, shot the provides breathraking shots from atop the pyramids of Egypt and through Urah's Monument Valley. We are sent hurtling along the Venice canals and the Senie by night. The time-lapse segment of the total approach, Michel, shot with a fisheye lens under an overcast sky, creates multiple, mirrored optical

Fricke's camera, with its 6000 wiring connections, dolly, and tracks, has enabled the filmmaker and crew to produce for the first time ever extended

TO LOCAL EVENTS

Stulc Kryyanowski needs no more than shadows on the ground and his hand may be a study of the st special effects. With its slow, automated lits ystem, its inch-by-slow-inch tracking system, viewers feel thray are floating in air, and, coupled with Steames's demailite score and the photographic subjects, it matters little that the "historical" angle is somewhat tenuous, of much more auchletic beauty thom factual substance. This film is, ander all, bistory in the making air all, bistory in the making with the proposed of the proposed with the proposed with the proposed with the summer before it leaves for its European debut in Paris. For specific local show times phone the Space Theatry at 238-1233.

Ioto Frima uses Polanoid SX-70 prints to make sensual body-scans of henelf, Karen Knorr milks the English patriarchy for laughs, Ludo Geysels recalls Fellinis Saryinon, and Silvio Wolf seems almost out of place with byical color abstractions. Which was a seem of the property of the pr Cage Opening

inued from page 1)

- Dinah McNichols

teentimed from page 1)
4 33*, in which a pianist sits motionless at a piano, in front of an audience, for four minutes and thirty-three seconds, and everyone listens to the silence.

The avant-garde must always even more shocking dislocations of traditional musical ideas. He used electronic amplification (often to the point of pain) of instruments, of a phonograph content to the point of pain) of instruments, of a phonograph stylus scratching across a record, of his own throat as he smoked a cigarette or swallowed water, with the amplified sound distorted, random in volume, with the anguined sound and association of companied with screaming feedback. His work titled Indeterminary consists of ninety furny stories, some long some short, but each recrited to fill a single minute earth long pause or with remaining the sounds from intermittently blotted out by counds from the first blotted out by the parts from the cound in the parts from be used in whole or part, in any whole or part, in any combination." Another work, Music for Carillon, was annotated by arbitrarily cutting paper patterns, placing them on graph paper, and then penning in a

note wherever a hole appeared.
About Cage's Freenam Enales,
About Cage's Freenam Cage
performed as part of UCSD's
soundshipse III contemporary
music festival, there are three
things you ought to know. The
work was commissioned by art
with the work of the contemporary
music festival, there are three
things you ought to know. The
work was commissioned by art
with things you could be
served to the things with the
performed in this American
premise by violants Janoo
Negrous, who specialties in the
extended techniques of our charles
the could be a served to the
white high the did not mind
getting the himself, but be
subsourch to violant, California
audiences, luckily, do not throw
things. They "shaue the
experience," for better or for
wenn.

Janos Negyesy's performance of John Cage's Freeman Endes will take place Friday, May 10 at 8:00 p.m., in UCSD's Mandeville Auditorium. There are two other important

are two other important contemporary music concerts in the series this weekend. Fought, Thursday, May 9 at 800 pm., in Mandreille Auditorium, soprano Janc Manning and pianns Kerth Humble will perform a program of vocal muse by Alban Beng, Anton Webern, and Oliver Messaren. On Stantinday, May 11 Messaren of Messar Hanns Eisler, Keith Humble, Kenneth Gaburo, Cornelius Cardew, and Jean-Charles François, as well as another piece by Cage, his Wonderful Widow of Seventeen Springs. For jurnher information on any of these concerts, phone 452-3229.

The Fest

- Thomas Arne

continued from page 1)
event by bringing a snapshot
that can be pinned to display
boards set up outside The
Gallery Store on Fifth Avenue.
By Sunday afternoon, the
festival organizers hope to have a
giant collage of phorus of
everything San Diegans have
considered important enough,

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11:30am — 10:00pm • unday, May 12, 1985 9:00am — 4:00pm



her songs alone that touches her audience; her deep, resonant voice and wry humo pull the audience in . . ."

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READER'S GUIDE TO LOCAL EVENTS

attractive enough, or silly enough to preserve on film. Another offering in the visual arts will be four showings of a arts will be four showings of a series of ten Inveaction and animated short films at the Guild Theatre on Fifth Avenue. Included in the program are Quest. a Ray Bradbury short story adapted for film by Saul and Elaine Bass, Baillet Robotsque, Bob Rogers's symphonic study of the General Motors assembly line (a recent Oscar winner); and

nother Rogers work, Car of Your another Rogers work, Carl of stud-Dreams, a wry look at Americans and their cars and the TV pitchmen who have turned the selling of cars into an art form all its own. These and others on the its own. These and others on the program are San Diego premières. Each full showing runs just ower two hours, with programs beginning at 11:30 a.m. and 2:00 pm., both Saturday and Sunday. And look for the continuously running wideo are movemen along the video art program along the festival route, which will feature

and film arrists. Performance arr with a Mother's Day theme will with a Mother's Day them.
melude dance, song, and
comedy, and will be presented at comedy, and will be presented at noon and 3 (50 pm. on Sunday at California Aerobic Dance on Firth Asenue (between University and Washington). The films, videos, and seriousnance art are all free. There will be continuous musical events on the main festival stage (Firth and University) and in the "English"

Robinson). On the main stage on Saturday there will be forty-five-minute sets (beginning at amounter sets (beginning at 11-02 am, finor the Stew Lovard Regge Band, George Keas Jaz Ensemble, Gene Ferry and Aris Rumba, and Electric Sons. Study the program lead of the Study of Stay, and Ario Rumba. In the English Ea Rumba. In the English Ea

begins at 11:45 with classical and jazz guitar and flute by Fr Benedetti and Lori Bell. Benedetti and Lori Bell.
Sunda's 'pogram also begins at
11-45 and includes the
Bacchand Baroque vocal
ensemble, lynn Hall, and the
Lyric String Quarter. And not
fongering that you art what you
ear, the delible arts will be well
represented with fameful fund
The string that the string that the
feet call has been coordinated
and designed by architects Bell

featral has been coordinated and designed by architects Rob Quigles and David Singer, who have attempted to use familiar series and spaces in surprising was. The environment will include special landscape art, and the art of banners and flags. Care Feet 85 runs Saturdos, May 12, from 11c0 a.m. to 560 pm. to 10 pm. to all but pedestrian traffic for the event. Arrangements are being made for a bus to circle the testival site to transport those who are parked some distance away (although rhis might be the perfect opportunity to try something unique; public transportation. You can call San Diego Transit at 233-3004 and the sould be added to rell you they will be glad to tell you which bus will get you from where you are to the festival site.) For information on the City Fest itself, call the Hillcrest Association during business hours at 299-3330. Walker, Kopas, and the rest of the City Fest participants hope this is the first of what will become an annual, citywide event.

— Lydia McRae



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PERFORMANCE ARY SCHEDULE



THE THEATER READER'S GUIDE TO

Theater listings are compiled to Jeff Smith, commentary is by Jonathan Saville and Jeff Smith usse to proon the theater to any last munic changes and to inquire about ticket availability. Many theaters offer descripts to students senior citizens, and the military; ask at the box office.

ANGEL CITY
For hour rights cells, the UCSD
department of diama presents. Sam
Shepards early diama A wild
Shepard early diama A wild
Shepard early diama A wild
shepard early diama A wild
early diama and the control of ANGEL CITY

Annie Get Your Gün
The International Company of USKI
concludes its season with the
musical — music and lyriss by Inving
Bettin, book by Invine Bettin, book by Invine
Bettin, book by Invine Bettin, book by
Annie Oakley, Buffale Bill, and
Frank Bufler, on whom Annie has
her eye. Jack Tygett directs the
production, Berend C Dilevin is
Street West, Efschard Wright, Edward
Street West, Efschard Wright, Edward Steve West, Richard Wright, E. Hollingsworth, and Catherine. Lighting designs for the produ-which features such songs: There's No Business, Lie Shi Business, Lie Shi Business, and They Say Its. Biolikey, (2m). The Theatre ic Old Town (from the Old Town Opera House). Wednesday, May 15 through Jurie 2, Wednesday, May 15 through Jurie 2, Wednesday, Mronagh Saturday at 800 pm. Horine Sunday at 200 pm. For infor all 290 6008;

Setsastian's West Dinner Playhouse is staging the 1934 musical — music and lyrics by Cole Porter, book by Guy Bolton and P.G. Wodehouse music and lyrics by Code Parter, Book by Cog Notion and PDI Moderhouse by Cog Notion and PDI Moderhouse Rossel Crossel — about the achevitures of Bero Sweeney and frenth; Accutad as a coan inern fall and activation of Bero Sweeney and frenth; Accutad as a coan inern fall and with a rechard so and propuler his activation of the Rossel Rossel Coat members are Joy Rossel Coat members are Joy Mark Federal Plose. Calmed Rossel Coat members are Joy Mark Federal Rossel Coat members are Joy Development of the Rossel Rossel Coat members are Joy Development of the Rossel Rossel Coat members are Joy Development of the Rossel Rossel Rossel Rossel Coat members are Joy Development of the Rossel Rosse

BREATH OF SPRING
The Alpha Omega Flagers present
Feet Code's commend, which late
Feet Code's commend, which late
Based on the "Bobin Hood
Syndrome" the Paly is about a group
of series citizens who stell flass from
C Not can't hate the poor dears for
of that, says Henry A. Swanton, longtime member of the company)
in the company of the company
production. (Sm.)

Alpha Omega Flagers, through
May 18, Frisdy and Sanutday at
6,00 p.m. THE BUTLER DID IT

The Pine Hills Players present the comedy thriller, a play within a pl based on the intrigue sorroundin the jealousies created when a

buffet, cooked outdoors in the mountain air of Julian, precedes the show. (Sm.). Pine Hills Lodge, through June 8; Friday and Saturday, dinner at 7:00 p.m., curtain at 8:00 p.m.

CHILDE BYRON

DAMIEN

LYRIC DINNER THEATRE

MIRACOSTA COLLEGE

NORTH COUNTY COMMUNITY THEATRE

PALOMAR COLLEGE

PINE HILLS LODGE

POINT LOMA COLLEGE

SAN DIEGO ACTORS THEATRE

SAN DIEGO CITY COLLEGE THEATER

PATIO PLAYHOUSE

CHILDE BYRON Reviewed this issue North Coast Repertory Theatre through May 26: Wednesday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Sunday, May 26 at 2:00 p.m.

