

WHERE THE RIVER MEETS THE SEA

Photograph by Chris Carlson

Imperial Beach is still awash in controversy

A sign on the outside of the Marina Inn in Imperial Beach proclaims it as the most southwesterly bar in the United States. It is no idle bit of public relations. From the inn's parking lot you can look south three miles across a marsh to the coastal hills of Mexico. About 500 feet to the west is the Pacific Ocean. People in Imperial Beach are generally proud of this accident of geography and political boundary-drawing — both the city itself and its one newspaper, the *Imperial Beach Star News*, advertise themselves as the most southwesterly in the continental United States — but in reality, it is as much bane as it is boon. "You almost have to be coming to Imperial Beach on purpose to come here at all," says Bill Russell, the owner of the Marina Inn. In other words, Imperial Beach isn't on a path to anywhere. If it were a street, it would be a turnaround. For a businessman it's bad news. For residents — well, as Russell puts it, "We're kind of a small town next to a big city. We're still not greatly populated, and that's kind of nice."

If this sounds a little unusual for coastal San Diego County — a strip better known for luxurious playgrounds like La Jolla, Del Mar, La Costa, and points north — it

is. But unusual is a good word for Imperial Beach. It has some of the last vacant ocean-front lots in the county, and nobody will buy them. It's a place with a reputation for lawlessness and drugs, a place with nearly two miles of ocean front and no way to launch boats into the ocean, a place where, just two years ago, the city council had to bail out the chamber of commerce with a loan. "When I go down there I look around and think, 'Am I still in Southern California?'" one woman from the East Coast told me recently.

With housing costs about \$35,000 less, on the average, than the rest of the county, Imperial Beach has traditionally been a place where people who can't afford to live near the beach live near the beach. But for years the city government has been trying to make Imperial Beach not only affordable but desirable. A number of schemes have been proposed to bring in more development and clean up the community's image, and nearly all of them have included building a marina in the marsh next door.

The marsh is really the estuary of the Tia Juana River, which flows north from Mexico, passes into the U.S. a few hundred yards west of the border crossing

at San Ysidro, and empties into the ocean just south of Imperial Beach. Sentiment to protect the marsh has been around for at least as long as plans to build a marina, and last month the possibility of a marina seemed to evaporate for good when the marsh was designated a national estuarine sanctuary, the tenth in the United States and only the second in California, to be preserved for research, education, and wildlife management.

The issue of marina-versus-marsh had bitterly divided the residents of Imperial Beach, and its outcome has caused something of a community identity crisis. With a nature preserve instead of a marina complex complete with luxury condominiums, the citizens are wondering where their small coastal city can go from here. "I was very much in favor of a small marina or boat-launch facility," Bill Russell told me. "So were most of the people down here. It's kind of dumb for me to have a piece called the Marina Inn now, because it doesn't look like there's going to be any boat activity here at all."

As he said this, Russell, a ruddy-faced

(continued on page 10)

BY GORDON SMITH

City Lights

Be Back In A Flash

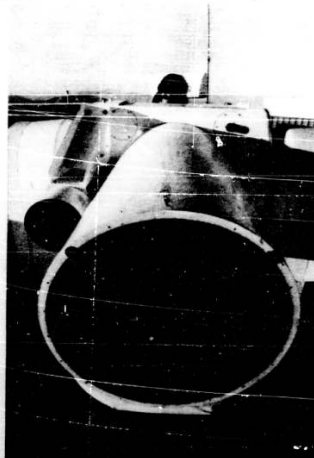
A dozen or so times each day a group of technicians on top of Mount Laguna fire a giant laser at the heavens and wait for an answering beam. This they do not for the sake of futuristic warfare, but as a form of scientific research which is demonstrating that parts of northern and southern California are sliding closer together.

The project is sponsored by the National Aeronautics and Space Administration (NASA), according to Gary Gebet, superintendent out at the site. He explains that the technicians use a five-inch ruby rod to generate a three-eighth-inch infrared laser beam. With telescopic equipment, they magnify that beam to a width of seven inches, and then, with the aid of a computer, they aim the beam at three different satellites which pass over San Diego many times daily at altitudes ranging from 1200 to more than 4200 miles.

Gebet says by the time a beam reaches its target, it's usually five to ten times the size of the satellite. All three of these are equipped with special reflectors which insure that the laser beams are reflected back precisely to their source. Gebet's men record the exact instant the laser light leaves Mount Laguna and also the instant of its reflected return, a round trip which takes between seven- and fifty-five-millionths of a second, depending upon how far out the satellite is. Since the NASA scientists know the speed of light (186,000 miles per second), they can take the data and from their recorded flash determine the distance between the target satellite and the Mount Laguna installation to an accuracy of within five to ten centimeters.

Gebet says the information is useful in the study of the earth's orbit and gravitational pull, but the most dramatic application of it so far has come as part of a study of the San Andreas Fault. He explains that NASA currently maintains an identical laser installation near Quincy, located on the eastern side of the San Andreas Fault in northern California. (San Diego lies to the west of the fault line.) When the Mount Laguna and Quincy lasers simultaneously reflect off the same satellite, the scientists can calculate not only their respective distances from the satellite but also (through the use of triangulation) their precise distance from each other. Gebet says the earthquake fault study has been in progress since the early 1970s, and that since then, San Diego and Quincy have been edging toward each other at the average rate of nine centimeters a year. (He adds that as yet the NASA scientists don't understand the significance of that movement.)

NASA only established the Mount Laguna research center this past April. Before that, the space agency obtained all its



Laser, Mount Laguna

San Diego readings by sending a mobile laser research team up to the top of Otay Mountain, where the researchers would collect data for a few months, then move on to some other county or state. In contrast, the researchers now will be based permanently at Mount Laguna, one of only four such full-time, space-directed laser installations in the nation.

Nonetheless, motorists on the Sunrise Highway won't notice the unearthly luminous activity. Fired in one-second pulses, the local laser is invisible to the human eye when viewed obliquely. When viewed dead-on, it can destroy eye tissue. Although Gebet says it's highly unlikely that any aircraft passenger would happen to pass overhead and stare directly in the path of the pulsing laser, NASA is taking no chances. Of the four technicians required to operate the laser, the sole job of one of them is to look out for passing aircraft, while another of the four runs a radar scanner. Gebet says whenever they spot something, they turn off the laser immediately. "We're not about to shoot any planes down," he asserts.

—J.D.

If A Fish Answers, Hang Up

Most of the folks who live aboard boats moored out in San Diego Bay learn to do without certain amenities. But some find ways to compensate for the inconvenient location, Carl Eichenlaub has discovered. For more than thirty years Eichenlaub has run a



Carl Eichenlaub

boat-repair shop which fronts on Shelter Island Drive and backs up to the west side of Commercial Basin, the small inlet located around the bend from the Bali Hai restaurant.

He says he can't remember exactly how many years ago his business telephone started malfunctioning. "It sounded like it was 20,000 leagues under the sea," he says wryly. But he tolerated the distortion until recently, when he decided to try to trace the problem's source. He discovered a possible clue on the dock in back of his boat repair yard, where he rents slip space to a dozen or so small craft.

Out at the end of that dock, Eichenlaub eventually found a wooden board inconspicuously mounted to one of the pilings. That board turned out to be concealing wires that ran to a phone owned by one of the dock tenants. Another set of wires disappeared under water, running out toward the middle of the basin. So Eichenlaub snipped those wires and settled in for a bit of quiet surveillance.

"Sure enough, about a half hour later I see Zeke, the electric freak, rowing in with his tool box," Eichenlaub explains. Zeke, who anchors his boat out in the middle of the basin, has developed a reputation for poaching electricity from the shore-based businesses.

"I said, 'Good afternoon, Zeke. Something's the matter?' And he said, 'Yeah, the goddamned thing doesn't work!'"

Benumbed, Eichenlaub says he replied, "I know. I cut it," prompting Zeke to ask, "What the hell did you do that for?" When Eichenlaub answered

that tapping into the phone lines constituted stealing, he says Zeke shrugged his shoulders and rowed away amiably.

Eichenlaub says he later learned that Zeke had been paying for the dock-based phone, but the wire that disappeared into the basin had been connected up with Zeke's boat anchored offshore. "What I come to understand is that he had a whole network out there," Eichenlaub says, "with lines branching off to various boats. He charged 'em twenty-five dollars and they had different rings for each boat, just like a rural phone system!"

Eichenlaub says he never found out how many subscribers Zeke had signed up for the submarine telephone service, but he confronted one of them shortly after wire snipping. "He came up, madder'n hell! He told me his business was highly dependent on a phone, and he wanted to know why I disconnected them!"

—J.D.

Hey Kids, What Time Is It?

Cox Cable, the county's biggest cable TV firm, has been mulling over plans to introduce the erotic

"Escapade" programming to local subscribers. Cox had originally planned to start selling Escapade this fall but recently delayed its introduction until next January in order to refine the promotional campaign and

prevent rebuttal to anticipated criticism from local religious leaders.

Since last December, however, cable viewers in North County communities such as Fallbrook, Carlsbad, and San Marcos have had Escapade available to them through the Daniels Cable Company, and there have been no outcry from that area's religious leaders. According to Greg Deprez, marketing manager of Daniels Cable, most of the complaints have come from dissatisfied subscribers who think the programming far isn't racy enough. Escapade's line-up consists almost exclusively of R-rated movies, some violent (*Bloody Mama* and *Targets*), some soft porn (*Emmanuelle*, *French Women*, *Ginger*), and a few X-rated films edited down to R standards.

Deprez says by way of example that about 525 of his company's 2300 Carlsbad subscribers have purchased Escapade (only about 260 have taken "Bravo," a fine-arts and music service). Escapade, pay \$7.95 for a month's dose of "sex without the X," as it's come to be known in the industry, and Deprez says his customers have complained that they "hoped it would be sexier. They say it's not as exciting as they'd planned on." Deprez sympathizes,

noting that Escapade rotates just sixteen movies a month, only half of them new. He says that a new "adult" game show titled *Everything Goes* may be the only offering that will keep subscribers from falling asleep in front of the set. Described as a combination of strip poker and *Hollywood Squares*, contestants stand cloaking right down to their undergarments as they win cash.

Deprez says *Everything Goes* may add to the complaints his offices get, and he believes those will come from parents who say their children are sneaking a look at afternoon escapades before mom and dad return home from work. (The programming runs from 5:00 p.m. to 3:00 a.m.)

Deprez hopes to quiet complaining parents by giving them a gadget which allows them to block out the Escapade channel when they're not home to watch it. He predicts that cable firms selling Escapade will have an easier time finding buyers next year when it is renamed "The Playboy Channel" and can boast "original Playboy productions." And Cox will have a retort for the expected protesters in San Diego.

Escapade's parent company rents time on an orbiting satellite to beam the R-rated programs to local subscribers. That satellite is operated by the National Christian Network, whose daily religious programming is blacked out at 5:00 p.m. to make way for Escapade.

P.K.

Zub For Something

It was the countdown to Tuesday's Coronado city council election and candidate Don Zub was blasting his opponents — he was bitching about his supporters. "They'll wear my buttons, come to my parties, drink my liquor, smoke my dope, even tell me they hope I win," Zub grouched.

"But get up at 8:00 a.m. and vote for me! No way." Zub's dismal polling predictions came true; he finished fifth among five candidates with 158 votes. But that's still 156 more than he had divined. "I know I'll get at least two votes," Zub predicted before the election. "Mine and a very close personal friend's."

Given his campaign promises, could the twenty-four-year-old former Navy frogman have expected more? In no particular order of preference, Zub proposed the following shakeups in Coronado's staid lifestyle:

legalized marijuana, beer drinking at the beach, an end to leash laws for dogs (Zub would unleash), and a return to trans-hey ferry service, made economically feasible by his proposed destruction of the Coronado Bridge. There would be a new nightclub on quiet Gloria Bay, a reef for surfers on North Island's beach, and a city-run skateboard park.

Financing would come from the six-million-dollar city general fund, which Zub says he's not afraid to commit to the public good. Deficits would be erased by a unique, easily enforced "Sailor Tax." "Every time you see a sailor, you ask him for a beer," Zub advised Coronadans. "If he doesn't give it to you, arrest him!"

Undaunted by his last-place

safety aboard the buses.

"I started out as a substitute driver, and consequently wasn't very familiar with the routes," Chiles says. "On one occasion, I missed the stop for a young Chicano boy. He walked up to the front of the bus as it was moving, calling me names in Spanish, raising his fists, and saying I was in trouble, while all the others laughed and encouraged him on. I had to pull the bus over on the freeway [Highway 163] in heavy traffic and threaten to call security, which is school district policy in case of trouble. Another time, a young woman sitting in the back started to undress, calling, 'Hey, bus driver,' as everyone else on board taunted me. And on still another occasion, a young man who was a member of the Shadows gang started fighting with a black kid half his size and legally blind."

When I reprimanded him, he told me that if I touched him, he would 'kick the shit' out of me. The next day his mother came out and told me I was lucky he had held back. I found out later that this kid had been kicked off the regular afternoon bus for fighting with the bus driver. He had jumped out of the rear emergency door and when the bus driver grabbed him to prevent him from jumping, he punched the driver in the face. About a week later some of the boys on my bus told me that this kid was out to get the afternoon driver for kicking him off; he had stolen a ten-speed bicycle with the intention of using the chain to

'waste' him."

This fall, Chiles was transferred to two new routes: the early-morning "Strider" route, which transports students in their early teens who have disciplinary problems to the school district's two "last chance" schools, San Diego Academy and Aeteltime School in University Heights, and the mid-morning Crown Point route, which elementary school-age kids with learning disabilities — most suffer from Down's Syndrome — take to Crown Point Elementary School. "There's always going to be some fighting, name-calling, and jumping around, which distracts the driver and takes his attention away from the road, where it belongs. But compared to [last year's] route, the two I'm on now are a breeze," Chiles says.

One driver who is currently working the late activities route and agrees with Chiles's assessment is Steve Wade, ten years Chiles's junior and a student at Mesa College. "I've had apples and berries thrown at me, kids jumping out the fire exit, and lots of back talk," Wade says. "The worst thing of all to me, is the intimidating feeling of not being able to get along with kids who are not really all that much younger than me."

Both Wade and Chiles suggest several solutions to the disciplinary problems aboard school buses. "I think it would be a good idea to have monthly presentations at the schools where the kids can meet the bus drivers and maybe learn why we are so concerned about the disturbances," Wade says. Chiles disagrees, however. "You just can't talk to a lot of these kids," he says. "When kids pair off and get into a fight, it's the narrow brawl — the next thing you know, you've got ten kids jumping in."

School district officials are aware of the problems on the buses, and are also eager to find solutions. Says R. Dan Stephens, transportation director with the district, "We could have school staff stay on duty after school, making sure the right kids get on the right buses and checking students' IDs. The late-activities routes pose a special problem because the kids are coming off a game, or a club meeting, or something, and are all hyped up. And with the [voluntary] busings, yet another problem comes up: because the program is strictly voluntary, we never know exactly how many students to expect and where they come from. We have to estimate, and fifty percent of the time we're wrong."

—Jeannette DeWyer, Paul Krueger, and Thomas K. Arnold

City Lights



Charlie Chiles

In Transit

Thirty-two-year-old Charlie Chiles has been earning \$5.34 an hour as a bus driver with the San Diego Unified School District since January. In March he began working the "late activities" shift in the voluntary busing program,

taking junior high school students back and forth between after-school activities such as club meetings, detention, and ball games in Clairemont and Kearny Mesa and their homes in Southeast San Diego and Logan Heights. In that time, he's become increasingly concerned about

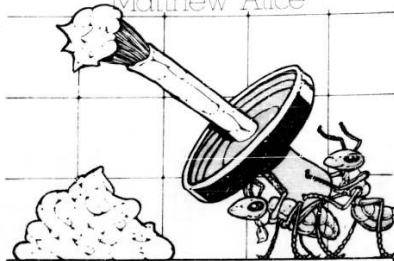


Don Zub

Photograph by Jim Cole

Straight from the Hip

Matthew Alice



Dear Matthew Alice:
For several years I have purchased a very effective product called Kelllogg's Ant Paste, which was available upon signature from drug stores. I have not been able to find this product recently and am curious if you can help me locate it.
Kent Mangas
Claremont Mesa

Try writing to the manufacturer, Kelllogg Industries, care of De Pay Manufacturing Company, 159-163 West Pearl Street, Jackson, Mississippi 39201 (telephone 517-782-0579).

Dear Matthew Alice:
My hobby is pen-pal writing. I would like to know if there are any international pen-pal clubs that I can publish my name in and through which I might obtain the names of persons interested in exchanging letters with me.
Sam
San Diego

The International Friendship League, at 22 Battery Street, Boston, Massachusetts 02109, was founded in 1949 and has one million members in 139 countries. It matches correspondents all over the world. Worldwide Tapetalk, an English organization, matches people of all nations who wish to exchange messages on tape recordings. Its address is 35 The Gardens, West Haver, Middlesex HA1 4HE, England. It has 500 members and publishes a trimestral Directory of Tape Stations, a magazine called Sound Advice, and a booklet, Tips for Tapepondents.

Dear Matthew Alice:
I have several olive trees in my yard. Every year I watch several bushes of fruit fall off the trees and into the ground. Olives

have always been a favorite of mine and so I would like to learn a way to process this wasted bounty into something I could eat. I have heard that lye is involved in the curing of olives, where can I obtain this chemical in San Diego?
Alexander Strickland
Pacific Beach

A few years back I answered a similar question from someone who wanted to cure olives the Greek way, without using lye. In a wooden box whose bottom has been lined with burlap, mix one pound of salt with two pounds of mature olives, then cover the olives with an additional inch of salt. After a year, mix the olives and salt again by pouring them from one wooden box into another. Repeat this mixing every three days for about a month, then sift out the salt and dip the cured olives in boiling water for about a minute. Drain and let stand overnight, then store in a ratio of ten

ounces of olives to one ounce of salt. Before eating, clean the olives and coat them with oil. For details on other methods, contact county home economist Dorothy Wheeler at Building 4, 5555 Overland Avenue, San Diego 92123 (telephone 565-5393).

Dear Matthew Alice:
Several months ago I contacted you with a self-addressed, stamped envelope and I had no reply to my question, that question being, Where does Burt Reynolds buy his 'zai' pieces and who does the styling? Would appreciate any information.
A. L. Ware
Spring Valley

I think I'll let you pose this question to Mr. Reynolds. He may be reached through the studio that produced his latest movie, Paramount Pictures, 202 North Canon Drive, Beverly Hills, CA 90210.

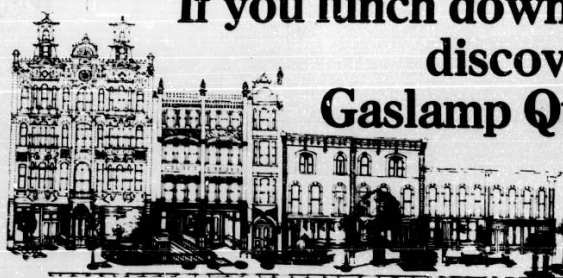
Dear Matthew Alice:
Some time ago I read of someone, or of some group of people, instigating a class action suit against the General Motors Corporation and certain of its dealers in California. The suit related to problems of the GM diesel-powered cars. Can you give me the names and addresses of the people involved in the suit?
Richard G. Kuck
La Jolla

The suit was filed in the state court in Los Angeles on March 25 by New York attorney Robert S. Schachter, aided by the Center for Auto Safety in Washington, D.C. Schachter is a member of the firm of Sperry, Weinberg, Wells, Waldman, and Rubenstein, of 6 East 43rd Street, New York 10017. The Center for Auto Safety, a nonprofit organization, is at 1346 Connecticut Avenue Northwest, Washington, D.C. 20006.

Schachter filed a similar suit against GM in a state court in New York City last November. That suit asked for \$12 million in damages, the California suit asks for \$80 million. The Center for Auto Safety has registered hundreds of complaints from the owners of the diesel-powered cars which have been troubled with oil leaks, rough idling, and more serious problems such as broken crankshafts. GM began offering the diesel engine as an option on its Cadillac in 1978. By March, about 500,000 diesel-powered cars had been sold, including some Chevrolet sedans and station wagons.

Get a question you need answered? Get it straight from the hip. Write to: Matthew Alice, c/o the Reader, P.O. Box 80803, San Diego, California 92138.

If you lunch downtown, discover the Gaslamp Quarter



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Fifth Avenue & F Streets

Anderson's Too Bakery & Cafe
802 Fifth Avenue

Patrick's Irish Pub
Irish Coffee and other spirits
428 F Street

San Diego Key Shop
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Technics AMFM Stereo Receiver
•Main and remote speaker switching for use with 2 pairs of speakers.
•Bright, 5-stage LEDs show station signal strength for easy tuning.
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•Bright, fast-acting LED power meters for accurate readings of power peaks to avoid unwanted clipping distortion.
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Santa Fe depot

THE INSIDE STORY

BY PAUL KRUEGER

NO REDEVELOPMENT PROJECT DOWNTOWN has languished longer than the Santa Fe depot, and the future of the city, Spanish-style train station is as clouded this week as it was ten years ago. Santa Fe Industries, owner of the Kettner Street station, stung out the suspense Monday by revealing its decision to "save" the sixty-six-year-old landmark, but the company couched its announcement in the most equivocal terms. Branding the depot a "big white elephant which is much bigger in size than needed," Santa Fe president John J. Schmidt admitted to the *Los Angeles Times* that "we are simply announcing our intent to include the depot in the planning for our downtown property development if it can be shown to be economically feasible."

The depot restoration project now moves back into the lap of the Centre City Development Corporation (CCDC) and the mayor's office, which have whittled away ten years

studying, planning, and negotiating the depot's future while its value soared from \$2.1 million to ten million dollars. And while Santa Fe's "pledge" may make Mayor Pete Wilson appear a champion of free-enterprise development and a watchdog of the city, state, and federal treasuries, it also jeopardizes millions of dollars currently available in transportation grants, as well as undercutting a legitimate offer by the state department of transportation (CalTrans) to join with the city in purchasing and renovating the depot. Furthermore, Santa Fe's announcement makes a well-publicized Wilson purchase plan appear nothing more than a last-ditch delaying tactic.

For six years, since 1976, CCDC has sat on a \$2.1 million federal grant awarded the city to purchase and renovate the depot. The U.S. Department of Transportation warned Wilson on July 16 that unless he moved quickly to use the money, it would be

revoked. CalTrans sensed the gravity of the federal threat and offered to kick in more than two million dollars as part of a scheme it devised to let the state, city, and the Metropolitan Transit Development Board buy the depot in partnership. CalTrans, anxious to extend its domain and ensure the depot's continued use as a terminus for the San Diego-Los Angeles Amtrak train runs, sweetened its proposal even more by offering an additional three million dollars to offset the depot's increased property value, and also to absorb the expected operating losses of the jointly owned depot. The MTDB staff, tired of delays and eager to see the project move, urged its board of directors to okay the CalTrans partnership plan. But Mayor Wilson, set on keeping the depot under his control, and allegedly deep in private negotiations with Santa Fe, thwarted CalTrans officials and convinced the MTDB board and the city council to let Maureen O'Connor, his political ally and MTDB chairwoman, negotiate a seemingly impossible deal with CalTrans.

O'Connor was to convince CalTrans director Adriana Gianturco that CalTrans should simply give MTDB the state money — no strings attached — so that MTDB, acting

alone, could buy the depot and oversee its restoration. CalTrans staffers and MTDB sources were baffled as to how Wilson could think CalTrans would agree to a plan that gave it nothing for its money. And though Gianturco did discuss Mayor Wilson's plan last month with O'Connor, Gianturco refused to hand over state funds without some authority over the depot's future.

Gianturco's staff insists there is room for compromise on the CalTrans-Wilson purchase proposals. She has stressed that her plan would give CalTrans just one "vote" in decisions affecting the depot, while the city and MTDB would have majority say. Thus Wilson, with his undisciplined reign over MTDB and the city council, would still control the depot project.

Wilson was unimpressed with the arguments. Wilson aide Ken Carpi says that "under the CalTrans plan, the state holds title to the depot. They can veto how money is spent on the restoration, and the form, nature, and timing of how the money is used determines what happens there [at the depot]." Any possible negotiations wouldn't have been helped by the history of cool relations between the city and CalTrans due to differences on priorities and funding for highways. There's also the natural

suspicion and animosity between Republican Senate candidate Wilson and Gianturco's boss, Democratic Senate contender Jerry Brown. There is other evidence that Wilson's proposal for MTDB's unilateral purchase was nothing more than a way to stall for time while his staff negotiated with Santa Fe to keep the depot. The MTDB plan isn't even on paper — no details as to funding sources, no budget, no timetable. Wilson's office also admits that no one knows what funds now available for a CalTrans-city-MTDB joint purchase could be used if MTDB tried to buy the depot alone. And though Gianturco says she is still open to compromise, Wilson's chief negotiator, Maureen O'Connor, recently traipsed off for a month in China, midway through the CalTrans-city talks. (O'Connor was also responsible for figuring out what funds could be secured to help MTDB buy the depot.) Finally, when Wilson's office received a letter from the U.S. Department of Transportation demanding by October 16 concrete evidence of progress on the depot acquisition, Wilson mailed back to the feds a copy of the CalTrans joint-purchase proposal — the very same purchase plan he had rejected. (Also included was a note mentioning the MTDB alternative.)

Wilson's press secretary, Roy Schneider, said Tuesday that the MTDB purchase plan will be pursued "until we have more concrete information about what Santa Fe plans to do with their property." Whether the federal government will revoke its \$2.1 million grant in light of Santa Fe's interest in developing the depot is unknown, and CalTrans staffers have no statement on the future of their proposal. But as press secretary Schneider's cautious words indicate, any Santa Fe promises are far from concrete. Detailed renovation plans could be dragged out and re-negotiated should it involve concessions by the city to la Ernest Hahn's Horton Plaza shopping center. Santa Fe's plan could be jeopardized if other developers don't join in — or promise to join later and then pull out. By putting its faith in Santa Fe's good word, the city may lose millions in federal and state grants, leaving the future of the depot again dependent on Santa Fe or the unsteady foundation of city-led downtown redevelopment.

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RIVER MEETS THE SEA

(continued from page 1)
former Naval officer with a jovial manner, was sitting at a table at the Marina Inn. It was two in the afternoon, most of the inn's lunchtime crowd had cleared out, and "On the Road Again" was playing on the jukebox. Russell sipped a beer as he talked, pausing now and then to wave and say things like, "Harry, thanks for coming in," when patrons moved toward the lone door to the outside world.