DAMEN For one performance only, the Lambs Pigers Theater persents a special production of Afrijth Memis-dental adout Father Damen of Afrijth Memis-dental adout Father Damen of Afrijth Memis-dental ad lawne for igers. David Nei Jackena directs the production, and Robert Smyll, antice directs of a Lambs, recroates the role he played become performance is held in cooperation with World Wisson and the United Pigers of Charles Lambs Pigers Thorth, with all proceeds going to Land African Lambs Pigers Theater, Safurday, May 11 at 7:30 p.m.

THE DEBITANTE EALL.

The South Coast Reportory Theater
is staging the would premite of Beth
Herdry, new controly dama should
herdry, new controly dama should
Southerness and these thidened from
previous marriages. Jeen's new
these, and her develor for overage
and engest shalled, showing the
annual debutante half. Supplien
Lobolowsky directs the production.
Cast members shalled. Jeeffrey
The Coast members shall be defined.

O'Dwyer, Diane Salinger, and Kurtwood Smith, Mark Donnelly is the scenic designer. Robert Blackman the costume designer, and Tom Ruzika the lighting designer. (Sm.) South Coast Repertory Theatre. through May 12: Thursday through

Saturday at 8:00 p.m. Sunday at 7:30 p.m. Matinee Saturday and Sunday at 2:30 p.m.

AN EVENING OF ONE ACTS ing four one act plays, the t

staging four one act plays, the there of which is to recognize the pixel to uneven this played on used. The plays are four bloods, by Grace B Grants, Stace Not a Place at Fourth Lann, by Lores Welty, Foodsteps of Dices and Tim Febrert, by Robert Anderson, Members of the cost, directed by Bert Edwards, are Visione NCLain. Multi Shates. Phylio Russell, Distry Andrews, Phylio Russell, John Thomas, and Margerens, John Thomas, and All Thomas,

Burnell, John Thomas, and Marge Ceanto. (Sm) Imperal Beach Players, Marina Vista Center, Eighth Street and Imperial Beach Boulevard, Imperial Beach, Feiday, May 10 though May 19; Friday and Saturday at 8:00 p.m. Mattines Sunday at 2:00 p.m. For information, call 424 9668.

A CHINNY THING HAPPENED ON THE WAY TO THE FORUM For the concluding production of 8 Man Skape Seeron, the San Deeps State Cheened Seeron, the San Deeps State Cheened Seeron Seeron

a Masid, and "Corredy Sonight," (Sm.) Main Stage Theatre, San Diego Sta Chriversity, Friday, May 10 through May 18, Friday, May 10, Saturday, May 11, and fuesday, May 14 through Saturday, May 18 at 8.00 pm.

Reviewed this issue.
Mandell Weiss Center for the
Performing Arts, (PSD, through
May 12; Thursday through Saturday
at 8:00 p.m. Sunday at 7:00 p.m.

A OLD PIN SHARM AT FOR PIN HOW TO SECCEED IN MUSINESS WITHOUT REALLY TRYING.

The Meas Callege Applied Theoring research the Pullary Preventing musical by Front Lesser and Alle Burnes, chies J. Perrepara the Admittance, chies J. Perrepara the Admittance of the Copyride Lesser and Alle Burnes, chies J. Perrepara the Admittance of the Copyride Lesser and Alle Called Theories and Alled Theorie

(Sm.) Apolliad Theatre, Mesa College, through May 11; Thursday through Saturday at 8:00 p.m.

I DOI LOUI
The Lawrence Welk Village Theatre
presents the popular musical, based
on Jan de Hartog's The Fourpester,
that chromicles a long and happy
marriage — from the couple's
wedding day to the day when, full of

Theater Directory

ADAMS AVENUE THEATRE ALPHA OMEGA PLAYERS 1531 Tyler Avenue, San Diego

CIVIC THEATRE CORONADO PLAYHOUSE

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LA JOLLA PLAYHOUSE LA JOLLA STAGE COMPANY

LAMB'S PLAYERS THEATRE

SAN DIEGO JUNIOR THEATRE. Casa del Prado Theatre. Balbia Park 239-8.355 LAMPLIGHTERS COMMUNITY THEATRE Ben Polak Fine Arts Center 8053 University Avenue, La Mesa 464 4598

SAN DIEGO MESA COLLEGE 7250 Mesa College Dine, San De LAWRENCE WELK VILLAGE THEATRE SAN DIEGO REPERTORY THEATRE ence Welk Drive Escondia LEMON GROVE PLAYERS

SAN DIEGO STATE UNIVERSITY

SAN DIEGOTO LITTLE THE ATRE

SOUTH COAST REPERIORY THEATRE

SOKITHWESTERN COLLEGE

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UNITED STATES INTERNATIONAL

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READER'S GUIDE TO THE THEATER

Davis, Don Estell is the scenic arists. and Christopher Hardt as 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 Welk Wilage Theatre. Chrough June 16: Tuesday, and Thursday through Sturday at 8.00 pm. Martiner Tuesday, through Thursday, and Sunday at 1.45 pm.

ISN'T IT ROMANTIC

BNY LIT KOMANTIE.
Whenly Massesserian are controlly
Mently Massesserian share controlled.
Whenly Massesserian share selection
to be bright and distanctive somes who
come to New York to seek their
fortunes. Their initial prospects are
fees, however, and both feet they
have to get going, Decause each is
needing filter.—In heart according
where success has already come to
the truly worth. Upged not by their
status statused environment, and bthe more serious act that their
biological docksia are helding locality
belt where the control of the size of the
biological docksia are helding locality
belt worther becomes involved with

Directed by Will Simpson, the production is desired using special and an often very furne, but it is also slickles, and even sleeps, the first set. Pacing as proteen. And the pills is Marmet's Sexual Finite Vision of Chicago and New Wolder King Exchange—asket there to get gring cand too long in between (On the pills side, when the glids come back on, the production does diet some an quality in a sale name of Sillivan has a larket a partity servency partition.

THE LATE CHRISTOPHER BEAN

works gap in value after his death. When several inchance reserves order to the home of Dr. Haggett. All he had been as the home of Dr. Haggett. All he had been been the Haggett family agan. Katherine Faulcont shakes het dreetcrid defaul with this include. Jamez Zadman. August E. Whitcomist Fusher. A Medityre Cingony Burke. Tamasa Turanbe. Dalawn. Paul Herwall. and John Dupter. (Sm.) Sagahouse Thead's York Sagahouse Thead's Sagahouse Sagahous

LIFE WITH MOTHER

8:00 p.m. Matinee Sunday, May 12 and Sunday, May 26 at 2:00 p.m.

LORD BUCKLEY'S FINEST

LOOR BUCKLEY'S FINEST HOURS BY expected arrangement the Boser's House presents - Judy Section 1 and 1 discovered that man has great union strength. (Sm.)
Howev Theatre, through May 26:
Thursday through Saturday at 8:00 p.m. Sunday at 7:00 p.m.

MARY, MARY

The Fiesta Dinner Theatre is staging the comedy, by Jean Kerr, about the marital complications of a couple

Navarre Perry, Marty Burnett is the scenic designer, and Dan Wade is the lighting designer. (Sm.) Fiesta Dinner Theatre, through May 12. Thursday through Saturda dinner at 6:30 p.m., contain at dinner at 6:30 pm., cortain at 8:15 pm. Sunday, dinner at 5:30 pm., curtain at 7:15 p.m. Matinee Saturday and Sunday, buffer Juncheon at noon, curtain at 1:15 pm.

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MASS APPEAL

MASS APPEAL.

MASS APPEAL.

MASS APPEAL.

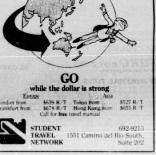
MASS APPEAL.

MASS AS APPEAL.

MASS APPEAL.

NEOFEST AT SUSHI: DRINKING IN AMERICA

IN AMERICA
As part of its morth-long senies of performance artworks, the Sushi Callery presents renowned New Yor Bogoslart in a new sofe work about decadence, inebration and the struggle to maintain a likely little grape. Disposing the become many characters and confronts the



TAKE OFF





READER'S GUIDE TO THE THEATER

which the "blind lead the blind drunk." to Joan Collins and John Belushi. Theze will be one performance only of this show, which is having its West Coast prenière at Sushi. (Sm.) Sushi Callery, Friday, May 10 at 8:00 p.m.

NEOFEST AT SUSHII: A COOD AMERICAN NOTE: and NETHER GARLE NOR BEAMS THE SUSHII: A COOD AMERICAN NOTE: and NETHER GARLE NOR BEAMS THE SUSHII CARREST OF THE

NUDE WITH VIOLIN

RUM AND COKE
Keith Reddin's political play about
the Bay of Pigs fiasco traces the
involvement of a young man nameJake Seward in that bungled affair.
Jake is a naive, sensitive, highminded, patriotic anticommunist
who accepts employment with the

CIA to help train and Castor Clause in Gasternia for the American sponsored invasion of their sponsored production or and their sp CIA to help train anti-Castro Cubar in Guaternala for the American-

SEVEN KEYS TO BALDPACE
The Patio Playhouse Community
Theater is staging George M.
Cohan's mystery-drace about William
Magee, a novelist who tangles with
murders, thieves, ghosts, and your
basic mayhern. Candace Cameron
directs the production. (Sm.)
Patio Pleyhouse, through May 19;

presents

BERNARD SLADE'S

Directed by Christopher R. May 10: 11*

Curtain 8:00 pm

May 12*

Curtain 2:00 pm FOR RESERVATIONS: 459-7773

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Offering the only productions of two
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Lournay Sizies from the support
and on the stiputibility, ignorance, and
narrow mindedness of teachers in
Catholics whools. Like all sauges
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with broat destructive hatere. But
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At HOUSAND CLOWNS
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May 25: Friday and Saturday (and Thursday, May 23) at 8:00 p.m. Matinee Sunday, May 12 and Sunday, May 19 at 2:00 p.m.

TRIBUTE

TRIBUTE
for its final production of the 198485 season, the La Jola Slage
65 season, the La Jola Slage
Company presents bremad Slade's
Company for the street state of the slade of the sl

at 2:00 pm.

TWO BY TWO
The Lamplighters are slaging the
biblical miscisci by Richard Rodges
blocal miscisci by Richard Rodges
based on Ciliford Odetes 7 in
Poscering Pench, A musical in the
classical residien of Yieldah theater,
and his Aft. In this version, even
Rodi's children don't believe him
Seigheri. Elhard directs the
The Lamplighters, through 7 May 19.
Firling and Startoke (and Thurude)
Sunday, May 17 at 2:00 pm.