"The marina would have been the key-stone to our economic development," he continued. "I don't want to sound too negative, but we really haven't come up

with any alternatives so far. We need more residents. Major commercial enterprises won't come in until we have the people living here, and we need something to draw them in."

Not everyone welcomes the prospect of more people and development in Imperial Beach, however. "People here are very unaware of what they have," says Mike McCoy, a local veterinarian and one of the most outspoken proponents of the marshland sanctuary. "Imperial Beach is a nice little town to be in, but right now is a turning point. Developers could come in here and destroy this place."

McCoy thinks the city's future lies in the long-term economic gains to be had from tourist dollars and increasing property values due to the sanctuary, but Imperial Beach Mayor Brian Bilbray disagrees. Insisting that preservation of the marsh is pointless if pollution from Tijuana's sewage spills continues in the area, he claims, "The greatest deterrent to a high quality of life in Imperial Beach is not too much

development but the lack of it." These days, Bilbray is just about the only person in Imperial Beach who thinks that the concept of a marina isn't completely dead.

Imperial Beach has been looking to the Tia Juana River estuary for economic salvation ever since the city was incorporated in 1957. At that time, plans called for a concrete channel to carry the river directly from the border into the ocean. With the surrounding valley safe from flooding, hundreds of acres of dried-up marsh could have eventually supported shopping malls and housing tracts.

But the channel was expensive — some \$45 million worth — and it was opposed by a few local environmentalists. When new San Diego Mayor Pete Wilson withdrew his support for the channel in the early 1970s, the project stalled, and soon federal and state legislation was passed that virtually prohibited development of

the type hoped for anyway. In the late 1960s and early 1970s the Endangered Species Act, the Clean Water Act, the Rivers and Harbors Act, the National Environmental Policy Act, and others all created a web of conditions and restrictions around developing river estuaries. By 1976 the channel concept had been abandoned in favor of a \$12.4 million system of dikes and levees for dispersing flood waters, and hopes for developing the valley faded.

"They lost their chance back in the late 1960s," says Mike McCoy of the effort to develop the valley. "Before all that legislation was passed, there was nothing stopping them; it would have been Mission Valley II out there." McCoy is a tall, thin man with a bushy red beard. Along with his wife Pat he has been fighting to preserve the Tia Juana River estuary ever since moving to Imperial Beach in 1971. The McCoy's are well known in this city of nearly 23,000, but while their outspoken

(continued on page 12)

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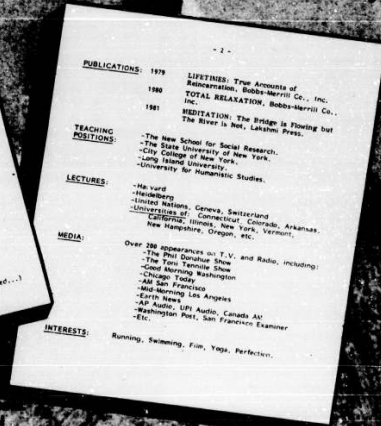
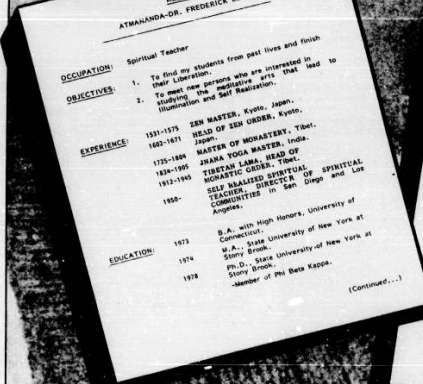
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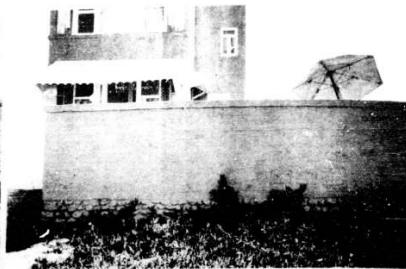
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he can do to you.



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RIVER MEETS THE SEA

(Continued from page 16)
views have earned them respect, they have also created animosity. Among the comments I heard about them recently in Imperial Beach:

you sound despicable. That and homosexual."

"They've been in physical danger because of their attitude."

"They're not hypocrites. They live their lives the way they believe."

"They are dedicated. They have reverence for nature."

"Put them on donkeys and send them toward some windmills."

The McCoy's know their views are unpopular with a majority of the city's residents. When they aren't out working, attending hearings, or putting together

leaflets, they sometimes laugh about it. "A lot of people consider us crazed environmentalists, and I suppose we are," Pat McCoy told me. "We've given them the sanctuary sort of like medicine, and they don't like it."

I met the McCoy's one afternoon not long ago at their home on Citrus Avenue in Imperial Beach, about half a block from the ocean. They own a small, one-story house, and though the McCoy's said they had moved in six months ago, the living room was nearly bare except for a few chairs, a desk, and a sofa. Papers and other

items were heaped in cardboard boxes in the corners.

Mike McCoy explained that after the dike and levy system was completed in early 1979, the city's main hope for development in the estuary became a marina.

(In the mid-Sixties, Imperial Beach had sold 126 acres of city-owned marshland to the Helix Imperial Harbor Development Corporation for the construction of a marina.)

The marina had several incarnations over the years, but the latest one called for dredging more than 400 acres in the northwestern corner of the estuary and



Bill Russell

Brian Bilbray



Mike and Pat McCoy

replacing it with high-rise condominiums, private homes with boat slips in their back yards, and a commercial marina designed to accommodate several hundred boats.

The McCoy's and a few others opposed the marina plan all the way. Where developers saw boats tied up, the McCoy's saw nesting grounds for two endangered species of birds, the least tern and the light-footed clapper rail. When the developers talked economic gain for the city, the McCoy's talked economic loss if the river's flow of nutrients were cut off, ultimately affecting the productivity of the

continental shelf and the commercial fishing industry. They pointed out that the marsh was the largest one left in the county and one of the few left at all, and they constantly harped on the fact that federal and state laws would almost certainly prohibit the marina from being built. "We felt like a chorus in a Greek play, singing out the laws, saying, 'These are the reasons you can't do it,'" remembered Pat McCoy in her soft voice touched with an English accent. "The fact is, Imperial Beach was going after the impossible dream for a not very noble cause. Call it

progress, call it what you want, I call it plain old greed. People will say we gave up the marina for a bunch of birds, but we were trying to protect the basic thing that keeps us alive."

In April of 1980 the city sponsored an advisory proposition that called for the marina to be built. Backed by Mayor Brian Bilbray, the measure won overwhelming support of the majority of Imperial Beach residents. But it was a moot point, by Christmas of that year the Helix Corporation had given up and sold its 505 acres of marsh, including the property it had pur-

chased from Imperial Beach, to the U.S. Fish and Wildlife Service. The service began to talk about the possibility of a permanent sanctuary. At the time, Bilbray said he was surprised by Helix's move, but the McCoy's scoffed at this. "We tried to tell him it would happen," Pat McCoy told a reporter from the *San Diego Union*. "But he totally ignored us."

Brian Bilbray was born and raised in Imperial Beach, the city in which he is now the mayor. He was elected to the city (Continued on page 14)

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RIVER MEETS THE SEA

Imperial Beach council at the age of twenty-five and became mayor at twenty-eight. Today, at thirty years of age, he is undoubtedly the most influential person in the city, and at least as controversial as the McCoy's. Almost everyone in Imperial Beach has an opinion.

"He's outspoken, and that's just what this city needs."

"The guy has guts."

"He's impudent and abrasive with those who don't support his viewpoint."

"I hate him! I despise him! He doesn't think things through. He seems to jump without thinking of all the consequences, the costs."

"We need the flamboyance of Brian. He's totally devoted to this city."

"He's brought us publicity, but what about the quality of the publicity?"

"The first time I met him," remembers Bill Russell, "there were a bunch of people in my bar who were going to tear it up. And they basically left because of the force of his personality. He was not on the city council at that time, although he might have had political aspirations. But I recognize a natural leader when I see one."

Bilbray remembers the incident a little differently. "I was eating dinner and I was halfway through my meal when these two guys started fighting," he told me when I asked him about it. "They were on the floor, so I grabbed them by the heels and dragged them outside and shut the door behind. I couldn't see a couple of bums tearing up a poor guy's business."

One evening a few weeks ago Bilbray agreed to drive me around Imperial Beach, to show me his town. He is a man of medium height with short blond hair and a narrow, recessed chin — a fighter's chin. When he greeted me in his office at city

hall, he was wearing a short-sleeve knit shirt open at the collar, blue jeans, and jogging shoes. He has broad shoulders and an athlete's body, and seemingly every movement he makes is rapid, as if it is designed for maximum efficiency. He talks rapidly, too, and gives the impression of being short-tempered, an impression which, according to a number of accounts, is not entirely inaccurate.

Bilbray owns an old blue Triumph, but to drive around the city we took a city-owned car. It was five o'clock and the streets were uncrowded; in Imperial Beach, rush-hour traffic is almost unheard of. "I went to high school right there — Mar Vista High School," he said as we headed down Imperial Beach Boulevard toward the beach. "I went to elementary school right behind it, at Imperial Beach Elementary, and also at Westview Elementary. I spent almost all my time at the beach. I did a lot of surfing. My parents were always afraid I would drown. In fact, one of the reasons they built a swimming pool in our back yard was to try to keep me off the beach. It didn't work."

I asked Bilbray if he could drive by the house where he used to live, and he smiled. "It's not a situation where I used to live there. I live there today," he replied. "I took over the family house and live in the same place now that I did when my mother brought me home from the hospital. That's the way it is."

We had turned onto Second Street near the beach, and Bilbray stopped in front of a small, one-story white stucco house with a low brick wall around it. He glanced at the house briefly and then back at me. We drove on.

As a teen-ager Bilbray drove across country and back on a motorcycle he had purchased from his brother. When he returned to Imperial Beach, he worked as a lifeguard for six years, from 1970 to 1976, and it was during this period he began to get interested in politics. "I saw a hell of a lot of things going on at the beach, from lifeguarding, mostly, but also at night from riding around on my motorcycle.

And things were just totally out of hand — the lawlessness, the rioting. It was really a bad situation."

Bilbray doesn't like to describe what he saw going on in great detail, but other residents of Imperial Beach recall gangs of unruly youths threatening and shouting obscenities at passers-by, drugs being sold on the beach, people urinating off the city pier. "The place sure had an image problem when I took over here six years ago," Bill Russell told me one afternoon in the Marina Inn. He lowered his voice conspiratorially. "This bar was a biker hang-out. Hard drugs and stolen merchandise were being sold across the bar. Open defiance of the police was the norm; carrying concealed weapons was standard. The bikers and fringe element were pretty much in control of the city."

Through the efforts of the police and small beach-front businessmen like himself, Russell claimed, the area near the pier has been cleaned up considerably. "What did I do? Number one, I fired all of the employees, very quickly. I changed the music in the jukebox from acid rock to middle-of-the-road. I don't have anything against rock music, but I'm just telling it the way it is. So I did that, and I brought in furniture, put tablecloths on the tables, and basically operated scared for quite a while."

"We're getting more and more families coming down here now, and not so many knifings and shootings," Russell continued, reaching out and rapping his knuckles on a nearby wooden chair in the time-honored way to avoid having to cut your words. "And our mayor has helped a lot in this regard. Because he is young, and used to ride a chopper, he could rap with a lot of these people and get through to them. He has been effective in changing the image of Imperial Beach."

Bilbray had turned onto Seacoast Drive (used recently known as First Street), and as we passed by the lifeguard station at the foot of the city pier a few of the lifeguards waved to him. Bilbray waved back. "We've kept our identity, we've never lost

that small-town atmosphere," he said when I asked him to describe Imperial Beach. "We're surrounded on three sides by water (San Diego Bay to the north, the Tia Juana River to the south, and the ocean to the west), so our influence by anyone comes from the direction of the freeway. Community-wise we go all the way to the freeway, but there's a strip of land out near the freeway that was annexed by San Diego before Imperial Beach was incorporated. We call it the occupied west bank of the freeway."

Driving up Palm Avenue toward Interstate 5, Bilbray slowed the car as we crossed Fifteenth Street, the boundary between the cities of San Diego and Imperial Beach, and pointed out to me the contrast in appearance. On San Diego's side of Fifteenth, storefronts and billboards were strung out for half a mile or so to the freeway, but Imperial Beach's side consisted mostly of small homes and apartments without a billboard in sight. (The city has an ordinance prohibiting billboards.) "That's one of the reasons we resent San Diego's influence here," Bilbray remarked. "We've tried to get them to clean up their side, but they just drag their feet. San Diego treats Imperial Beach — and the whole south bay area, really — like a colony. And it is a colony. We have no political clout and very few economic ventures. Basically, all the empire of San Diego wants to do is control the border crossing and the economic benefits they can get from that."