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KAITHY 6 MO SHOW

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Smith Starting, My 11 at 8:00 p.m.

would blast into a coastal village, like Hell's Angels, and ransack the place on a whim, to Stephen Metcalle they were the stuff of which Kirk Douglas movies are made; grif-toothed, fearless thans beneath whose

movies are made; gift isocialities received strate between the another content and the content

technical work at the Cassius Carter Stephen Metcalfe was at the Stephen Metcalle was at the opening-inglit performance of Vikings and he must have been struck by the Old Globe's thoughtfully detailed personned of his play. Tho playing to could ask for a more sympathetic production. (Sm.) Cassius Carter Centre Stage, through May 12.1 Thuruday through Saturday at 8.00 pm. Sunday at 7.00 pm. Maince Saturday and Sunday at 2.00 pm.





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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. PO. Box 80803, San Diego 92138.

A musical artist knows that his or her commemorative, but only the bush has been hoisted into place and permanently musicwatchers begin using that artist as the standard by which to measure those who come after. Unfortunately, by the time 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 in the last decade the major record companies have seen to it that certain late, high-goosing artists continue to produce from beyond the grave. One such artist is Jimil Hendris. Among themselves record producer ord producer from themselves, record producer and Hendrix archivist Alan Douglas Hendrix s'ormer record label, and uncountable numbers of forgers and bootlesgers have looted the legendary guitarist's backlog of scrapped studio and concert recordings to produce more quickly packaged outstakes than a fast-food restaurant. All that Hendrix fans have to counteract this ongoing mitigation of the man's legacs are the milestone Douglas, Hendrix's forme 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



greatest form of posthumous flattery.

flattery.

Of course, for the guitarist so honored by this sort of praise, the comparison to Hendrix can be a creative yoke too cumbersome to shoulder. Two weeks ago it was mentioned in this column that jazz guitarist this column that jazz gutarist Stanley Jordan has garnered many unsolicited votes for his becoming potentially as influential as Hendrix in his radical revamping 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 consideration of the second 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 fared less than well in the aftermath of such critical stroking. In many ways Ulmer would

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 convened caronna, Omer nad convened 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 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 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 harmoloid properties of the properties

assert his independence, and his album, Tales of Captain Black 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
guitar peers. Uner used a





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WASHINGTON TUESDAY - JULY 23 - 8PM



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assert his independence, and h album, Tales of Captain Black (with his mentor Coleman in an 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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THURSDAY, MAY 9 . 8 P.M. CALIFORNIA THEATER

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HOWARD JONES



FOR FEARS



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JARREAU





DIRE STRAITS

seemingly undisciplined splatter-and-drip method to create a wild, chaotic canvas. True to the harmolodic theory, the music on Tales of Captain the music on Tales of Captain Black had Ulmer, saxist Coleman, bassist Jaamaladeen Tacuma, and drummer Denardo Coleman playing musical bumper cars, their contrapuntal rhythms and dissonant sounds rhythms and dissonant sounds careening off each other to produce tremendous rhythmic, harmonic, and melodic energy.

Ulmer himself toyed with blues-

based licks, funk rhythms, and rock guitar distortion, but on a pantonal backdrop, which suggested composer Arnold Schoenbergs once-revolutionary twelve-tone

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 harmolodic theory; mainstream and progressi 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 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 onus of the Hendrix analogy dogged 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 Aver Virk Times jazz and rhythm-and-buse scrite Robert Palmer would soon call Uliner 'perhaps the most original electric guitarist since Jimi Hendrix' to sign! Uliner to a recording sion I Imer to a recording

Interestingly, the three albums that Ulmer has recorded for Columbia since 1982 — Free Lancing, Black Rock, and the Lancing, Black Rock, and the more recent Odysesy — have shown a steady dig resion from the harmoloid arbstractions 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-pollimation of funk, free jazz, country blues, and rock in an apparent more to bridge the san apparent move to bridge the gar

between cointemporary black and write muses, and, perhaps, to live up to his advance billing as the next 'Voodoo Chile.' While not as far-reaching as his ground-breaking efforts to tronsfer Coleman's harmolodic madness from the jazz to the rock Giom, 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 pantonality and diatonic normalcy being a modal sound normacy being a modal sound vaguely reminiscent of the ragainfluenced "acid-rock" of the late Sixties. but with more fire and brimstone. On Odyssey. Ulmer and violinist Charles Burnham even capture the gapsy-dance feel of much of the material on Hendrix's last selfauthorized studio album, The

It is ironic that for now the mantle of "Heir to Hendrix" seems to have been lifted from the shoulders of the jazz-cumrock 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 gaze is less relevant now than the fact that Ulmer remains an enigmatic and fascinaling plechrist and fascinaling plechrist and innovator. Oddly, when Ulmer plays here this weekend, he'll be secompanied not by the musiciars who performed with him on Odgaze, but by basist him on Odgaze, but by hasist him of Odgaze, but by hasist h the way that Coleman se Free Lancing. The trio will perform one show this Friday

Jerry Seinfeld May 9-12

America's Original Comedy Showcase presents

Bobby Slayton and Jerry Kurtz Emo Philips and Rick Rockwell

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by the San Diego Jazz Pestival. Opening the show is the local band, the SDSU Basement Blues Band. Here's one that kind of sneaked up on use Regigne Sunsplash USA. You may have heard of the Sunsplash event in Jamaicz think of this as a cousin to that gathering of regigne's best. Tonight, Thursday, the stateside Sunsplash will bring Third.

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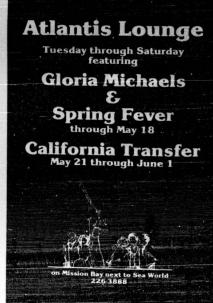
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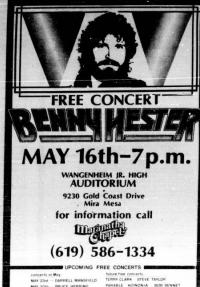
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knock a few frequencies off people's hearing with their show at the California Theatre, while at the Cantorna Theatre, while a tough doubleheader at SDSU's Backdoor pairs the Blasters with Rank and File; and John Lee Hooker and the Paladins share the Belly Up Tayern. The ubiquitous Los Tavern. The ubiquitous Los Lobos will be at UCSDS. Gymnastum on Friday night: while farther south Carl Burnett, Milkhob Lieveu, and Bob Magnussen will be playing at the First Interstate Plaza Building, downtown, in a continuation of Solart'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 Mo Snow. You may have seen and heard the Two Tones (Lori Corey and Peggy Spye) in one of their numerous club dates in San Diego, in which music and comedy play nearly equal roles. Kathy and Mo (Kathy Najimy and Mo Gaffney) concentrate on the comedic 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 oliaboration at a local club.

coliaboration at a local club would seem a natural one. On Saturday, U.K. Subs, Exploited, and Dr. Know will be at the State Theater: while Red Wedding, Doll Congress, Playground Slap, Restisance, and Millennium are at the Spirit, and the Blasters are closing their two-gig engagement in San Diego with a engagement in San The International Discioland. snow at the kook Palace. The International Dixieland Jazzaffair 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 American Jazz Band. Sunday also brings the Beach Boys back to San Diego for what has become their annual Mother's Day concert following a Padres game at San Diego Stadium. The week closes with a performance by Speed of Sound in a continuation of the

"Jazz Live" series, Tuesday nigh 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

CONCERTS

Accept and Rough Cutt. California Theater tonight, Thursday, 8 p.m. 1122 Fourth Avenue, downtown. 483-6339.

splash USA featuring Third World, Dennis Brown, Gregory Isaacs, Lloyd Parkes, and We the People: Golden Hall. light, Thursday 8 p.m. nity Concourse, downtown 234-8462 or 239-9236.

The Blasters and Rank and File:

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nego State University campus, 265-6562.

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, 452-40-90.

Carl Burnett, Milcho Liewu, and Bob Magnussen: First Interstat Plaza Building, Friday, May 10, 8 p.m., 401 B Street, downtown, 281-7012 or 280-0907.

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

The Two Tones and the Kathy and Mo Show: Old Globe Theater, Friday and Saturday, May 10 and 11, 8 p.m., Balboa Park,

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

Red Weiding, Doll Congress, Playground Slap, Resistance, Millennium: Spirit, Saturday, May 11, 9 p.m., 1130 Buenos.

international Disteland Jazzaffair featuring the Allotria Jazz Band, the Jazz Band Ball Orchestra, the Benko Disteland Band, Jan Sutherland, Chicago Six, Nightblooming Jazzmen, an Mike Vax and the Great America Jazz Band: Jel Mar Farigrounds. Saturday and Sunday, May 14. Li Cali Or times, 15 at Via de la Mile, Del Mar 9424 WCA.

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

"Jazz Live" featuring Speed of Sound: San Diego City College Theater. Tiesday, May 14, 8 p.m. 14th and C streets, downtown. 230-2481

Buddy Guy and Junior Wells: Belly Up Tavern, Wednesday, May 15, 9 p.m., 143 South Cedra Avenue, Solana Beach, 481-902

John Mayall's Bluesbreakers: Belly Up Tavern, Thursday, May 16, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

The Mike Garson Quartet featuring Shelby Flint and Peter Sprague: Elario's, Thursday, May 16, through Saturday, May 18, call for times, Summer House Inn. 7955 La Jolla Shores Drive, La Jolla, 459-0541.

Max Strom: Spirit, Friday, May 17. 9 p.m., 1130 Buenos, 276-3993.

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The Ducilio Cosenza Samba The Ductilo Cosenza Samba Quartet, Peter Sprague's Samba, and AfroRumba: New Town (Pactoja) Park, Sunday, May 19, 1 p.m., State and G streets, downtown, 284-7012 or 280-0907.

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

Joan Armatrading and Cook Da Books: Spreckels Theater, Monda May 20, 8 p.m., 121 Broadway, downtown, 232,0000

Delbert McClinton: Belly Un Tavern, Thursday, May 23, 9 p.m., 143 South Cedros Avenue, Solana Beach: 481-9022.

Alien Sex Fiend: Rock Palace. Friday, May 24, 9 p.m., 3465 El Cajon Boulevard, 563-1066.

LRB (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 Theater, Saturday, May 25, 8 p.m., 4712 El Cajon Boulevard, 565-9947.

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

Bonnie Raitt and Band: Humphrey's, Sunday, May 26, 7 and 9 p.m., 2303 Shelter Island Drive.

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America: Humphrey's, Friday. May 31, 7 and 9 p.m., 2303 Shelte Island Drive, 232-9800.