We made our way over to Imperial Beach Boulevard (a street that, where it crosses into San Diego, becomes known as Coronado Avenue. Bilbray noted with a tight smile), and headed down toward the beach again. Imperial Beach has a small Navy commissary and more than its share of bars, fast-food stores, and auto parts stores, but noticeably few motels, grocery stores, and real estate offices. ("If you wanted to buy sandals, Imperial Beach would sell you combat boots," Mike McCoy once told me.) It has a lot of

(continued on page 14)

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Hop a Bus in TJ

By Paula Kriner



Ricardo Flores Ruiz

Customized is too mild a word for what Demetrio Martinez and his partner have done to the interior of their bus. The ceiling and floorboard in the driver's cockpit are wrapped in off-white tuck-and-roll leatherette upholstery. The standard, factory-installed driver's seat has been replaced with a well-padded custom seat with headrest. Red fringe and bangles outline the double windshield, which frames a decal of the cartoon character Quick Draw McGraw. Martinez's mascot. There is also a small plastic figurine of Yogi Berra, his partner's chosen mascot. A brightly colored picture of Christ as the Good Shepherd petting two lambs takes the space above the rearview mirror; the metal gear-shift lever is brightened by a white scarf. A stereo tuner provides a musical accompaniment of cumbias, traditional Mexican folkdance music, and a gleaming chrome hood ornament in the likeness of the winged horse Pegasus guides the way. Martinez, who is twenty-two years old,

has driven for several of Tijuana's privately owned, publicly supervised bus companies for three years. He's worked fourteen months for what the riders and drivers call "the blue buses," one of the city's largest companies, with fourteen routes covering seventy percent of the burgeoning border town's paved roads and dirt streets.

Transportes de Baja California Azul y Blanco, as "the blues" are formally known, pays Martinez and his 440 fellow drivers about ten dollars a day. This is the minimum wage for bus drivers and is about the same as that paid to other unskilled Tijuana workers. There are no pay raises; a driver with ten years' experience makes no more than a first-year *chofer*. But the government subsidizes housing for most Tijuana workers who belong to labor unions, as the bus drivers do. They pay just thirty to forty dollars per month in rent, and should they miss work for illness, rent for the excused days is waived. The



Photograph by Ricardo Flores Ruiz

bus company also picks up the tab for "social service" benefits, including all health needs. The drivers are paid daily and get overtime wages — twenty-five percent extra — for Sunday work.

Martinez always drives the same bus, but most every day he has a different route. He and his partner have devised a working schedule based on twenty-four hours with the bus, then twenty-four hours off. For example, Martinez will pick up the bus from his partner at 2:00 p.m. and drive until 9:00 p.m. Then he'll drive the bus home, sleep, and get up in time to begin driving again around 5:00 or 6:00 a.m., and continue till 1:00 p.m. His partner then takes over and repeats the routine.

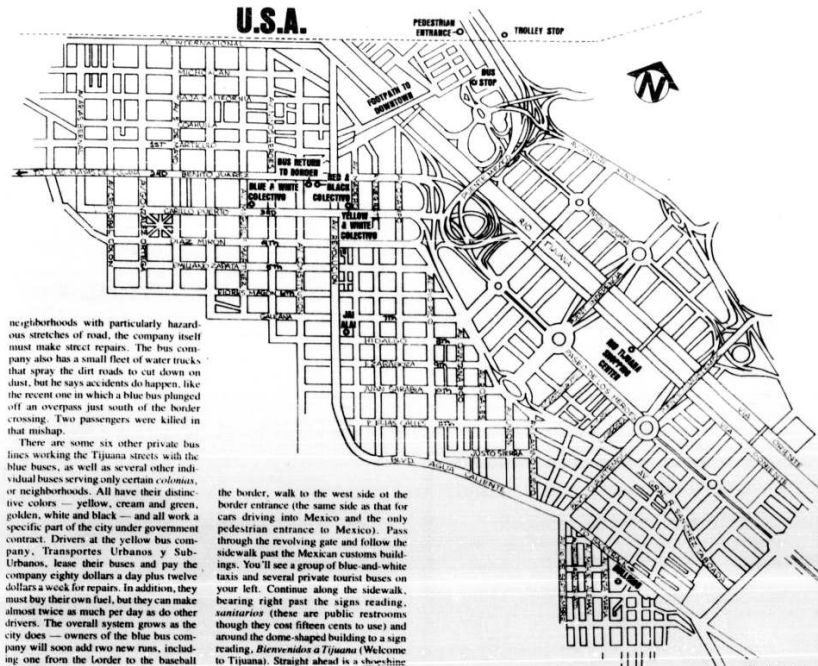
The interior walls of the bus are covered with signs — none of which seem to be heeded. "Cupo 37 pasajeros" (Capacity 37 passengers) might more accurately read, "Minimum Capacity 37," since Martinez's bus seldom carries less than that number, at least during its run from the

border through the dirt streets that wind their way up to Colonia Libertad in Tijuana's eastern hills. When Martinez turns the bus around for its return trip through the poor neighborhood to the border, passengers are packed so tight that Martinez must pass by some would-be riders.

Luis Ochoa, an executive for Azul y Blanco, says there's little that can be done about overcrowding on Tijuana's buses. Ochoa prefers that the drivers take no more than ten standing passengers but says the drivers will usually pick up riders willing to endure the shoulder-to-shoulder crowds. "If they [the drivers] don't stop," he explained, "the passengers can go to the Transito [the government agency overseeing transit operations] and complain. The driver can have his license suspended."

Ochoa says there's little to be done about another problem — accidents. He blames the poor condition of the roads and says that in order to provide service in

U.S.A.



neighborhoods with particularly hazardous stretches of road, the company itself must make street repairs. The bus company also has a small fleet of water trucks that spray the dirt roads to cut down on dust, but he says accidents do happen, like the recent one in which a blue bus plunged off an overpass just south of the border crossing. Two passengers were killed in that mishap.

There are some six other private bus lines working the Tijuana streets with the blue buses, as well as several other individual buses serving only certain colonies, or neighborhoods. All have their distinctive colors — yellow, cream and green, golden, white and black — and all work a specific part of the city under government contract. Drivers at the yellow bus company, Transportes Urbanos y Suburbanos, lease their buses and pay the company eighty dollars a day plus twelve dollars a week for repairs. In addition, they must buy their own fuel, but they can make almost twice as much per day as do other drivers. The overall system grows as the city does — owners of the blue bus company will soon add two new runs, including one from the Linder to the baseball stadium in La Mesa, east of downtown. While the drivers seem to know all the routes, the companies' administrators sometimes forget just how many lines there are or exactly where the buses travel.

The bustling crowds and the foreign language shouldn't deter or confuse the visiting American, however. Riding Tijuana's bus system is one of the fastest and certainly the cheapest and most colorful way to travel the city. As the ticket stubs for the yellow buses read: *Amor es Viajar en Transportes Tijuana* (Love is Traveling on Transportes Tijuana).

If you take the trolley from downtown San Diego or park your car on this side of

the border, walk to the west side of the border entrance (the same side as that for cars driving into Mexico) and the only pedestrian entrance to Mexico. Pass through the revolving gate and follow the sidewalk past the Mexican customs buildings. You'll see a group of blue-and-white taxis and several private tourist buses on your left. Continue along the sidewalk, bearing right past the signs reading, *santuarios* (these are public restrooms though they cost fifteen cents to use) and around the dome-shaped building to a sign reading, *Bienvenidos a Tijuana* (Welcome to Tijuana). Straight ahead is a shoe-horn booth and a newstand. The point at which the walkway is interrupted by a street is where the buses stop to pick up and drop off their passengers.

The yellow bus company stations a "dispatcher" at the bus stop. For sixteen years Ricardo Flores Ruiz has handled the chore six days a week, marking down the arrival and departure times for his company's buses. His English isn't textbook but he loves to help tourists and will literally walk you to the correct bus, even if it isn't one operated by his company. Ruiz always has a clipboard in hand and a Padres cap on his head.

Fares for all rides are four and a half

pesos, or twenty cents, except for Playas de Tijuana, which, because of that route's limited ridership, costs five and a half pesos (twenty-five cents). Drivers will make change for both peso notes and small American bills — day and night — a practice halted ten years ago in many major American cities. This change-making policy has caused problems for drivers, however, especially at night in some of the rougher barrios such as Colonia Libertad. An increase in violence and holdups by teen-age *cholos* has prompted police to ride some of the night buses.

From the border, various buses travel to numerous locations within Tijuana, so it's

not necessary to ride the downtown "Centro" buses and then transfer. Here are a few of the more prominent routes:

To the *Rio Tijuana* shopping center: Take the blue bus marked "Rio Tijuana-Las Palmas." This bus will also take you to the government palace. It leaves the border every eight minutes.

The downtown bullring: Take the yellow bus going to "Correo-Torre," which leaves every fifteen minutes from the border. This bus goes first to the main post office downtown on Eleventh and Negrete streets, then on to the bullring and farther. (continued on page 22)

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Hop a Bus in TJ

(Continued from page 2)

The **Jai alai stadium** The yellow bus marked "Villa" leaves every fifteen minutes and stops at Eighth and Constitution streets, one block from the courts.

The **central bus station** The blue bus is marked "Buena Vista" and has a sign in the front window which says, "Centro Camonera Linea." These buses leave every twenty minutes.

For **downtown locations** All yellow buses from the border stop between First and Second streets on Ninos Heroes in front of an enclosed marketplace.

Blue buses will drop you at several places. Those marked "Centro" stop at Third and Constitution streets. The "Villa" bus also goes to Third and Constitution and makes stops along Ninos Heroes. Another bus marked "Aleman" makes a stop at First and Constitution.

You can take the bus downtown, shop and eat and continue on to other parts of the city. Most buses leave from between Second and Third streets on Ninos Heroes, one block from the indoor market. The *cremas verdes* (cream-and-green-colored buses called *chifres*) go to the Agua Caliente racetrack and Carnitas Unipap Restaurant on Boulevard Agua Caliente. These buses leave from downtown only on Third Street and Constitution. The blue buses to the beach,

Plaza de Embarque, leave from Third Street and Ninos Heroes in front of the Camonera station.

To return to the border by bus, wait at the southeast corner of Second Street and Constitution. Blue buses stop here frequently on their way down Second and on to the border. If you have doubts about whether the bus is heading back to the border crossing, simply ask the driver, "¿Linea?" (Border?).

For those who find the buses not to their liking, Tijuana's taxis offer an alternative. There are about as many taxi companies as bus lines and they, too, cover different areas and have different fare schedules. To make things simpler, you need only remember a couple of distinctions: cabs for hire (as from the border to downtown) and *colectivos* (cabs that run fixed routes for fixed prices).

Cabs for hire are always more expensive than either buses or *colectivos*, and unlike *colectivos*, their drivers are willing to bargain. In fact, it's usually a good idea to bargain, given that the most common method by which a cab driver determines his rate is the general appearance of his potential customers — Mexican, American, wealthy, poor. Certainly, when a group of people together hire a cab for, say, a ride from the border crossing to the downtown bullring, the price per driver should be substantially less than the driver would charge a single passenger for the same ride.

By far the busiest cabs for hire route is that between the border and downtown, which is handled by Yellow Cabs. (Incidentally, the walk from the border to downtown is not particularly strenuous, though the return, after a day of touring and shopping, may seem more intimidating.) The border-downtown route is also one of the most abused in terms of overcharging. You should not pay more than seventy-five cents per person, although it's common to be quoted a price of one dollar or more per person. From the border to the Agua Caliente racetrack, the charge is between a dollar and \$1.50 per person. Again, if you are with a group, you should expect a discount. A trip from the border to the Rio Tijuana shopping center costs about three dollars for a single rider and should be no more than one dollar per person for a group.

Yellow cabs are plentiful in the heart of Tijuana, on many corners of Avenida Revolución and its side streets. It's best to determine a price for the trip to your destination before piling into the car, the standard bargaining procedure is to offer half the quoted fee and then settle for something in between.

While the cab-for-hire prices in Tijuana may appear to be quite reasonable when compared to rates in San Diego, the *colectivos* present an extraordinary, almost unbelievable, bargain. The cabs, identical in general appearance to regular cabs, operate like jitneys — they have predetermined routes and they will drop off a pas-

senger anywhere along that route, as well as pick one up. They are supposed to carry a maximum of five passengers (often they won't begin the trip until the car is full), and each passenger pays the same price. Below are listed three starting points for *colectivo* routes to popular attractions.

The yellow and white *colectivos* carry passengers on a run from Tijuana to Rosarito Beach; they leave from Third Street and Madero. The cost is fifteen pesos (seventy-five cents per passenger), though a group of less than five can pay more to "cover" the unused space. (In contrast, the cost of a cab for hire from the border to Rosarito is about twenty-five dollars.)

The blue-and-white *colectivos* to Las Playas leave from Third Street and D (Miguel F. Martinez Street) six blocks from Revolución. The fare is ten pesos, about forty cents.

The red-and-black *colectivos* that head out to La Mesa area, and which pass the bullring and the racetrack along the way, leave from Second Street between Constitution and Revolución avenues. The cost for any portion of the ride is seven pesos per person, about thirty cents.

It is possible under certain circumstances to make special arrangements with the driver of a *colectivo* whereby you will be dropped off at a particular spot not on his route. Chances for such arrangements are enhanced by being a party of five and by not dragging the driver too far from his appointed routes. □

Restaurants

Inn with the Good Air

ELEANOR WIDMER

The Restaurant: Greystone Inn
The Location: 2236 Carmel Valley Road, Del Mar (451-7077)
Type of Food: Continental
Price Range: Dinners from \$11.75 to \$16.95
Hours: Closed Monday. Open Tuesday through Sunday, 6:00 p.m. to 10:00 p.m.

Many years ago when I was a graduate student, I lived with my husband in student housing which consisted of row upon row of army barracks. The dreariness of these gray, shabby units was hardly mitigated by the inconveniences we discovered within. There was no heating unit, the windows leaked air, and the stove was an old range that had once been fed wood but which had been updated to use oil. Most of the students abandoned these monstrosities, which would require about seven hours to rust a chicken, and used hot plates. As we washed the dishes, we gazed out upon patches of dried weeds and dirt which was allegedly the lawn. I often panicked at the prospect of an unexpected visit from any of my relatives who would have been shocked to see me in such surroundings. Bohemian life was one thing, but army barracks... Still, what saved all of us any further humiliation was the name of our street. It was called Sunnyside Lane. This name conjured up such visions of coziness and charm that not a single parent of the students ever suspected the truth.

Names are crucial to character. A male child named Tom will behave differently than one called Ishmael, and a female child named Cleopatra has a lot more to live up to than one called Patty. In like manner, public places are strongly influenced by their names. One of the spiffiest things you can do for public places is to create the impression of Old World charm is to add the word "Inn" after the name. The St. James Hotel in downtown San Diego, for example, would undoubtedly be enhanced if it were the St. James Inn.

Though on the East Coast so many restaurants have Inn following their names that a whole book has been devoted to them, in San Diego we have a mere half dozen. There are the Black Forest Inn on University Avenue and Christian's Danish Inn in La Mesa. The Summer House Inn exists at the top of a large hotel in La Jolla, Quail's Inn resides in San Marcos, and the Rancho Bernardo Inn is self-explanatory. There's a new addition to our constellation of inns, called Greystone Inn, and it's located on Carmel Valley Road between La Jolla and Del Mar.

The owners of the Greystone Inn opened the original one on Lake Cayuga, in Ithaca, New York. While the Eastern one was housed in an old stone mansion, the

present one is at the site of La Maison Henri, which closed because of Henri's poor health. The site has been completely redecorated both within and without, but the gray, unadorned exterior gives little hint of the elegance within. The Greystone Inn can easily be overlooked because it is recessed from the road and has its parking lot out front. But once inside, few will fail to be delighted with the wood paneling, the delicate lighting arrangement, the plants, the sweep of the interior stairs, and the Dresden-like pots and jars which line the niches in the walls. Very soft classical music is piped into the room, but this is a place where you can converse, sit as long as you like, and enjoy the cloistered, soothing decor. The room itself and its appointments are some of the strongest factors for dining there.

A relatively young couple run Greystone and they are charming and devious of pleasing, as are the women who wait on table, clad in their square-necked long gowns. This is a "white cloth restaurant," in the best sense of the phrase, and the table setting, dishes, and glasses are beautiful.

Having heaped on the praise at the start, I must, however, express reservations about the cuisine. Everything looks gorgeous. When the plates are set before you, invariably with red grapes as garnish, the eye is pleased and you begin to salivate in anticipation. But in this case, there's a distance between illusion and reality.

All diners include a salad, and the chicken range in price from \$11.75 (cham-

pagne chicken) to \$16.95 (veal medallions on a bed of spinach). Appetizers are between \$3.50 and \$5.95, and desserts are three dollars. With wine and tip, you therefore have to count on spending between fifteen and twenty dollars for dinner. The Greystone Inn has one of the best wine lists around, but it does not offer hard liquor after dinner brandy. It does house a variety of champagnes. Needless to say, the price of the wine you select will determine the cost of the dinner. Our first time there we each had a glass of wine and the amount served was so minuscule that even a non-drinker like myself felt deprived. Therefore, you would do better to order a bottle of wine.

My sister and I and a friend visited the Greystone Inn shortly after it opened in August. Of the three dinners, mine was the best. I had the spinach salad and the champagne chicken, prepared with mushrooms and grapes in the tiramisu and champagne sauce (\$11.75). All dinners arrived with a dish of raw vegetables (cucumber and a dip, and with homemade zucchini bread. The dip is straightforward but not exciting, and the zucchini bread is first-rate but doesn't blend with any aspect of the ensuing meal. It is a dessert bread and I saved mine for last. The crock of butter served with it was sweet and of high quality.

On that initial occasion, my friend had the veal *au poivre*, veal sautéed with pears and flamed in cognac (\$15.95). It suggested great promise but somehow the dish did not come together. It was as if the veal had been prepared and the pears added

and the dish flamed without the ingredients blending or relating to one another. Moreover, the sauce was underplayed and the whole veal preparation was placed on a bed of white rice, which brought the dish down to a pedestrian level. And zucchini, the inevitable, ubiquitous zucchini, was the vegetable for all of us. I thought the quality of the veal was fine but that the dish lacked a transcending quality.

However, my sister had an absolute disaster. She ordered salmon (the specialty of the night) and it arrived down on the outside but raw on the inside. I was actually embarrassed for the young couple who were starting this enterprise. Of all the people that this should happen to, a raw piece of salmon at the table of the restaurant reviewer! I kept my mouth absolutely shut and let my sister handle it. To the credit of the management they made an immediate replacement, apologized profusely, and charged half price for the error. I realized that we had come too early in the history of the restaurant and that it would be unfair to write about it until some time had passed.

The other night I was back again with some friends who were celebrating a birthday. I chose the Greystone Inn because I knew we could talk in lovely surroundings. My friends were not disappointed in the ambiance.

This time we had mushrooms stuffed with beef as an appetizer (\$5.95), one of my friends tried the chicken Oscar (\$12.95), and her husband and I had the two nightly specials: fresh swordfish (\$14.95) and beef in wine sauce (\$15.95). Of these, the chicken Oscar was the most disappointing. While the chicken breast was stuffed with crabmeat and asparagus, it had almost no flavor. Sautéed as one thing, no flavor is another. The swordfish was beautifully done, and my beef with wine and mushrooms was good, but it missed being extraordinary. The beef was tender, the apples an interesting addition, but it never set your palate dancing. A splendid change appeared in the choice of vegetable: snow peas instead of zucchini.

Desserts at the Greystone cost three dollars, of which the best is the chocolate cake. The white mousse is delicate, but if you order mousse, you should expect to get a high the first mouthful, dissolve in your chair, and tell yourself that heaven can wait. The white mousse does none of these.

I have since sent several friends to Greystone Inn and they have all confirmed that they had a lovely dining experience, which is to say that the evening was a pleasure. But after two ventures there, I would say that, while the evening is gracious, the food is not really tantalizing, though it is more than adequate. It's worth a try, if one keeps in mind these limitations and weighs these with the beautiful atmosphere and considerate service. The nightly specials are especially recommended. □

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Waiting Together



Waiting for Godot

Il Campiello

JONATHAN SAVILLE

What does life mean — if anything? This is a question asked, explicitly or covertly, by every work of art. The answers vary from the profound to the inane, from the deeply experienced perception of truth to the mindless run-through of the undemanding cliché. They often differ radically, one from the other. Each creation makes its own statement and then retires from the arena, giving way to another artist, another work, another answer to the question. Take all the answers together and you have heard everything there is to hear, which leaves you perhaps no better off

than before. But for those among us to whom being aware of this question and attempting to answer it are central to consciousness and action, the pursuit through varying works of art goes on, never quite conclusive, but never totally fruitless. The pursuit goes on above all in the theater, where the composite nature of theatrical art makes the statements of the question and the answers given to it particularly complex and nuanced. The playwright may have one idea, the director another, the designer still another, and each actor, coming at things from his own understanding of life, makes his own idiosyncratic contribution. The resulting interplay of diverse spirits wrestling with the same issue sometimes produces an in-

tricate, many-hued statement that has something of the richness and comprehensiveness of life itself. Such was the case with the offerings of The Acting Company during its recent three evenings at Mandeville Auditorium. I have already written about Garland Wright's ferociously sardonic version of *The Country Wife*, which I do otherwise consider to be an amusing comedy of manners. There remain to say a few words about the other two plays, *Waiting for Godot* and *Il Campiello*. Beckett's *Waiting for Godot* has become a classic. In the three decades of its existence it has received countless productions; it has been commented on in numerous scholarly books and articles; and — sign of a classic — it has come to be

routinely taught in high school and college courses, where the astiduous analysis of symbols has succeeded in intruding, distancing, and alienating successive generations of students. Everybody nowadays knows all about the significance of the name "Godot," all about Beckett's existential despair, all about the failure of religious belief in the Twentieth Century, all about the Godot who is constantly expected but who never will arrive to save us from inevitable extinction. This attitude of mind has become so familiar that it has ceased to wound. Today Beckett's most eloquent asseverations of life's meaninglessness tend to read like high literature made out of the pessimism of a brooding adolescent. "One day he went dumb, one day I went blind, one day we'll go deaf, one day we were born, one day we shall die, the same day, the same second, is that not enough for you?" They give birth astride of a grave, the light gleams an instant, then it's night once more." Beckett himself may have realized the callowness of this pessimism, for he sometimes carries his statements of it to such an extreme that they seem to mock their own jejune gloom and pretentiousness. The two tramps, Didi and Gogo, wander about, do nothing but gripe at their empty destiny, and come out with such comments as "Everything sozes. . . . It's never the same pus from one second to the next." "And where were we yesterday evening according to you?" "How would I know? In another compartment. There's no lack of void." Yes, yes, but once one has become aware of all that, what is one to do with one's life? It is the problem that confronts the melancholy nineteen-year-old, after he has decided that the world is empty, futile, and awful: now what? Beckett suggests the answer, and no director has been more responsive to this suggestion than Alan Schneider. Mr. Schneider has recognized — and has made me and the other members of his audience recognize — that the heart of *Godot* is not its rather tired pes-

simism, nor its clever symbolism, not even its consummate theatricality and the bizarre, chilling, unforgettable poetry of its language, but the friendship between the two tramps. The most significant fact about this endless, hopeless waiting for a nonexistent savior is that it is not one person who is waiting, alone, but two people who are waiting, together. Didi and Gogo argue, quarrel, break up, get back together again, mock each other, sympathize with each other, help each other. Their relationship, founded on a seemingly unbreakable affection and a sense of loyalty and solidarity that is too deep to need direct expression, is what the play is really all about — a relationship all the more positive in its contrast with the master-slave relationship of domination and suffering that Beckett shows us in his other pair, Pozzo and Lucky. In answer to the question about the meaning of life, Beckett certainly tells us — again and again — that there is no meaning, that all is

night, pus, void, the grave. But what he shows us — his two archetypal tramps, bound together by that act of the heart uniquely capable of producing meaning in the emptiest of voids — constitutes a very different answer indeed. In the recent production at Mandeville Auditorium, director Schneider has focused on the humor and tenderness of the tramps' friendship rather than on the coldness and bleakness of their world view. Of bleakness there is enough, especially in the stunningly bare yet evocative set by Rado Borzescu. But this is a decidedly warm reading of the play, and it is the sense of human warmth that one carries away from the production, rather than the well-known expressions of nihilism. Alan Schneider's staging of *Godot* is a little less like Beckett, but a little more like truth. In contrast, the first production of Carlo Goldoni's *Il Campiello* ("The Little Venetian Piazza"), during the Carnival season of 1756, must have carried considerably

less truth with it than Livio Cuilei's magnificent staging of this obscure play for The Acting Company. Goldoni's script offers us a miscellaneous comic slice of life, a hodgepodge of young lovers, old cronies, jealous suitors, oppressive uncles, games, disputes, reconciliations, and wedding festivities, without any plot to speak of, with shallow type characterization, and dependent for a great deal of its realism and its fun on the playwright's sharp ear for the Venetian dialect, in which almost the entire play is written. In answer to the question about the meaning of life, Goldoni's *Campiello* confines itself to the everyday cheerful activities of ordinary cheerful folk, chattering, playing, working, and wooing. Mr. Cuilei has been admirably respectful of this aspect of the play. On the basis of a literal translation by Erica Gustelli, Richard Nelson has adapted the language so as to convey in popular American English something of the flavor of the original

Venetian demotic — the adaptation is brilliantly successful in this regard, although it equally successfully conceals the fact that the play is written in cloyingly rhymed verse and it is this version that Mr. Cuilei has transferred to the stage. Like the adaptor, he is less concerned with literal fidelity to Goldoni's Venice than with evoking in an American audience the same kind of sympathetic laughter that the play must have called forth in its own culture. He therefore has not hesitated to make use of modern comic styles, of the television or comic movie sort, to reproduce in the new context the effects of Goldoni's rather different devices. Actresses Lynn Chausow and Michele-Denise Woods, in particular, miraculously transformed from their roles in *The Country Wife*, turn in performances worthy of Phyllis Diller and Lucille Ball. They are wonderfully funny, but when they are being funny in this way, the Venetian atmosphere quite naturally recedes

(continued on page 26)

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Waiting Together

(continued from page 25)

into the middle distance. No matter, Mr. Cuilei realizes, and his audience must be grateful for it, that *Il Campiello* (or can be made into) a living theatrical experience, here and today, and that antiquarian accuracy or two meticulous sense of appropriate style would scarcely be the way to achieve that aim. Miss Chausow's muttering, grinning Donna Pasqua Polegna may not be authentically Venetian, but she is authentically Goldonian.