The Swept Wing Chicken Thieves Bluegrass Band: The Gazebo at Scaport Village, Saturday, May 25, 1-4 p.m.

Hammersmith and Rick Gaziay's Blue Zoo Review: The Bacchanal, Tuesday, May 14, 9 p.m., 8022 Kearney MesaBoulevard, Kearney Mesa, 560-8022.

CLUBS

Club listings are compiled by R Armings. If you wish to be included, please call 265-9382 Thursday afternoon or Friday before 5:00 p.m. The listings

North County

Barr-X Ranch House, 119 East Broadway, Vista, 724-0510: Red Lane and Ramblin Fever, countr

THURSDAY, TONIGHT doing first 2 sets with GC & THE LAP OF LUXURY and The Most Recent Excuse to see Iren
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Saturday, May 11

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THE RESISTANCE

TUESDAY, MAY 14 Animal House Night TOUCHY SUBJECTS with San Diego Sta DRIVE-INS plus TIME CONTROL. Red Tea Specials and SZ cheup cover charge.

WEDNESDAY, MAY 15 3 SIMPLE WORDS with TIME DRIVER and BOWLING FOR LARVA

TOMORROWS May Joh. OPAL, THE FRANE, plus. SURREST TO CHANCE. May Joh. OPAL, THE FRANE, plus. SURREST TO CHANCE. May Jithe LIMBO SLAM, with CC & THE LAP OF LIXING Joing and & 34 sets with 10 YABES opening. May John. Druce "Rodon" Warmen present APPED POINCES DAY with recording states from Georgie BRITISE RODORS, plus CUMANDAM, CARRY day. ARRY OF LOW, advance feether of TLANSTINES May 2001. CLAMANDS OF SURRESS and LIMBO BRITISES. May 2001. CLAMANDS OF SURRESS and LIMBO BRITISES THE SURRESS.

ROVERG EYE NUSSIC REPORTS there 25th and the people have been sugary body like he. But alrea where the been such a separated. These, there, is populated for some and if the 20th Art. Accessing of manife, toward on the profile of force one of the 40th Art. Accessing of manife, toward on the manifest and the 20th Art. Accessing of manifest produced by the accessing toward of the profile of the control of the accessing toward on the accessing toward of the accessing toward on the accessing the accessing the accessing toward of the accession of the accessi

NOW OPEN — LING'S INTERNATIONAL KITCHEN Serving food for the famich 11:00 am 2:30 pm and 8:00 pm to 12 midnight



ROCKIN' WEEKEND Friday & Saturday, May 10 & 11 THEWELDES

Three video big screens with music with music videos mixed by Lehr's VIs

SUNDAY

MOTHER'S DAY

beat club

TUESDAY & WEDNESDAY



2828 Camino del Rio South, Mis-



Belly Up Easern, 143 Sealing Control Memory Sealing Control (1881) and Memory Sealing Control (1881) and Memory Sealing Control (1881) the Sealing Control (1881) and Hydrod (1881) the Sealing Control (1881) the Sealing Con intage jazz, swing, and rock,

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

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

Distillery Nightclub, 140 South Sierra Boulevard, Solana Beach, 755-6733: The Reflectors, rock, Thursday through Saturday; the Selection, rock, Sunday; Cat Tracks, rock, Tuesday; Notice to Appear, rock, Wednesday.

El Comal. 12845 Poway Road. Poway 486-1010: Rick Rivas. contemporary, Friday happy hour: Ambition, contemporary, Wednesday through Saturday.

Fireside Lounge, 439 West Washington, Escondido, 745-1931. Circles, rock, Thursday through Saturday; Robyn Banx, rock, Wednesday.

Full Moon (formerly Bobby G's). 485 First Street, Encinitas, 436-7397: Live rock, Wednesday through Saturday, call club for

Street, Oceanside, 722-1904: Don Tennison, country and contemporary, Monday through Saturday: Denny Tymer, 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

Hotel Escondido, 2500 South Escondido Boulevard, Escondido, 747-5000: Denny and Kristina Clark, contemporary, Tuesday through Saturday: Double Trouble, contemporary, Sunday and Monday Piano Bar: Kevin Green, Monday through Frido

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

Hungry Hunter/Rancho Bernardo, 11940 Bernardo Plaza Drive, Rancho Bernardo, 566-2400. Ed Cunningham, contemporary, Thursday and Wednesday, Dave

Ireland's Own, 656 First Street. McVicker, Irish and contemporary Thursday through Saturday with Paul Dunn, Friday and Saturday.

Jerard's, 815 North Hill Street. Oceanside 722-7668: Doe James Mr.C. and Company, jazz and contemporars. Tuesday through

Jolly Roger/Oceanside, 1900

ock, Wednesday through Saturday

La Tapatia, 340 West Grand. Escondido. 747-8282: Latin Soul. Top a of ance music and Latin music. Friday and Saturday, live music, Sunday, call club for

Leo's Little Bit of Country, 680

Marcos 744-4120: The Jesse Daniels Band, country, Wednesday through Sunday; Coyote, country, Monday and Tuesday. Free clogging

Lu's, 1963 East Valley Parkway. Escondido. 746-7038: Ron Bell. intry, seven nights.

McCabe's, 1145 South Tremont. Oceanside, 439-6646: The Mystics rhythm and blues, Thursday and



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Wednesday: the Road Runners Fifties and Sixties rock, Friday and

Mille Fleurs, 6009 Pasco Delicias Rancho Santa Fe. 756-3085: Joel Nash, piano show tunes, Wednesday through Saturday

Monterey Bay Canners, 1325 Harbor Drive, Oceanside, 722-3474: Charlie, contemporary, Wednesday through Saturday.

Mulvaney's, 340 East Grand Avenue, Escondido, 741-0935: Tranzaction, rock, Thursday through Saturday; audition nig Normandy Cocktail Lounge, 215

North Hill Street, Oceanside, 722 1771: Sedona, rock, Tuesday brough Saturday: Outta Controll ock, Sunday and Monday

Oakvale Lodge, 14900 Oakvale Road, Escondido, 749-3193; Texas, country, Friday through Sunday.

Old Del Mar Cafe, 2770 Via de la Valle, Del Mar. 735-6614: The Rick Wells Band, vintage rock. Thursdy-through Saturday, the Five Carsley through Saturday, the Five Carsley Edward, Silves and Phythm and blues. Sunday, Hollis Gentry and Fattburger, jazz. Monday and Luesday. Phytate Domain, rock, Wednesday.

Old Time Cafe, 1464 North Highway 101, Leucadix, 436-4030; Devilin Graham and Archie Logisden, folik, 7:30 p.m., with Puggy Shannon, folik, Thursday; Berline, Caray, and Hickman, bluegrass, 7 and 9 p.m., Friday; Del Rey and the Blues Gators, blues and Rey and the Blues Gators, blues and vintage jazz, 7 and 9 p.m.. Saturday, Silly Wizard, traditional and original Scottish music, 7 and 9 p.m., Sunday, Old Time Hoot Night, Tuesday, Andy Gallaher, country blues and originals, 7:30 p.m., Wednesday, Sunday brunch concert: Catherine Espinoza, Irish harn.

Pea Soup Anderson's, 890 Palomar Airport Road, Carlsbad. 438-0880: L.A., rock, Thursday through Saturday Delene.

contemporary, 5:30-8 p.m., Monday through Friday.

Pomerado Club. 12237 Pomerado Road, Poway. 748-1135: The Savery Brothers with Farley the Fiddler, country, Wednesday through

Quimby's, La Fiecha at La Grenada, Rancho Santa Fe. 756-2855: Live music, Thursday through Saturday, call club for information.

Ralph and Eddie's, 390 Grand Avenue, Carlsbad, 729-2989; Live music, Friday through Sunday, call lub for information

Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo, 277-2146: Karen Cavanagh and One Plus One.

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Your Favorite Pop Tunes From the Bronx to Brixton

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contemporary, Tuesday through Saturday: David Watson and the Gathering, contemporary, Sunday and Monday.

The Red Coach Inn, 135 North Pine, Escondido, 743-9796: The Agents, rock, Tuesday through Saturday: the D Students, rock and rhythm and blues. Sunday and

> Rogue Stills, 9850 Carmel Mt. Road, Peñasquitos, 578-2144; Carmen and Carmen, Top 40 dance music, Tuesday through Saturday.

San Luis Rey Downs Golf Course Country Club, 31474 Golf Club Drive, B. ussall. 758-3762: The Crescendos, big band dance music 8-12 p.m., Friday and Saturdae, an

11th Annual SAN DIEGO KOOL FESTIVAL

piano, 7-11. Thursday.

Stage Coach Inn, 1865 Vista Way, Vista. 724-9090: Firecreek, country, Wednesday through Sunday.

Sylks, West of I-5 on Via de la Valle. Del Mar. 755-7955: J.J. Frank The

311:11

4

40 variety. Thursday through Saturday and 3-7 p.m., Sunday.

Tequila Flats, 3296 Mission Avenue, Oceanside, 757-7757: The Keep, rock, Thursday through

Saturday: Clement Forrest, rock,

KOOL

San Diego Stadium TWO GREAT NIGHTS

Friday, June 7, 7:30 pm THE GAP BAND

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LOVERS 8 Blues

That Pizza Place, 2622 El Camini Real, Carlsbad, 434-3171; Brass Tax, acz., Friday; Bluegrass Etc. new and traditional bluegrass.

Them Bones, 221 East Grand, Escondido, 741-9445; Dakota, country rock, Wednesday through Saturday.

Valley Center Inn Saloon, 27555

Whiskey Creek, 14240 B

Whiskey Flats, 1260 West Valley A missey Flats, 1200 West Valley Parlowy, Escondido, 745-8640 in Colour, rock, Thursday through Saturday, the Heaters, rock, Sunday and Monday, France, rock, fuesday and Wednesday

Wooden Nickel, 13303 Poway

Aimee's, Hotel La Jolla, 7706 Fav. Avenue La Jolla, 154-3007 Mike

Beaches

Atlantis, 2595 Ingraham Street Mission Bay 226-3888 Gloria Michaels and Spring Fews, contemporary, Tuesday through Saturday

"Bahia Belle," at the dock, Bahia Hatel, 998 West Mission Bay Drive, Mission Bay, 488-0331, Main Street, contemporary music for dameing, Friday and Saturday. Carlos Murphy's, 4303 La Jolla Village Dewe, La Jolla, 457-4170. New Men (Ron Bolton and Bruce Dallas), rock, Wednesday through Bahia Hotel, 608 West Mission Ray

Catamaran Hotel, 2009 Mission

Beach Club, 1921 Bacon Street. Ocean Beach. 222-6822. Soldiers of Fortune rock, Thursday. Lookout, rock, Friday and Saturday.