It is amusing stuff, this Goldonian material — full of the warmth of affectionate relationships, the normal, simple bonds

that make us smile because they are so familiar and so universal. It is this that keeps the day-to-day world of any little *piazza* going, that creates meaning and gives human life its shape and direction. But Livio Cuilei has tempered Goldoni's entertaining and undemanding warmth with a colder truth. He has devised a repeated scene of melancholy and winter, of dark snowfall and mysterious Venetian passersby, to frame all the cheerful carnivalesque action of friendship and courtship. He has turned the musicians at the wedding supper into a wan crew out of Picasso's blue period: the last sound we hear in this production is the wry, infinitely lonely discord of a concertina, commenting on departures and losses and

farewells. Again and again the supremely poetic lighting design of Dennis Parfuch transforms a happy scene into something stark and unsettling, a sunny face into a threatening silhouette. Mr. Cuilei's inventions tell us, with great theatrical power, that the universe in which the lively little eighteenth-century Venetian *piazza* is embedded is the cold, empty universe of *Waiting for Godot*. They give birth astride of a grave, the light gleams an instant, then it's night once more. So, in their diverse ways, the two sets of collaborators — Mr. Cuilei with Goldoni, Mr. Schneider with Beckett — have come to the same conclusion about the meaning of life. Given Beckett's preoccupation with cosmic meaninglessness, Mr.

Schneider has drawn out the simple human elements in *Godot*, the bonds of affection that provide the only meaning we can be certain of. Given Goldoni's lighthearted observation of ordinary life and the bonds of affection that hold it together, Mr. Cuilei has surrounded the *Campiello* with the void. It would be foolish to say that these two theatrical productions, both works of the finest art, have provided definitive answers to the basic human questions: What can I know? What shall I do? What dare I hope? But the fact that their answers are, ultimately, in such close agreement suggests that these may after all be the only honest answers a thoughtful person at the end of the Twentieth Century can give.



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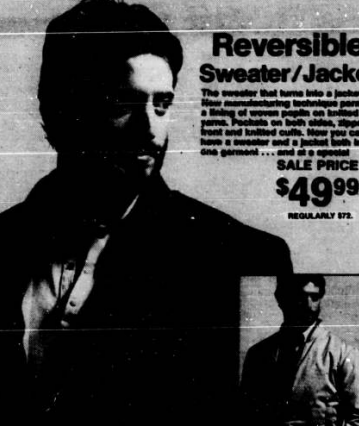
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Paul Nieman, Byron LaDue, Mark Chase

Game Afoot, Play a Drag

JEFF SMITH

A friend of mine (we'll call him the Tortoise so as not to embarrass him) was a graduate student for some time — since the Watergate hearings, to be more precise. Majoring in history (all of it, it would seem), the Tortoise's progress toward the degree has been lagged. Part of this delay, his concerned friends claim, stems from his ingrained habit of reading and re-reading a mystery by Sir Arthur Conan Doyle every weekend. He begins one on Friday afternoon around 4:00 p.m. and usually finishes up late Sunday evening. During this period, most of which is spent in the quiet corner of a local pub, the Tortoise dog-ears, underlines, and fills the margins of his book with feverish intensity, commenting upon every imaginable shard of nuance in the text. By Monday morning, he is able to face another work of academic work with a smile. "Sherlock Holmes is my hero," contends the Tortoise, whose own behavior suggests rather an affinity with Dr. Watson, the credulous sidekick of the master sleuth. "He's an inspiration to me. Unlike the rest of us, the man never misses a clue."

Armed with about twenty freshly sharpened pencils, the Tortoise was "busy" last Friday night and missed the opening of *Sherlock Holmes* at the Old Town Opera House. With just a few exceptions, however, he didn't miss all that much. Adapted in 1899, by popular actor William Gillette, the devious Professor Moriarty has lured Holmes into the gas chamber at Stepney, a dark and dank locale admirably re-created by Bette Ogami's scenic and lighting designs. Surrounded by a covey of grotesque residents, all armed with lethal grimages and weapons, the ace detective appears trapped for sure and destined for an unbecoming demise. The tension mounts. With rapt anticipation, one waits for Holmes, the genius of observation and deductive reasoning, to devise an unexpected escape — an original solution based solely on the given details in the room — that no one else, on stage or in the audience, could have foreseen. After all, as the Tortoise would say, this isn't just any old hero; this is Sherlock Holmes! He'll surely see the one thing the rest of us have overlooked. But rather than invent some unique escape — in a flash of supernatural clarity and with a like degree of melodramatic panache — Holmes merely fiddles with the lights in the room and is gone. It is a cheap — and obvious — trick, far below Holmes's standards, and something anyone else could have figured out long in advance. Here and elsewhere, the suspense in the production is greater than the outcome.

Young actor Paul Nieman is Sherlock Holmes. Nieman, who looks more like a youthful John Gavin than, say, Basil Rathbone, the Holmes of movie fame, plays his character with appropriately empyrean self-assurance, but without the eccentricities, nervous mannerisms, and seemingly prodigious curiosity of the original. His reading is stiff — almost bland in places — and tends to rely on the audience's prior knowledge of the character to attain credibility. A combination of non-chalance and restless energy, the fictional Holmes is both saner and crazier than the common man. Nieman stresses the former quality in his portrayal, often at the expense of the latter.

Several performances, however, enliven the show and make it almost worth seeing. Byron LaDue is the fenshish Moriarty, the gruesome beast who loves to waddle in pure evil. A talented actor and playwright, LaDue actually underplays his role consistently, allowing himself only an occasional melodramatic sneer when he exits. This unlikely dramatic choice, given the genre of the play, actually adds to the villainy of his character. It also leaves the distinct impression that Moriarty's idea of a good day would involve laying out landmines, in artful patterns, at our local beaches. You want to hiss him when he's

on stage, but everyone cheers LaDue when he makes his curtain call.

Actor-comedian Biff Witt, remembered for his superb performance this summer in *Working at the Lyceum Theatre*, is Dr. Watson, the stolid chronicler of Holmes's adventures. Comfortably placid, generous without judgment, and always about five slow steps behind the pace, Witt is as right as the good doctor. Unfortunately, he only appears briefly in the play. As do Barry Sklar and Mark Arthur Chase — in the roles of the evil Madge Larrabee and the well-meaning, bumbling Judson, a butler. Both Sklar and Chase ham up their parts, but always within the scope of the production as a whole. As a result, one laughs with their camp antics and not as with some of the other performances — or them.

Much of the energy of the evening occurs between the scenes themselves, in the form of oltos, brief entertainments in which the entire cast participates. These low-comedy, song-and-dance routines are usually much more fun than the play itself — and like television commercials, they also mellow out the drama, cutting away at whatever little suspense has been built up in a scene. Barry Sklar does a wonderfully warped rendition of the song "They Are Moving Grandpa's Grave to Build a Sewer." Talented Phil Golden and Ellen Karrin Harvey perform several dance numbers with graceful precision. And during a salute to the seasons in San Diego, Biff Witt's commentary on our local weather, laced with sardonic undertones and a Moriarty-like relish for things inclement, is one of the highlights. Many of the members of the cast play at least two roles on stage and also perform several numbers in the oltos. Though their labors testify to the cast's versatility, at the same time the oltos defuse the energy that should have gone into the play itself. Ever with the likes of LaDue, Witt, Sklar, and Chase, the production of *Sherlock Holmes* at the Old Town Opera House is antiprized at best. The low-buzzcase blare of the oltos fails to conceal the fact that William Gillette's script is a sluggish piece of theater. It pomp and no circumstance. It is sad that Gillette, who played the role of Holmes more than 500 times, literally became his character and lived a mysterious personal life, filled with intrigue. Even with this inside knowledge, he was unable to translate his experiences into art. The Tortoise, who suffers from a similar malady, may want to stay away last Friday night.

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Cutter's Way



Priest of Love

DUNCAN SHEPHERD

The annual feeling of foolishness about discussing the films of the San Diego International Film Festival, after the fact, is alleviated a little this year since a couple of them have already moved over to local theaters. *Cutter's Way* is currently at the Fine Arts. *Priest of Love* started out at three theaters and is now (or will be by tomorrow) down to just the La Jolla Village.

The first of these, by Czech expatriate Ivan Passer, turned out to be one of the more lively entertainments in the festival, though it tends not to bear up under exami-

nation. You needn't reach for the proverbial fine-toothed comb to locate the snags. The scriptwriter, like a broken-thumbed piano player, hits nearly as many false notes as true, and there is a surfeit of misfit romanticism spread over the tarnished central trio and their — or actually only one's — quest to pin a murder on a corporate fat cat. John Heard, as the one, puts on a raspy baccara voice that seems like a very obvious and very bad idea in combination with his cypress and amputated arm and leg (badges of Vietnam vetship). On the other hand, Jeff Bridges' vanity about his bronzed torso, shown off as frequently and fully as feasible, with pants slung lower than the sun line, and Lisa Eich-

horn's negligence about her strings, unwashed hair and party complexion seem perfectly in character for, respectively, a part-time gigolo and a full-time lush. That these people are all slightly unlikable is not really much of a problem; the lack of clarity as to the history and chemistry of their friendship is considerably more of a one. And if the sister of the raped and murdered teenager was going to be brought into the equation, and into the quest for justice, it is more than mere rudeness subsequently to drop her without so much as a fare-thee-well. Still, there is plenty to like here. Jack Nitzsche's understated music catches a nice mood of vague, melancholic apprehension, and Jordan

Crosenweth's photography makes marvelous use of Santa Barbara in the midst of its Spanish Days celebrations — especially so in the pivotal parade scene, an artful interweaving of real and staged events, in which the three central characters are lounging in the sun, positioned at odd angles to each other, and the dialogue shifts back and forth from a consideration of the known facts of the murder case to a consideration of a passing drum majorette or baton twirler. At the surprise turn in this beautifully conceived scene, the man who is to become the prime suspect emerges in such a way that, of the two essential prerequisites of suspicion — motive and opportunity — he seems immediately to satisfy the second. Grand Marshal in a parade of half-dressed high-school girls. The mystery, till the very end, is kept indistinguishable from paranoid fantasy, and I was very much intrigued, albeit not for the first time in my life, with the way the desire for justice becomes blurred with the willful and selfish need to single out black-souled villains on whom to blame all personal and societal woes. The human urge to shape the messiness of life into the straightforwardness of melodrama strikes me as a potent dramatic idea, although the pistol-waving ride on a white charger at the climax takes this idea further than it probably needed to be. In truth, the movie never makes the most of its ideas, nor as much of them as other movies have made of similar ones, but it always maintains an air thick with possibilities.

Not even outright loathers of D.H. Lawrence, much less his merely temperate or lukewarm admirers, will be apt to let their doubts about his work mushroom into doubts about his worthiness as the subject of a screen biography. But Christopher Miles, cinematic executor of *The Virgin and the Gypsy* and hence a proven devotee, seems to depend rather too much on our presumed reverence and fascination to keep our eyes glued to *Priest of Love*, a procession of picturesque settings and piquant episodes given no dramatic shape or point. The sensation is that of browsing through a printed biography,

pausing here and there to read an eye-catching passage, and coming out at the far end with no cohesive view of the subject. Some of the passages selected by Miles for transfer to the screen are diverting enough as literary anecdotes, and I wonder whether I was supposed to feel we were really getting down to crucial information about this love-priest when we are shown, projected on the bedroom wall, the shadow of his sexual member standing at full attention, and again later when we are shown a straight-on view of it, at ease, in the surf. In addition to those revelations of the man, I felt grateful for being shown a most comfortable and beneficial posture from which a writer may commune with his muse. Hereafter I intend always to compose my articles sitting in the open air, spine propped against tree trunk, pillar, or other phallic symbol, knees tucked up to the chin, note pad slipped into the narrow space between chin and knee so that the eraser-end of my pencil threatens constantly to become entangled in the beard I am now so expeditiously growing, and if ever someone should interrupt me in this activity, I shall simply turn my head to them with a mischievous gleam in my eye and grin devilishly, to indicate that the wheels of genius are going clickety-click. (D.S. Shepherd, Priest of Criticism — and a glad one.) You know what criticism can be, there is no more disappointment, only disinterest.) The movie gives out a rather restricted notion of Lawrence as a writer — a sort of literary high-burderer forever bounding over the obstacles that prudery has put in the way of English culture ("Ever since Geoffrey Chaucer, writers have been frightened," he huffs. "Five hundred years is too long to be frightened"). And there are numerous illustrations, as should have been expected, of his famous spontaneity: smashing his hostess's good dishwater, ripping up his own manuscripts in a pique, bawling his wife around in front of such civilized company as Katherine Mansfield and John Middleton Murry. Of course, with any piquant episodes given no dramatic shape or point. The sensation is that of browsing through a printed biography,

and revered human being, there's always the risk — unusually high here, I should think, among disciples who consciously strive toward their master's emotional temperature — of the filmmaker doing something to offend and alienate even the most devoted of his admirers. In this particular case, however, I couldn't say. As you may remember, I placed my heaviest critical bars prior to the festival on Claude Sautet's *A Bad Son* and Claude Miller's *Garde à Vue*. I sort of crapped out on the first of those, I thought, though people I spoke to seemed to react rather differently. I had begun to feel in his last outing, *A Simple Story*, that Sautet had got stuck in a groove — a good groove, yes, but worn down to a point of undesirable smoothness, frictionlessness. More was required in the way of a change than just a move to a new neighborhood, a step down on the social ladder. And perhaps we get a bit more than that in *A Bad Son*. But in other important areas we get a good deal less. While there is no falling-off in amounts of food and drink consumed, nor in number of moody rain storms, nor in number of shots of glistening shop windows, the working-class economic stratum seems to have meant to Sautet chiefly that a drabber color scheme was called for — something fairly consistently in the gray-green zone. And along with the drabber color comes a generally drabber cast (apologies to fans of the light-skinned, thin-lipped, elevated-eyebrowed demeanor of Patrick Dewaere). The actual work life of Sautet's working class is covered in cursory, generalized, and unperceptive views of a hard-hat construction site, a carpentry workshop, a truck-loading dock. The bookstore is lingered in a bit longer, perhaps because Sautet knows his way around better there, but this locale is made uncomfortable by a "cosmic" portrait of the eccentric culture-bag proprietor, who listens to opera in the manner of Elmer Fudd: hands clasped to his chest, body swaying from the toes up. This is also the setting where the rehabilitated drug-addict

hero meets the not totally rehabilitated drug-addict heroine, who drops both hero and plot aside from some interesting and well-observed father-son tensions, and into a sordid Paris in *Needle Park* love affair that may or may not be good or bad for either, but is most certainly bad for the movie. *Garde à Vue* was easily the prettiest movie in the festival, perhaps an odd claim to be making for a movie that is confined for almost its entire length to a police-station interrogation room — hardly a spot to compare with, say, the English coast/ New Mexican sunset/ Aztec pyramid/ Florentine villa itinerary of *Priest of Love*. But because of that very confinement, Miller, his photographer, and his set designer could concentrate their efforts on getting the look of the movie just so, lighting the set for maximum tactile appreciation of its various surfaces, making use of the New Year's Eve time-setting for sparse but effective decorative touches, and creating a glorious backdrop, outside rain-washed windows, of blurry city lights climbing up just so high in the gradually deepening purple of the sky. Once the visual design is taken care of, the movie becomes a heroic battle against stagnation and staidness, and every free-association flashback where we get a quick glimpse of what's being talked about in the present tense, every gratuitous closeup of an object, every subtle and mellifluous movement of the camera, every trip to the coffee machine or across the street to report to the police chief — in sum, every little fidget — becomes charged with a significance irrelevant to the child-rap and murder under investigation. The viewer need not have become quite so conscious of all this fidgety, or quite so empathetically restless and nervous himself, if the contrived plotline, taken from a pulp thriller by John Wainwright, boasted the least little bit of freshness and ingenuity.

Far more human interest, in fact all you could reasonably ask for, was to be had in the French-Canadian film, *Good Riddance*. This presents a believable situa-

tion, believably developed, in which a somewhat hony-looking but not unattractive single mother contends with a mentally retarded and habitually drunken brother, a rather uninspiring but jovial enough lover, and a ten-year-old daughter whose attachment to her mother extends to the romantic, the protective, the jealous. Director Francis Mankiewicz shows a nice feeling for the pitilessness of a child's morality, for the fragility and transience of any good mood, and for the incurable envy felt by the underprivileged. But there are occasional slip-ups of judgment, beyond the mere unimaginativeness about what constitutes bad behavior in a child (shoplifting, playing hooky, etc.), which raise speculation on the role luck might have played in the general effect of intelligence and sensitivity. You can dismiss, without too much fuss, such lapses into low comedy as the mother falling on her fancy in the mud, or the middle-aged lover wobbling around a department store on a bicycle test-ride and crashing into a clothes rack. The ending is harder to shrug off. I thought it was quite enough, and quite genuinely touching, that the brother should be maliciously made to feel rejected and alone. I thought it was already more than enough, to say nothing of hackneyed and overdone, that he should proceed to drive his van over a cliff as a result. And it was inexcusably too much, to say nothing of hackneyed and overdone, that he should imagine himself running in slow-motion, musically accompanied by a radio opera, into the arms of his dream woman. Percy Adlon's *Celeste* shows Marcel Proust the way I try hard not to picture him: the milky eyes, the dark bags beneath them, the coughing and wheezing, the twenty-four-hour-a-day pajamas and robe — all the sundry signs of a sensitivity so great that it compels him, for example, to insulate his room with cork. What the movie mostly concentrates on, however, is what you normally don't think to picture: the devoted housekeeper-cum-nursemaid-cum-confidante, waiting with trans-

(continued on page 30)

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Continued from page 593

scientific patience for the buzzer to ring, quick with cat-and-lait and croissants, taking dictation between coughs and wheezes, devising an accordion method of patching together the scraps of M. Proust's emerging masterpiece. The movie, a two-pronged story of fanatical dedication, that of the artist and that of his servant, is a bit of a plodder, but by steady accumulation of mundane incident and detail, it does achieve an inkling of such dedication, as well as a more believable portrait of an artist than the one in *Priest of Love*. Best scene: Proust at his dandiest, spruced up and white-gloved, sitting in private audience to a Cesar Franck chamber piece, and instructing the assembled quartet to skip around in the score, to his favorite parts, as though he were simply lifting up and setting down a phonograph needle.

Masahiro Shinoda's *Demon Pond* was, outside of opening and closing nights, the hottest ticket in the festival. Notwithstanding *Shogun*-fallout and the sushi-bar fad, I don't quite understand why. I mean, there are Japanese movies and there are Japanese movies, and the ones I tend to

place my Western provincialism. Sometimes here, I was willing to offend, might offend, but I never did. I never did, in any way. I even had to wonder from time to time what kind of job the subtilties were doing. The topic and general order of a talk were usually set by the audience, and under a veranda or something, seemed to puzzle the character it was being told to as much as it puzzled me. I was later equally puzzled by the audience. I was later equally tickled the listener on this occasion as greatly as it did the teller. If, by sneezes, coughs, or other noises, the audience on this occasion did not import me, surely, but perhaps symptomatic — a baby car affixes itself to somebody's ankle and the baby car is not there. I was not there.

"Dyeg-gag-ga-hi-hi-hi-yeceeeeee/wwh." This was translated as "Ouch!" In or out of the room, I was told, was a supernatural tale to lure Tomita's waywardly wandering, to lure Tomita's spacy renditions of Debussy, and also Chaikovsky, for I think I was told, "don't have a heart, and granting all possible license for sympathy, I hardly know how to begin taking seriously Shinoda's vision of the spirit life here."

in tacked hair and orange and blue of given facial makeup, or wearing insect props completely in place of faces. The *Monsters* were underwritten sets, complete with paper-mache spires and archways and a smooth, highly polished floor with a black and white checkered pattern. The scale that it lacked only seems to cue the fog machine and Peggy Fleming to come skating out for a little ballet exercise. The finale offered mass destruction on a scale we had grown accustomed to, and some of the most impressive special effects of the movies of the Fifties, ones which were much less laborious than this, usually with a prehistoric monster in the thick of the destruction. The *Monsters* were the last in the circle of Tiepolo angels asfering from the rubble in the aftermath.

As Anna Thomas is anxious to establish a reputation for herself as a vegetarian, she has achieved by her aversion to vegetarian cookbooks, like to be perceived as a vegetarian. The *Monsters* are the last in the *Hunting of M.* with shots of vegetables. One is inclined to extend to her the charity normally reserved for all shoestring indie

irritation to critic Roger Ebert and the relentless horn tooting he has done for a movie that scarcely approaches professional standards (proposed title change: *The Amateurlike Horror*). The turn-of-the-century trappings seem an unreasonable burden to place on actors of questionable credentials who are inserted like dressmaker's dummies into tableaux vivants and given extremely meager dialogue to play with. The editing, even more than the writing, lacks rhythm. There is something mechanical (if that word can be used without connotations of precision and regularity) about Thomas's breaking-up of static compositions with unmotivated closeups of this face or that face, this object or that object. And this sputtering rhythm is fatal in a genre as frail as the ghost story.

There is (or soon might be) more. Among the remainder, Peter Bogdanovich's *They All Laughed* and Ulli Lommel's *Olivia* stand out as the types of movies that are likely to appear in local theaters somewhere down the line, and on that excuse, discussion of them can be postponed, if not all the way to their respective reappearances, at least for the time being. □

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What was your most recent argument about?



Greg Murphy
Photographer
Fashion Valley



Bill Thoma
Self-employed
Kensington

Melanie Botter
Retail Manager
El Cajon



Cris Carr
Cocktail Waitress
North Park

Time management. A while back I wasn't working so I had about seventy-five percent free time. I'd spend about fifty percent of that time by myself and about twenty-five percent with my girlfriend. At that time she wasn't there for me as much; she had very little free time. Then I started working twelve-hour days and practicing with a band four nights a week. I got to the point where I'd come home exhausted and just drop into bed. Our schedules are really different and neither one of us likes our job very much. It's impossible the way things are now to spend much time together. It's causing conflicts and I don't really need them yet. She's threatening to move out and I'm trying to figure out how to change things.

Over money. A lot of things. Okay, like he can't go to work in the morning without getting high — you know, smoking a joint and then they start doing lines at work, even his boss. He comes home and buys some beer and then he's on the phone for two hours looking for more, you know, too. It pisses me off because we both work and like last month we didn't have all the rent money and I had to borrow it from my mother. She babysits for us a lot so she can't understand why we don't have any money. I drove by the job the other day and these young girls, seventeen or eighteen, are hanging around and he just denies everything. I'm really thinking about leaving.

Recently a big fat lady I had never before seen came in with an old claim check. It was for an adding machine that had been in here several times for repair. A piece of junk. Something seemed suspicious. She said she used to own the business and had dealt with another adding machine. The machine was hers. She said she was leaving town and had to have it. I said, "You can't have it until we check." She raised hell, every other word was a profanity. She left in a huff, she could hardly fit out the door. I called the business. She had never owned it and furthermore she had been fired the Friday before. As it turned out, it was her adding machine but she was trying to pull a fast one on me. She didn't have to, there was no charge.

I really don't argue with people. I'd have to go back years, so I'd have to say the most recent was an internal argument — with myself. I was trying to figure out whether to quit my job. One part of me was saying, "Stay in the people's line, because the people who come in. I love the clothes. On the other hand, I work long hours for low pay. There's not much of a future here. I don't always feel safe. There's been two robberies already. Well, I finally decided to quit. Saturday's my last day." I'm getting married November seventh, so I figure now would be a good time to far that there's been no marriage conflicts. The other argument was trying to decide whether or not to get my hair cut.

Last week I got into an argument with this guy. We were talking about the whole Playboy bunny business and I was saying how women are still being used as sex objects. He was arguing that being a bunny or topless dancer is just like any other job, a choice and that he could be a prostitute really easy, he didn't see what the big deal was — "Just close your eyes and do it." So I said: What if we opened a place for women that totally exploited men — all male dancers. G-strings and all, parading around serving drinks. He said no women would come because women never have to pay for sex. Other girls don't need a guy, I learned after the last two relationships: Don't let the door hit you in the ass when you go out.

—Lin Jaker

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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

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Dance

Ballet for children, the North County Ballet Company will perform "Peter and the Wolf," excerpts from Nussli's Suite, and "Jazz Piano," Thursday, November 5 through Saturday, November 7 at 4 p.m., La Palma Theatre, 471 First Street, Encinitas. 756-4332 or 436-3919.

"Kuravani," a traditional dance drama of southern India, will be performed by Padma Bushan Kanala with live musical accompaniment. Thursday, November 5, 5:30 p.m., Smith Recital Hall, SDSU. 265-4243.

"Dance Jam," an alternative chance to dance, will be held every Friday, 8 p.m. to midnight, Interval Foundation, 960 Third Avenue, downtown. 239-1713.

Dance/Theater, four original works will be performed by Bay Area artists Christopher Beck and Company, Friday, November 6 and Saturday, November 7, 8 p.m., Westminster Arena Theatre, Talbot and Canon streets, Point Loma. 222-4236.

"Just Further Out," a solo dance concert by Heidi Korn, ranging in style from gospel to modern, will be performed Friday, November 6 and Saturday, November 7, 8 p.m., WG 208, Studio Theater, SDSU. 265-6821.

"Journers," comic and dramatic dances will be performed by the Lamb's Players' Dance Company. Saturday, November 7, 9 p.m., La Jolla Museum of Contemporary Art, 200 Prospect Street, La Jolla. 474-1885.

Film

Children's Films include The Legend of Johnny Appleseed and Little House. Thursday, November 5, 5:30 p.m., National City Public Library, 200 East 12th Street, National City. Free. 474-8211.

Political Film Series of the UCSD Committee for World Democracy will screen Bush Mama, story of a welfare mother's encounter with the bureaucracy and her reactions to those experiences. Friday, November 6, 7 p.m., TLH 104, UCSD. Free. 452-3362.

Dark Film series will screen Nicholas Ray's In a Lonely Place, a 1950 film with Humphrey Bogart as a screenwriter accused of murder and in need of the assistance of Gloria. Thursday, Friday, November 6, 7:30 p.m., Del Mar Shores Center, 9th Street and Stratford Court, Del Mar. 942-1352.

"World of the Beaver," a documentary on the life cycle of nature's fur-covered engineering marvel, will be shown on Saturday, November 7 and Sunday, November 8, 1 and 2:30 p.m., San Diego Natural History Museum, Balboa Park. 232-1821.

"New Horizons" film series continues with China After Mao, a documentary narrated in person by Danish author and explorer Jens Berne. Tuesday, November 10, 2 and 7:30 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. 465-1700 x321.

Strategies in Storage Lenses film series will show Things to Come, a 1936 portrayal of H.G. Wells' vision of the future, and The Time Machine, Wells' world as seen by George Pal in 1960. Wednesday, November 11, 8 p.m., room 2222, Undergraduate Science Building, UCSD. 452-4090.

"The Great Barrier Reef," the longest continuous reef system in the world, is the subject of a new film projected through a fisheye lens, shown daily at the Reuben H. Fleet Space Theater, Balboa Park. 238-1168.