Etario's, 7955 La Jolla Shores Drive, La Jolla 459-0541: Stones Throw, untage fazz, swing, and rock, Thursday through Saturday.

Haleyon, 4258 West Point Loma

Hondevard, Mission Beach, 489-1081: Deborah Raye and Aria, contemporary, Tuesday through Saturday, except Wednesday, when live jazz is featured, call club for information.

Chuck's Steak House, 1250 Prospect Street, La Jolla, 454-5325; Sakura, jazz, Wednesday through Saturday. odevard, Loma Portal, 223-9559, domatics, rock, Thursday rough Salurday, Circles, rock, raday and Monday, the Reflectors, ek. Tiesday and Wednesday, with mai Shock, rock, Tuesday

tilton Hotel, Cargo Bar, 1775 t Mission Bay Drive, Mission 276-4010: The People Movers, temporary, Wednesday through rday: Triple Play, emporary, Sanday through

its, contemporary, Tuesday ndia Hotel, Supper

DIRKA

Club/Lounge, 1441 Quivera Road, Mission Bay, 224-1541; Bogart, contemporary, Thursday through Saturday, Stu Shames, sazz piamo Biosday and Wednesday. A live outdoor concert is featured every outdoor concert is featured every Saturday from 4-7 p.m.; call club for

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-3220: The Heaters, rock, Thursday through Saturday, 5ive Lines Up, rock, Sunday through Wednesday.

with Riggs and McScaton, Sixtic-rock, Friday and Saturdye

Le Chalet, 5046 Newport Avenue, Ocean Beach, 222-5300: Vovenie rock, Thursday through Saturday, Messenger, rock, Sunday through Juesday, the Beat Club, rock, We Insealer

"A Matter of Style . . ."

Loma Portal (formerly Rodeway Inn), 2910 Nimitz Boulevard, Loma Portal, 224-3635; The Rock Review

Coronado, 435-5280, The Consertibles, contemporars, Thursday, the Gres, contemporars, Friday and Saturday, Black Market,

Mony Mony's, 3595 Sports Arena Boulevard, Loma Portal, 223-5596, Toys, rock, Thursday through Saturday, Millerium, rock, Sanday Tuesday and Wednesday.

Mulvaney's, 1031 Orange Avenue Coronado, 435-4660. Kendra and Barry, bluegrass, traditional and contemporary folk, and French

DEBRA RAY & ARIA

No cover—No minimum

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MOTHER'S DAY BUFFET

B-obvard, Pacific Beach, 483
7383; Jimmy Taranto,
contemporars, Thursday through
Saturday

926, 926 Turquoise Street, Pacific Beach, 488-7500, Phil Beeber, classical guitar, Friday and Saturday

Mosson Boulevard, Pacific Beach 270-7522: Ella Ruth Puggee, jazz and blues. Thursday through Saturday, Hallis Gentry and Estibation area. Society



ham's Jazz Guartet every Sunday, 6:00-10:30 pm appy Hours Monday-Saturday, 4:00-8:00 pm anday 4:00-6:00 pm, hot & coid hors d'oeuvres Hother's Day Buffet 1:0:00 am 3:00 pm Adults 9:12-95, children under 10 9:79.5, includes FREE cruise on the Bahia Belle







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No cover Thursdays

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Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay 274-3314. Ed Ellis and Tapestry, azar nostalgic blues, and contemporary. Thursday through Saturday and early evening Sand

Tablao Flamenco Nightelub and

1

Upstart Crow and Co., Scaroust

Vacation Village Hotel, Ba-

San Diego North

The Abilene Country Salson.

Blarney Stone Pub, 5617 Balboa

The Blue Bayon Lounge, 253

Hogey's, A.A. Mission Valley Centra Road, Mission Valley 297 Shill Eda Ruth Phagee sale and blues Somlay

Bunbury's, 0006 Mira Mesa Homerard, Mira Mesa, 578-8066 The Pose rastleators rock and rhythm and blues. Thursday through Saturday.

Cafe in the Valley Restaurant, 91 Augustin, jazz guitar 6-11 p.m., Tilesday and Wednesday

Carriage House, 7945 Balboa Wenne, Clanemont, 278-2597, Jim Moore, contemporary Wednesday through Saturday.

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Holiday Inn/Mission Valles, Cricket's 30's Hotel Circle South Mission Valley 291-5720. Heart and Sour. Top or James music, Tuesday through Safurday.

Valley Inn. 878 Hotel Circle South, Mission Valley 298-8281. Mike Murphy, comeds and music, litesday through Saturday.

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley 280 2828: The Heroes with Johnny Aimond, tock, Thursday through Saturday, with the Beat Club, rock, Bresday and Wednesday

Monk's, 10475 San Diego Mission Road, Mission Valley, 5n3-0060; Feelin, Top 10 dance music. Thursday through Saturday: Miss D Meanor, rock, Monday and Inesida; Iwe music, Sunday and Methysday, call club for.

Monterey Whaling Company, 887 Camino del Rio South, Mission Valley 291-1638: Phil Stumpo, comedy and music, Wednesday through Saturday, Ed Cuminghai and Jeff Williams, contemporary,

Navajo Inn, 8515 Navajo Rosal, Saj Carlos 465 1730; Bed Alert, rock, Thirisaka through Saturdar, hiv-rock, Sunday and Monday, call clad-ion information; Headband, rock, Tuesday and Wednesday.

Pal Joey's, 5147 Waring Road, Allied Gardens 286-7873: Fro Brigham's Preservation Band, Disseland fazz, swrig, and oldic Friday and Saturday.

Pavillion Lounge, Town and Country Hotel, 500 Hotel Circ North 291-7131 Jun Gales at

The Speakeasy, 9179 Mita Mesa Boulevard, Mira Mesa, 366-0979 th assay contemporar and Top 40 dance moss. Wednesday through Saturday

Spirit, 11.30 Buenos Avenue Bay Park 276 3083. The Fresh cock GC and the Lap of Luxury rock and M.R.E. rock. Thursday Juna Blood Olmer uses the Boynes

Springfield Wagon Works.

Standast Hotel, 950 (fold) Circle North, Mission Valley, 298-0511 Coral Room: The Four of Us, wiring and group vocals. Thesday through Saturday: the Dick Lope z. Frio.

Tio Leo's/Mira Mesa, 1078

The Wellhouse, 10789 Tierr

San Diego South



* LADIES' NIGHT *

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Barnacle Bill's, 1880 Harbon sland Drive, Harbor Island, 297-1673: Get your rock soft with larrett, Tuesday through Saturday.

The Boat House, 2040 Harbor Inc Boal House, 2040 Harbor Island Drive, Harbor Island, 201. 8011: The Spud Brothers rock and comedy, Wednesday through Saturday, Sally Saxton, contemporary, Sunday through Tuesday.

Bodies, 0349 Enversity Avenue.
East San Diego. S85-5709. Cindy
Lee Hershill, country and folis
songaries. Robin Hendel, blues
and Jareg Butta and Rick Saxton.
folis and rock. Thurstey NE-3
rock, and Preaming in Colour
rock. Friday. Boths Chernole.
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Main Street Monta. not. and the
Lone Roders. rock. Sandar. the
Scramblern. rock. Mondar. the Scramblers, rock, Monday: the Landlords, rock, Tuesday: Ten Yards, rock, Wednesday.

trad.

TICKET EMPORIUM

The Chocolate Affaire Gourmet Restaurant, 806 West Wast Mission Hills, 200-1211 Miss

The Coo-Coo Club, 4383 University Acenia, 28.8.8213. Jonathon the Texas Flash, honoring variety requests, Friday and Saturday, J.R. Robbes, honoring variety requests, 5-9 p.m. Sunday.

Doc Masters, 2051 Shelter Island Drive, Shelter Island, 233-2572. Ohl Ridge, comedy and music. Tuesday through Saturday, five music, Sunday and Monday, call club for information.

Dookies, 4225 El Cajon Boulevard, East San Diego, 283-6581; Plano Sar, Paul Gregg, Tuesday through Saturday; Patti Glenn, Sunday and Monday.

Drowsy Maggie's, Thirty first and University, North Park. 298-8584-Agatha Whimsey and Friends, traditional and folk music, Thursday, the Paradise Street Band, Irish music, Friday, Tobacco

Road, sintage laze and Swogle-woode. Saturday: Sound Dynamic classical guitter and cells muse. Soundar, Old Time Hoot Ngo! Monday: the Sounsa Cael Ceils Band, Irosh muse, Taesdar, Cathy Carts, guittarst and songwriter. Wednesday.

Hotel San Diego, 339 West Broadway, Journtown, 234-0221 Harry's Bar: John Empren, Harrys Bar-John Engren, contemporary Thursday through Saturday, Joe Azarello and Poems, Iazz, Sunday, Jose Caraba, contemporary, Monday through Wednesday, Joe Azarello, Jazz, Monday through Friday happy Imperial House, 505 Kalmia St

The Escape Lounge, 221 University Avenue, Hillcrest, 295-8222, Judo Buyles and Deborah Bider, sazz, Thursday, Tobacco Road, virtage area and boogle-worge, Friday. Windermee, contemporars blues and sazz, Satuday, the Jimmy Corsao Tio-with Susan Mosler, tzuz, 2-9 part, Sanday Ive music, Monday, call chab for intornation Barbara Casler, contemporary, Thesday and Wolfreddin. imperial House, 303 Wantia Street (at Park Boulevard), Hillcriest, 234– 3525; Wayne Juré, jazz, Tiesday through Saturday, with the Imperial House Opera Singers, Wednesday, Wayne Juré and Hank Young, jazz, Friday and Saturday, Gail Bene piano and vocals, Friday happy Fat City/China Camp, 2137 Pacific Highian, downtown 232-0686. The Most Valuable Players, jazz. Friday and Soturday.

"The Invader," at the dock, 1066 North Harbor Drive, downtown, 298-8066: The Invaders, contemporary music for dancing, fluesda, through Saturday, except Thursday when Hollis Gentry and Fattburger plays jazz.

Jolly Roger, 807 West Harbor Drive, Scaport Village, 233-4300: Barker and Ore comedy and music Wednesday through Saturday.

Le Maison, 3681 Fifth Avenue. Hillcrest. 298-0119 Lynn Hall, Latin American harp, Friday, Miles Moynier, classical guitar, Saturday.

Mandolin Wind, 308 University Avenue, Hillcrest, 297-3017; King Biscutt Blues, blues and rhythm and blues, Thursday through Saturday, Full Circle, Latin, rhythm and blues, and swing, Tuesday and Windowski. Wednesday

Mona Lisa Restaurant and Cocktails, 2061 India Street, downtown, 234-4893: Guy and Jackie and Gil Warner, Italian songs, pop standards, and opera Saturday.

O'Hungry's, 2547 San Diego Avenue, Old Town, 298-0133: Ron Wheeler, contemporary and folk, 6:30 p.m., Friday and Saturday.

Our Place at Mikisan's, 2424 Fifth Avenue, Hillcrest. 232-1773: Denise Jeter and the Bob Morss Trio, jazz, Friday and Saturday: The Clarence

Bell Trio, jazz, 6-10 p.m., Sunday.

Patrick's II. 428 F Street Patrick's II. 428 F Street, downthem. 233-3077: Fro Brigham's Preservation Band, Drickand sazz, early evening Thursday: P.M.. Top 40 dance music, Friday and Saturday; the Aubrey Fave Quintet, izaz, Tuesday; the Sy Rainey Trio, Dixieland jazz.

Reuben E. Lee's, 880 Harbor Island Drive, Harbor Island. 291-1870: Fortune, Top 40 dance music, Thursday through Saturday.

The Rock Palace, 3465 El Cajon The Bock Palace, 3465 El Cajon Boulevard, 563-1066: The Resistance, rock, Three Simple Words, rock, and Left Right Left (from L.A.), rock, Thursday, the Unknowns, rock, and the Paladins, rockabilly and rhythm and blues. Friday: the Eric Johnson Group, rock, and the Fence, rock, Tuesday.

Rosie O'Grady's, 3402 Adams Avenue, Normal Heights, 284-7666: Robin Henkel, blues and jazz goitar, 2-6 p.m., Sunday.

Sheraton Harbor Island, Reflections, 1380 Harbor Island

Drive, Harbor Island. 291-2900: Mark Meadows, jazz, Tuesday through Saturday, the Jets, vintage rock. Friday happy hour.

Sheraton Harbor Island West. 1590 Harbor Island Drive, Earbo Island, 291-6400; Michael Pritchard, classical piano, Sunday through Wednesday.

SternwS-eler Showboat, at the dock, 1066 North Harbor Drive, downtown, 2:88-8066: The Sacramento Trio, contemporary, Tuesday through Saturday.

Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island, 291-9110: Dusty and Melissa, contemporary, Wednesday thra-igh Sunday; Donia Cote, contemporary, Monday and Tuesday.

Projan Horse, 6179 University Avenue, East San Diego. 582-1070: The Blitz Brothers, nock, Thursday through Saturday; line rock, Sunday through Wednesday, call club for

Tuha Man's No. 2, 7149 El Cajon

contemporary rock, 8:30 p.m., Saturday.

Upstart Crow and Company, 8.15 West Harbor Drive, Scaport Village, 232-4855. Anvaves, 1932ac, Saturday and Sunday, Rick Saxton, folk and rock, Sunday.

Viscount Hotel, The Bar, 1960 Viscount Hotel, The Bar: 1960 Harbor Island Drive, Harbor Island. 291-6700. Piano Bar: Bob Corwin, Tuesday through Saturday. Palm Grill: Kathy Lloyd, contemporary harp, II-2 p.m., Sunday.

Words and Music Bookstore, 3806 Fourth Avenue, Hillcrest. 298-4011: The Peter Sprague Trio with Kevyn Lettau, vocalist, and Bob dagnusson, bassist, 8 p.m., Friday.

East County

Antonio's Hacienda, 700 North Johnson, El Cason, 442-9827: Lonnie Hutson and Dusty Best, contemporary, Friday and Saturday.

Blarney Stone Too, 7059 El Cajon Boulevard, College area: 463-2263:

The Boondocks Restaurant, 8320 Randy Beecher, contemporary, Thursday through Saturday, Pruce Robbins, contemporary, Sunday and Monday: Dale Pearson,

Jim and Theresa Hinton Jrish

music, Thursday and Sunday; Earnonn Carroll, Irish music, Wednesday, Friday, and Saturday

Bull and Bear, 690 North Second Street, El Cajon, 440-5757: Kicks contemporary rock, Wednesday through Saturday

Calypso Lounge, 975 Greenfield Avenue. El Cajon. 440-9526: Ron Morin, contemporary, Friday and Saturday.

Carlton Oaks Country Club, 9200 Inwood Drive, Santee, 448-4242; Colin and Karen, contemporary, Friday and Saturday

Casa Don Diego, 8547 Cuyamas Santee 448-7926. Gary Raynor. Top 40, blues, and country. Frida and Saturday.

ADAM ANT 7/24

Circle D Corral, 1013 Broadway, El Cajon. 444-7443: Country Casanova, country. Ruesday through Saturday, live country music, Sunday, call club for information, clogging lessons, Monday and Tuesday.

Coo-Coo's Nest, 12247 Woodside Avenue, Lakeside. 443-2300: Dale Pearson, piano variety, Friday and

Dock's Landing, 1185 East Main Street, El Cajon, 442 0258: Jerry Burchard, piano variety, Wednesday through Saturday; Carol Crawford, contemporary, Sunday through

Don's East, 13321 Business Highway Eight at Los Coches, El Cajon. 443-2444: Big Sky, country,

Don's West, 5286 Baltimore Drive, La Mesa. 462-0533: Southern Confort, country. Biesday through Saturday, the Belains, Fifties and Sixties rock, Monday.

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Holiday Inn/Embarcadero, Port Hole Lounge, 1355 North Harbor Drive, downtown, 232-3861: The Ron Satterfield Trio, 1822, Thesday

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Century Twin, 64th and El Capin Bive. (882-7990) Theater 1. Moving violations and The Breakfes Club. Theater 2. Witness, from 5/10 Dinerama, 5889 University Ave. (583-6) Rustiers: Rhaymonty from 5/10

Arena Sixplex, 3350 Sports A

ser 4. Police Academy 2. Per ring. Assignment ster 5. Just One of the Guys ster 6. Rusters Rhapsody, from 5/10. s, 4950 Newport, Ocean Beach (223-3141)

CLAIREMONT KEARNY MESA-UNIVERSITY CITY

Spring Valley, 1057 Eliketon Blvd. Spring Valle 466-6633; Desperately Sceking Susan and a second feature, from 5/10.

CURRENT MOVIES

Beverly Hills Cop - Traconsu

VA Cinemas, Intensities 6 at Magnotia. El Cajo (440,0308) Theater 1. Neminal Choice, from 5/10. Theater 2. The Purple Rose of Cairo, more Theater 3. The Killing Fields, from 5/10.

Flesta Twin, 475 5th, Chuis Vista (420-5297) Theater 1: Girls Just Went to Have Fun and Fraterins Vacation, from 51th Theater 2: Cave Get and Nine Deaths of the Nine, from 51th Valley Circle, Mission Valley Center West (297-3931)

Assignment
South Bay Drive In, 2170 Goronado, Impenial
Gesch (402-0727)
Theater 1: Code of Silence and The Seminato
Theater 2: Shape Stretch and Nine Deaths of
the Mine
Theater 3: Bevery Hills Cog and Police
Audiony 2: Thee First Assignment College, 6303 El Cagor Bind. (266-1455)
Thotate: 1 Bevery Hill Colo.
Theater 2 Savage Streets, from 5-10
Theater 3 Pasce Academy 2 The 19-st.
Theater 3 Call Heater for program action.
Ken. 400 Acam Air. (285-5609)
Recor Mercar and Days of Heatern 3-19
Full Moon in Plants. (701 Indiagh. 16

Address, 2: Their Prist Assignment
Studio 3 Cinemas, 827 Paim Avenue, Imperial
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Mary, from \$150
Their 5: Desperatory Serving System and
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UA Chula Vista 6, 320 3rd Ave., Chula Vista Page Assument from STI.

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(450-4941)
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Wilage, 800 Grange Ave., Coronado (436-616) Marix and Alf of Me, from 5/10

NORTH COUNTY Avg. Vieta Way (156-3040) Can treater to program informatio

Birdy — William Wharton's novel about a youth (Matthew Modine) who believes he can fly, updated from the Second World War to the Vietnam Viar and csrected by Airin Parker (Flower Hill Chemias)

Blood Simple — This, the first feature of Minnesota based independent filmmaker Job Core in Aproximate Parameter of Minnesota Core in Aproximate Parameter of Minnesota Parameter of Mi

Theater 6: Single Streets and Soci Climen Plaza Theater 5, 2565 El Cami Carisbad (726-714) Theater 6: Commission Theater 6: Commission Theater 6: Commission Theater 6: Commission Seeing Sus Theater 6: Commission Seeing Sus Theater 7: Alacom from 5/10

Escondido Drive In. 722 W. Mission, Escondido (745-2331) Closed for the winter

Flower Hill Cinemas, 2530 Via de la Valle, Del Mar (255-551) Theater I Just One of the Guys and The Gods Must Be Cristy Theater 2: Blood Simple, The Care Bears Move 511 and 12 matrices Theater 3 Papple and Berry, form 510

Auan Perceial

New Valley Drive in , (840 Mission Ave. Oceanoci
1757-6556)

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Star, 402 N. Hill. Consister (722-269) Gumkata and Breakin

Breakin' — The only, and ample reason to see this is the dancing. A even that, as directed by Joel Silber is often badly framed and parcelled.

formed sequences. One such advances are executed in which a discours dentified as Michael Booglavo Shiring. On the execution is a suite of the will be about the first with a brown free the first work and the summer of the first will be about the first will be an about the first will be about t

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CURRENT MOVIES

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To 15 of stable drown 5 for Subcu from 5 for Su narrative framework is basically a

Cat's Eye — Three separate takes of terror lined together by a stray cat who just happens to be present at the time, and who actually takes a hand in the time, and who actually takes a hand in the time, and who actually takes a hand in the time, and the time to the just time to the time to time time to time. A second in time time to time time to time time to time tim crophobia. With Drew Barrymore, ames Woods. Robert Hays, and

Rex O'Herlihan. The singing cowboy.

To a lawless land he brought truth, justice, fancy riding and some wonderful outfits.

The to the commentations of

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PG HAVE MENU MARTIN TO SCLEW STUNG

PACIFIC'S CINERAMA THEATRE

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Candy Clark: directed by Lewis Teague 1985 * (UA Chula Vista 6: UA Glasshouse 6)

Code of Silence — Chuck Norris as an honest Chicago cop; with Henry Siva and Bert Remsen, directed by Andy Davis Battora Carounal Chema 6, Center 3 Inemas, Grossmont Mall, La Jolia Inemas, Grossmont Mall, La Jolia Cinemas: Grassmont Mail: La Idila Village, New Valley Drive In: Oceanside 8: Rancho Bernardo 6: Santee Drive In: Santee Village 8: South Bay Drive In: Swettwater 6: UA Glasshouse 6: Wiegand Plaza 6)

The Company of Wolves — The fever dream of a contemporary British teenager turns into a fantasia on the werewolf theme, set in a suntess fairly tale kingdom, vaguely 19th-century. tale kingdom: vaguely 19th century with a bespeciated and bonneted Granny as guide to the dark mysterics. The whole show has something of the charged erick almosphere MARKET (as illustrated charges to MARKET (as illustrated charges by Hern Rousseau), and it is really quite serious, even quite booksh — not to suppeit. however, that iterary interests seen purps, cooperations and it— is a true least, soon a surfat and allogether to no many father than the same things soo many father than the serious in the field all seems to be mushroom-barley sound the serious high reliable something to the mushroom-barley sound the serious court and the story or rather stores within

Romero's companion piece to his NIGHT OF THE LIVING DEAD set laggle, (and inspirationally) in a listentian Britaryia shopping consi-less a sequier than a remake, a new and improved version with size-technique and gaudier special elements, and postively guarantees the pro-lamantees of the sequier time. It is gratuitously, scandalously nose thumbingly gary But it also offers the wickedest laughts of any American move since. of any American move since BEYOND THE VALLEY OF THE DOLLS — unless of course, you are one of those persons who under no circumstances can admit the croun-stances can admit the possibility of there being anything humorous about, for example, a flesh-reating zombe having the top of his head sliced off, very thin like Oscar Mayer's function meats. By a his cupter propeller and their goin into a rubber kneed wobble as though he had just experienced flootilo Stevenson's right hand. 199-"" (UA Glasshouse 6, 5/10 and 11 mdngtr).

Days of Heaven — If the Time-Life publishers commissioned a picture book on the Great American Bread Basket, ca. World War I, they'd probably want it to look fike this — a thing you could be proud to place by your coffee table. Not never know for sure what the picturesque Thomas Hart Benton laborers are doing on the Texas Panhandle farm, but they are issually doing it in lovely staining.

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Desperately Seeking Busan — We are asked to swallow several horse pills of improbatility. A jurger pills of improbatility. A jurger pills of improbatility and pills of the swallow several horse pills of the swallow services and who has certified herself with a control of the swallow services. A pull of the swallow services as bump on the head and wakes up training sinh eas actually become Sudan. The latter happens to have in the swallow services are swallow services.

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has deep Gymkata - World champion gymnast Kurt Thomas in his screen Jobul as an action hero, directed by Robert Clouse (Casho, from 5/10, Frontier Drive In, Mira Mesa Cinemas, from 5/10, Plaza Bonta, Star UA Glasshouse 6 Vineyard Twin from 5/10)

The Hit — A sort of stretched out version of Henringway's THE KILLERS, but not stretched out by we of flashbacks, like earlier screen treatments of THE KILLERS seek but

nn, Mark Blum, Laurie Metcalt,

Quinn, Mark Blum, Laurie Meticali, and Will Patton. 1985 "" (Carousel Cinema 6; Cinema Plaza 5; Fashion Valley, Pancho Bernardo 6; Sarteel Village, from 5/10; Studio 3 Cinemas, UA Chula Vista 6; UA Glasshouse 6; University Towne Centre)

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Foolish Wives — Von Stichern
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"(i.a. Jobia Museum, 5/15, 7.30 pm)

Full Moon in Paris – Comedy of manners, from French director Eric Rohmer, starring Pascale Ogier (Ken. 5/10 through 16)

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Dawn of the Dead — George A

every other one of them knocks you to all the your back. Terrence Malck, the whete-directors appears to be getting ideas from "American scene" photographers south as Lewis Hine and Dorothas Lange and painters south as Andere Wyeth and the atcement once theriton, and the appears too to be active may be a south as the active many the active many the active many that the active many that a proper to be active many that the active many that a proper to be active many that the active many that are the active many that the active many Richard Gire and Brooke Adams. And there is the period diletaer 1-bid booter; of the narration. The twelve-year old martist popularly in an year old martist popularly in an order of the period of doing deuts and the period of doing deuts also don't make a period of the period of an order the period of period of the period of the period of period period

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CURRENT MOVIES

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CLUB MED EXPERTS

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(Climens Plaza 5, Grossmort, Loma, Flaza Bonda, Rancho Bernardo 6, University Towne Centre, Wiegand Plaza 6). WORLD

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CURRENT MOVIES

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Mask — And T. THE EXTRA-TERRESTRIAL for people who need a liftle more grounding in reality in order to start the tears to flow, and who to start the fears to flow, and and harborn on hopes that then here owll rise up of this dealthed and dry up the tears postnate. The facultival cuts of the story concerning a California whose colloculary is Tombe. Or the look of the loon is both a strength and harborn colloculary as Tombe. Or the look of the loon is both a strength and weakness. It is the second of those things in the shapelessness and discussesses for the nativality fluid is supply of ecuretric defails that rescue the move from medical and

should ask with these two permits the mass service and the same image them the same image them the same ask of the same ask of

Paris, Texas — This is a doughy lump

Mowbray (Cove. from 5/10)

The Purple Rose of Cairo A ary Woody Allen move — whos the inspiration this time. Fellin or Bergman? — can be answered as follows. Fellin: specifically THE WHITE SHEIK, the one about the provincial honeymooner who gets to meet in real the ten her from the furnerit photo novels. But more obviously, the big consecution is seen and the.

moment here is a reversal of the moment in SHERLOCK JR, where Buster Keaton descends from the projection booth and enters the mov-screen, as if through that Window or the World we have always heard so much about. Here rather, an

serving too far into an country underground. With Emile was Harry Dean Stanton, and sy, Walter, written and directed by Cox. 1984. Alex Cox. 1984 " (UA Grasshouse 6: 5/10 and 11 and mete dream. With a fantasy te entry bit as high as in ZELIG. It was unavoidable that ouestions should come up in the viewer's mind without being put down in screen. Little matter SHERLOCK JR is open to

Return of the Jeel. — Another personaged from the principle of the personaged from the personaged from the same ine as the older evaluation in THE EMPRES STREKS BACK. Numerous meter pursuits and committees and creatives and assemble in the personaged from the personaged from as those that carries before The find and that changed in the above the and that changed in the above the personaged from the personaged from the find the personaged from the three that can stand on the find the personaged from the three that can stand on the find the same personaged from the same the same personaged from the same the same personaged from the same the same personaged from the same the same personaged from the same the same personaged from the same the same personaged from Return of the Jedi - Another

Rustler's Rhapsody — A spool of the Saurdily matrines covboys of the Fornes, staring Tom Berenger, Fernando Rey, and Patrick Wayne, decreded by Hugh Wisson. (Aero Dine In: Carousel Cinema 6; Cherama, Frontier Drive In: La Jodia Village, New Valley Drive In: Ocanada 6 Paricho Bernando 6; Santee Village 8, Sports Arena 6; from \$1(1).

Repo Man — A different move comeay, with a resilient for life at the finge (a public burs is bound for somepase celled Edge (Ch), where controls are not selected to be control and a pop to labelled. Dinn's jact says bruck you in a nabelled. Food and a pop to labelled. Dinn's jact says Fuck you in all hard to be control, and a sheet of the control and a selection out if seems a lakely comedy, and a steally in all Chey Malibu, with some decomposing exitatementaries in the Turk, seems an unlikely emough pick complication. The fromos off some furry bits as it seems to sway along. And if there is a cult. Stick — Diminutive of Stickley, but perhaps just as well of Stick-in-the-Mud: a middle-aped ex-convict hopelessly out of step after seven

CURRENT MOVIES

woman destined to give birth to a "deliverer" who will lead the rebellion

deliverer who will lead the rebellion against the genoded mechanicists, after nuclear inclocaust fortunately, after nuclear inclocaust fortunately need through on the time machines too just through on the time machines too just make the properties of the train of this new sort of serial killer targeting everyone in the La, phone book with more than ever is now. What could make brean a repetitive shauston (you can't lead a good dyborg down) has written and the paradoxes that waited the paradoxes that

been vorvind out with some other variations, and the passible with come with all time travel stores are. In this one squarely blood up to 7 as for us 7604 a person out of portion for us. 7604 a person out of portion principal pout bit. Within the precepts of such above, the one is as ready feet up — and in that station as stouchingly so—as one out of the principal station as stouchingly so—as one out day. And on the turn of events set to the souther from the turne beautiful principal southers of the souther entities and out the man's saving it is also as comente as use of this southers are supplied to the southers of the southers are southers of southers

savior, it is also as romantic a use of this soft stape as anywhere outside of SOMEWHERE IN TIME With Linda Hamitton and Michael Behin, directed by James Cameron, 1984. "(Batton, New Valley Drive In; Santee Drive In; South Bay Drive In; US Classhouse 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 oppostes being physical duplicates the princely

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ynolds, 1985. Camino Cinema 4: Carousel iema 6, from 5/10, Mira Mesa iemas, from 5/10, UA Chula Vista 6)

ne garen man. Rop Bener That offer move must indeed herbe been a very social in nach up of excellent and dea fine, on their been fined, is nothing the fined, is nothing when fined is nothing withing and playing within the self-imposed limits. Dut there limits are hardly wide than the houstons of the proposed miss but there is not a concupusor of the play den Chuzake as a concupusor of the contraction of BR Minary, bein Alykroyd, the Chuzake as a concupusor of the contraction of BR Minary, bein Alykroyd, the contraction of the contraction o

Grader Mercies — For scriptorate Hotola Folios this is a feture to the mise of SBAY THE RAIN MUST. FALL a move that conveyed to TALL a move that conveyed to TALL a move that conveyed to the properties of a country weeker balad — and long before it was feat-nonate to do so. Bit Folios an whitelid always at the pile, at the privacy large and the pile, at the privacy large the pile of the p • (Ken. 5/9)

The Terminator — Unpretentious and fast moving science fiction, not at all swelled up or slowed down by the Bolical overtones of its plot. A half-human, half-robot assassin (Arnold

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Wizards — Snance-liction cattoon about a cosmic struggle between the loces of Magic and those of Technology (the former a group of Peter Pan and Timkerbell-like elves and taines, the latter a group of Nazis and

possibilities are brought even lower by Ralph (FRITZ THE CAT COONSKIN) Halph (HIIZ THE CAIL COUNSNIN)
Baskin's decyl ingrained funioness
(e.g., the good waard, Avatar, is a
Disney-sh dward with W.C. Fields's
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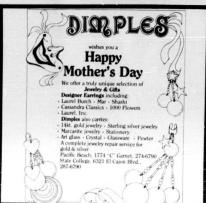


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Mother's Day

Sunday, May 12, 9 am-3 pm Carved roast beef and honey-glazed ham

· Seafood and smoked salmon · Omelettes made to order

A bottomless glass of champagne and a rose for mom

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(0.K.: Mothers, too)

Mother's Day, Sunday, May 12 2 pm on/reservations suggested

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At the top of the La Jolla Village Inn, Visions is serving degant Mother's Day dinners from noon until 6:00 p.m. You can choose from our regular menu of California nouvelle-cuisine or crijoy two dinner specials, soup to dessert, at \$18.95 each, And each lady in your party will receive a rose. Visions is located atop the La Jolla Village Inn, 3299 Holiday Court, 1-5 at La Jolla Village Drive. For reservations, call 453-5500.

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For Two \$13.95

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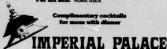


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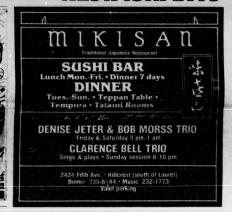
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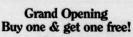
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LA MESA APARTMENT Malertemale, pool, jacuzzi, sauna, washeridriyer, dishwasher, 2 bedisoms, 2 batts, 1225, unitees Barbara 574-6876

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MALE/FEMALE TO SHARE large 4 bedroom house, garage, yard, and laundry Prefer neat nonsmoker, 1250 monthly and share unities, 469-4110. NORTH PARK, considerate responsible roommate for 2 bedroom 2 bath apartment, 1240 plus depose 283-1937 mornings, 563-5525, Linda MALEIFEMALE TO SHARE large 2 bedoom, 1 bath apartment in Mission Hills, great view and location Laundry and surporch. 1287:50 and 1/2 utilities. Date 574:675. NORTH PARK, TWO ROOM suite with fireplace in lovely 3 bedroom home with yard. Must be clear, quiet, non/smoking, no pets. \$390 month. 285-7480.

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OCEAN BEACH, spacous two bedroom apartment flour share of rent. 1260 + ublices (approximately \$10/month); fire 225-9387 Affilia MESA FEMALE Roomhuite wanted Non-impaet next quet responsible spacious home large swimming pool, private estiancests lephone, 51% month plus 1/3 utilizes 227-113.

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ROOM NOW FOR FEMALE NONMOKEET new SWITES New Group— coregy materiesses to SPRING MALESBOARS AREA HOME. Resimilar both house will yell, gated in Vision, yell, yell

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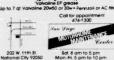
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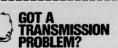
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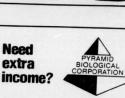
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A WALK ON THE WILD SIDE WHATS WRONG
WITH YOU KIDS POSET OUT HERE AND
THUS FOR MY HEALTH ST

THE SCHOOL DANCE WOULD BEGIN BY ALL THE GIRLS GOING INTO THE BATHROOM AND CRYING AND ALL THE BOYS PRETENDING TO SHOOT BASKETS AROUND THE HOOM

THERE WERE MANY CHAPERONS AND THEIR MAIN JOB WAS TO THROW OUT ANYONE WHO LOOKED I IKE THEY WERE TRYING TO HUMP



PRETTY SOON THE PEOPLE WHO THOUGHT THEY WERE COOL WOULD DANCE, THEN EVERYONE EXCEPT THE TOTAL NERDS WOULD DANCE AND IF THE TOTAL NERDS WOULD DANCE, EVERYBODY ELSE



THEN RIGHT BEFORE THE DANCE WAS OVER, ALL OF THE BATHROOM AND START CRYING AGAIN BATHROOM AND STATI CRYING AGAIN
AND SOME GUYS WOULD PICK
FIGHTS, AND FINALLY OUR PARENTS
WOULD COME AND ON THE WAY HOME
THEY WOULD ASK US DID YOU HAVE YOUR LIFE



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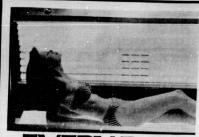
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THE READER PUZZLE #356 Ad Game

- Who needs the zoo when you
- Catch a movie
 Drive a car
 Drive a faster car

- Buy some gas See your broker Buy some insurance Drink a beer
- Have some vodka Sip some scotch Mail a letter

- Go to the airport Read a paperback Ride a tractor
- Shine your shoe
- 15) Smoke a cigarette 16) Rob a bank 17) Eat some cereal 18) Play a record

- 19) Buy a magazine See if you can match them

Rules of the Game
1. Prizes for solving the Reader
Puzzle will be two free passes to
OFURO HOT TUBS in Pacific

Beach or Reader T-shirts.

2. All entries in the Reader
Puzzle contest must be received by the Reader (addressed to Reader Puzzle, P.O. Box 80803, San Diego, CA 92138) by 9:00 a.m. Wednesday, six days following the issue date.

Wednesday, six days following the sixed dear.

sixed dear.

sixed dear.

sixed dear.

companied by your name, address and choice of prize (include shirt sixe S. M. L. XL).

4. Employees of the Reader and their immediate families are not elected.

5. In the evere of disputes or the sixed readers of the











European mainland, from

2) NORTH — Sicily, Italy, and the Alps, from the south 3) WEST — China, Korea, and the Himalayas, from the

4) SOUTH — South America. the Andes, and the Rio de la





Of the forty-one travelers twenty-nine passed geography with "flying" colors.

- Barbara Klawe, La Jolla
 Neal Olander, San Diego
 Pat Coles, La Mesa
- 4. Chris Gramlich, San
- 5. Mark Seccof, La Jolla





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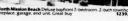


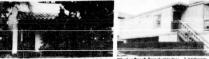
















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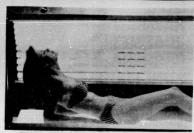
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THE READER PUZZLE #356 Ad Game

Who needs the zoo when you

- Catch a movie
- Drive a car
- Drive a faster car Buy some gas See your broker
- Buy some insurance
- Drink a beer
 Have some vodka
 Sip some scotch
 Mail a letter

- Go to the airport Read a paperback Ride a tractor
- Shine your shoes
 Smoke a cigarette
 Rob a bank
 Eat some cereal

- Play a record
 Buy a magazine
 See if you can match them

Rules of the Game 1. Prizes for solving the Reader

Puzzle will be two free passes to OFURO HOT TUBS in Pacific

OFURO HOT TURS in Pacific Backto Reader T-shirts.

2. All certies in the Reader Parile contest must be received by the Reader (addressed to Reader Parile, CHOS to 1980).

Wednesday, six days following the issue date:

3. All certies must be compared by your name, address and choice of prize.

4. Employees of the Reader and their immediate families are not cligible.

their immediate families are not eligible.

5. In the event of disputes or ties, decisions of the judges will be final, and arbitrary. We've only got fine prizes each week to give away, so if there are more than five winers well have a lottery.

6. All answers must be entered in the space alloted on the puzzle page. And please, no phone calls or trips to our office.

7. One entry per person.











Winners of and Answers to Reader Puzzle #354, Space shets 1) EAST — England and the

- European maintand, from
- 2) NORTH Sicily Italy and
- the Alps, from the south WEST China, Korea, and the Himalayas, from the
- 4) SOUTH South America, the Andes, and the Rio de la Plata, from the north





Of the forty-one travelers twenty-nine passed geography with "flying" colors. The winners are:

- 1. Barbara Klawe, La Jolla
- Neal Olander, San Diego
 Pat Coles, La Mesa
 Chris Gramlich, San
- Diego
 5. Mark Seecof, La Jolla



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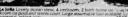
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OFF THE CUFF What star have you been told you resemble?



Fire Engineer North Park

North Park
When I was young, about
eighteen, I hadn't seen my
Uncle Sal ior about ter years.
He lived up in San Francisco. I
was at my sister's house when
he came down to visit. He
came in and said, "My God you've grown up, you look like Victor Mature." I didn't know whether that was a compliment or not. I said, "You mean the one in *The Robe; that* guy?"
Victor Mature was so much older. More recently I was at a fundraiser for Roger Hedgecock during his campaign. A lady came up to me and said, "You're a singer, aren't you?" She insisted that I was someone else, in fact she



Julie Curtis Real Estate Sales

Downtown Mostly Dolly Parton. We stoody Dody Parton. We started going to western hars and that's how it started. A lot of people would walk by and just go, "Hey Delly, how ya doin" "It embarrassed me at first but eventually I'd just say, "Thanks, I think she's really dynamic." We saw her in dynamite." We saw her in concert on HBO and she was really good. When I blow dry my hair I've been told I look like Loni Anderson. After the movie Splash it was Daryl Hannah. I don't think I look like any of them; I think it's mainly my hair. I'll tell you who I'd like to look like Cheryl Ladd.



Mark Johnson Electrical Engineering

Debra P.
Clerk
Normal Heights
About a year ago I worked an
a plastic surgeon's office as an
O.R. (operating room)
technicin. Gas in the News Lemon Grove
I was at a dance and the 1984 homecoming queen came up to me and swore I was Roger Daltrey, lead singer of the Who. I just told her the close technician. I was in the Navy When I had my hair up in a surgical cap one of the other women told me I looked like Cheryl Ladd in the movie resemblance wasn't a family relationship, it was just coincidence. I told her not to feel bad because a lot of people had told me that, mostly under where she played the Navy nurse in Vietnam or someplace. Then the patients started telling me the same the influence. Anyway, it was kind of weird because my date was standing there getting a little annoyed because this thing. Then the doctors I worked for started calling me Cheryl. At first it was a little other girl kept talking to me.

My date was the runner-up for
the junio-class and she kind of
ditched me and went home annoying but then I was complimented. I looked in the mirror and thought, "Nope." There was never a single comment when I wore my hair with the junior homecoming king, and I ended up going home with nobody.



Art Student La Mesa

A woman carrie up to me in a supermarket and said. "To 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 Jodi Foster. Another time I was the zow stime in front (the 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 thought it was weird that she'd say it so loud. It gave me a good laugh for a while

was very persuasive. She wouldn't take no for an answer

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