Inaugural Concert of the new season of the La Jolla Civic/University Symphony and Chorus will feature Beethoven's Ninth Symphony performed by more than 200 musicians and vocalists and directed by Thomas Nee. Saturday, November 7, 8 p.m., and Sunday, November 8, 3 p.m., Mandeville Auditorium, UCSD. 452-3229.

Flute and Classical Guitar music will be performed by the Penguin Duo. Sunday, November 8, 3 p.m., Villa Montezuma, 1925 K Street. 239-1211.

In Concert, Father Nicolas Reeves and the University of San Diego's college community orchestra will perform Beethoven's Piano Concerto no. 1 and Dvorak's Symphony no. 8. Sunday, November 8, 4 p.m., Camino Theater, University of San Diego. 291-6480.

Sacred Music Series begins with an organ recital by Robert Glasgow. Sunday, November 8, 4 p.m., La Jolla Presbyterian Church, 7715 Dwyer Avenue, La Jolla. 454-1605.

Bech, Handel, French, and twentieth-century compositions will be given by Kathleen Quillen. Sunday, November 8, 4 p.m., La Jolla Presbyterian Church, 7715 Dwyer Avenue, La Jolla. 454-1605.

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Music

Symphony, the San Diego Symphony Orchestra and its director David Artherton perform Mozart's Symphony no. 40 and Mahler's Das Lied von der Erde, with mezzo-soprano Alfredo Hodgson and tenor Kenneth Riegel. Thursday, November 5 and Friday, November 6, 8 p.m., Civic Theatre, downtown. (236-6510) and Saturday, November 7, 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon (440-2277). Brian Stuart will give a lecture on the works to be performed one hour prior to each performance.

Seventeenth-Century Music for voice and violin will feature soprano Carol Plattman and instrumentalists performing works of Montclair, Cuthbert, Granata, and Pindia. Thursday, November 5, 8 p.m., Mandeville Recital Hall, UCSD. 452-3229.

An Evening of French Song features the music of Debussy, Fauré, and Ravel as sung by Anna Barnum-Carson. Friday, November 5, 8 p.m., Scripps Cottage, SDSU. Free. 265-5204.

Notting Concerts will preview a winter opera workshop production of La Nozze a Figaro. Wednesday, November 11, 12:15 p.m., Rounden Hall, USD. Free. 291-6480 x4296.

Contemporary Ensemble Music, works by Berg and Webern will be performed by SCNGR, whose members include János Nagyevy, Cecil Lytle, and Carol Plattman. Wednesday, November 11, 8 p.m., Mandeville Auditorium, UCSD. 452-3229.

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Bazaar Birthday, the tenth anniversary of the Bazaar del Mundo will be celebrated with Spanish ballet. Friday, November 6, 1 to 4 p.m.; with the music and dance of flamenco into Mosaic Flamenco. Sunday, November 7, 1, 2, and 3 p.m.; and with Hispanic Mexican Ballet. Sunday, November 8, 1 to 4 p.m., all in the courtyard, Bazaar del Mundo, Old Town. Free. 296-1161.

"Incantations," a performance piece based on the medieval Pictorial arts with text and paintings by Heidi Hardin and music by Jonathan Sacks, will be presented Friday, November 6 and Sunday, November 7, 8:30 p.m., the Backdoor. SDSU. 265-6947.

Vallecito Wilderness Weekend will explore the beauty of the desert in the East County, gaze at the night sky through telescopes, and learn about the history of the area.

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day, November 8, 7 p.m., First United Methodist Church, 2111 Camino del Rio South, San Diego. 297-4366.

Music for Organ and Brass will be performed by Joe Turner and the Classic Brass Quartet. Sunday, November 8, 7 p.m., St. Paul's Episcopal Church, 2728 South Avenue, downtown. 232-7513.

San Diego Community Symphony with soloist Grant Lums will play music by Greg Glinka, Beethoven, and Strauss. Sunday, November 8, 7:30 p.m., United Methodist Church, 1-5 just south of Encinitas Boulevard, Encinitas. Free.

Jazz in Del Mar series continues with bassist John Lettowich and pianist Butch Lacy. Sunday, November 8, 8 p.m., Stratford Studio Theater, 1355 Stratford Court, Del Mar. 436-2730 or 282-6512.

READER'S GUIDE

San Diego Stadium 244-1547.
Charger Football: The Chargers will attempt to tame the canyon rats. Bengals-Sundays, November 8, 1 p.m., San Diego Stadium, 280-2111.

Clipper Basketball: The Clippers play host to the Utah Jazz. Tuesday, November 10, 7:35 p.m., Sports Arena, 226-4416.

Harness Racing: Del Mar is the scene for the first meet season of harness racing in San Diego since 1949. Tuesday through Saturday until December 19, post time 1:45 p.m., Del Mar Racetrack, 480-3387.

Radio/TV
Dick Cavett will conduct a rare two-part television interview with singer Lena Horne. Thursday, November 6, 10 p.m., KTLA 5, 6, 9, 12 and 11:30 p.m., Channel 15.

"The Lord of the Rings" BBC radio dramatization will continue with "The Mirror of Galadriel," in which the Company reach the land of the Elves, and "The Breaking of the Fellowship," in which Frodo

and Sam set out along on their perilous journey. Thursday, November 7, 7 p.m., KPBS-FM 89.

"Sprockets" series of vintage Hollywood films stars The Kennel Murder Case. Michael Currie's 1935 film starring William Powell as the debonair detective Philo Vance hot on the cold-blooded trail of a murderer. Thursday, November 8, 8:30 p.m., Channel 15.

The Tables Are Turned at Mike Wallace of 60 Minutes is interviewed by John Callaway. Thursday, November 8, 10 p.m., Channel 15.

Syndicated Columnist Robert Novak will discuss Reaganomics and White House politics with Laurence Oles on the "Midday" talk show. Friday, November 6, 11 a.m., live at Leda's Greenhouse Restaurant and broadcast on KSDS 11:30-12:30.

Championship Boxing: WBC heavyweight champ Larry Holmes defends his title against Renaldo Snipes. Friday, November 6, 6 p.m., Channel 12.

Clipper Basketball: The first telecast of the season. Saturday, November 7, 9 p.m., Channel 6.

"The Sugarland Express" Steven "Laws" Spielberg's first feature, with Goldie Hawn as the fugitive and Ben Johnson as the law. Saturday, November 7, 11:30 p.m., Channel 8.

New York Philharmonic with guest soloist Emanuel Ax will perform Chopin's Piano Concerto no. 1 and Liszt's "Faust Symphony." Sunday, November 8, 1 p.m., KPBS-FM 89.

Charger Football: The Charger game against the Cincinnati Bengals will be televised live from San Diego Stadium. Sunday, November 8, 1 p.m., Channel 39.

Antec Football: A taped broadcast of yesterday's game between the Aztecs and the University of Wyoming will be aired Sunday, November 8, 4 p.m., Channel 6.

National Horse Show will be televised from Madison Square Garden. Sunday, November 8, 7:30 p.m., Cable Channel 2.

"Animal Olympics" illustrates the beauty and grace of the animal kingdom's best runners, jumpers, swimmers, and fliers. Sunday, November 8, 8 p.m., Channel 15.

"Grease" John Travolta and Olivia Newton-John sing and dance their way through high school in the Fifties. Sunday, November 8, 9 p.m., Channel 10.

Monday Night Football pits two top contenders, the Buffalo Bills against the Dallas Cowboys. Monday, November 9, 6 p.m., Channel 10.

Jazz Live series presents a live performance of the Bruce Cameron Ensemble. Tuesday, November 10, 8 p.m., KSDS 88.3 FM.

Vietnam Veterans, their families, and their unique problems will be the focus of two films, Frank Bruni's "A Vietnam Veteran," and Warren, Wednesday, November 11, 9 p.m., Channel 15.

"U.S.-Mexico Today" series of lectures continues with William

Vega of the California department of mental health speaking on "Marginality, the U.S.-Mexico Border and Health." Thursday, November 5, 1 p.m., Antec Center, SDSU, Free, 265-6655.

"Male Female Menopause" the "Pause that Teaches" will be discussed by Martin Greenberg, Thursday, November 5, 7:30 p.m., Grossmont Hospital auditorium, 5555 Grossmont Center Drive, La Mesa, 465-1700 x321.

Planetary Lecture Series examines the question of extraterrestrial life, presented by Jim Olson. Thursday, November 5, 7:30 p.m., Southwestern College Planetarium, 902 Quay Lakes Road, Chula Vista, 421-1180.

"Should the U.S. Constitution Be Rewritten?" is the topic of discussion led by Fritz Sand in the "Philosophy Forum" series. Thursday, November 5, 8 p.m., San Diego Federal Savings, 4180 Bonita Road, Bonita, Free, 232-4801.

Vincent Price, who should know, will speak on the history of witchcraft. Thursday, November 5, 8 p.m., Camino Theatre, University of San Diego, 291-6480.

"The Theater Scene in San Diego County" will be analyzed by Union theater critic Weldon Jones. Friday, November 10, 10 a.m., room 11A, Administrative Complex, UCSD, Free, 452-3409.

"Territorial Conflict," a discussion of the conflict between urban growth and wildlife with special emphasis on the delicate ecology of San Diego County, will be presented by Jan Victoria. Friday, November 6, 7 p.m., Ohio Center, San Diego Zoo, 452-9230 or 756-3791.

Reception for and discussion with Carol Ascher, author of *Sinners & Saints*. Friday, November 6, 7:30 p.m., Plun's Books, 1615 West Lewis Street, Mission Hills, 299-7098.

Local Post Glory will read selections from her poetry. Saturday, November 7, 7:30 p.m., D.G. Wilks Books, 7572 La Jolla Boulevard, La Jolla, 456-1800.

Saturday Night Poetry Readings continue with Mary Gillespie reading from her works. Saturday, November 7, 7:30 p.m., Plun's Books, 1615 West Lewis Street, Mission Hills, Free, 299-7098.

Ceramic Sculpture of lens Morrison will be on view through November 5, James Crumley Gallery, 1000 Camino del Rio South, Suite 100, San Diego, 537-2121.

Quilts and Baskets by Marilyn Chaffee, Polly Jacob Guachina, Sue Kamin, Denise Myers, and Janet Washington will be on display through November 6, Seneca Falls Gallery, Center for Women's Studies and Services, 908 E Street, downtown, 233-8084.

"Bellacosa," an exhibition of acrylic lacquer and aluminum (lake paintings by Chris Deaton), will be on display through November 7, Quatro Gallery, 7421 La Jolla Boulevard, La Jolla, 454-1952.

"Stallions for the Arts," an exhibition of architectural plans and models submitted as entries in the Rancho Bernardo Performing Arts Center design competition, will be on view through November 8, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-3541.

Group Show: the twenty-seventh annual juried exhibition of the San Diego Art Institute will continue through November 8, San Diego Art Institute, Balboa Park, 344-5466.

"Reaganomics" will be discussed by David Morris in a program sponsored by San Diego Forum. Monday, November 9, 7:30 p.m., Central Christian Church, Second and Fir streets, downtown, 453-6665.

"Rare and Interesting Trees and Shrubs of San Diego County" will be discussed by botany professor Wayne Armstrong, Monday, November 9, 7:30 p.m., San Diego Federal Savings, 2751 Via de la Valle, Del Mar, Free, 436-6701.

Hypoglycemia, its symptoms, treatment, and similar conditions will be discussed by David Casillas. Tuesday, November 10, 7:30 p.m., Chula Vista Public Library, 365 F Street, Chula Vista, Free, 420-9820.

New Writing Series will present Steve Benson reading and performing his works. Wednesday, November 10, 8 p.m., Formal Lounge, USD, 452-6766.

"Senec Galleries" heavy cast relief on paper and other surfaces by Paul Mossell will open with a reception. Thursday, November 5, 5 p.m., and continue through November 30, Art Collector, 493 Taylor Street, San Diego, 299-3232.

"California Paper," an exhibit of handmade paper and paper sculpture by California artists and paper makers will be on view at an opening reception. Friday, November 6, 6 p.m., and continuing through December 31, Maple Creek Gallery, 2400 Kettner Boulevard, San Diego, 246-2151.

Doll Show, dolls made of everything from fabric to metal to porcelain will be on view at an opening reception. Friday, November 6, 6 p.m., and continue through November 10, Many Hands Gallery, 6100 Cajon Boulevard, San Diego, 287-7150.

November: Revolutionary photographs by photojournalist Agustin Casillas of participants in the Mexican Revolution, from Zapata to government generals to the Adelitas (women revolutionaries), will be on view at an opening reception honoring living veterans of the revolution. Saturday, November 7, 1 p.m., and continuing through November 10, Centro Cultural de la Raza, Pepper Court, Balboa Park, 235-6136.

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To Local Events

Early Works of performance/ conceptual artist Eleanor Antin, including reconstructed portraits and videotaped performances from the late Sixties to the early Seventies, will be on exhibit through November 14, Bushin Gallery, Palomar College, 744-1150.

"Leo Rabin: Works," an exhibition of ten watercolor and approximately seventy small constructions, mostly filled boxes, will be on display through November 15, 1:30 to 4:00 p.m. The exhibit is just part of a month-long celebration of the Mexican Revolution, and many other events, including dance, theater, and music, are scheduled. For details on this and other events of the celebration, call 235-6136.

— Joe Applegate

Casasola

(continued from page 1)
equivalents of press releases), other pictures showed the disc and action of men at war. His images were widely reproduced throughout Mexico, and some of them achieved another degree of importance by serving as models for the political drawings of Jose Guadalupe Posada, who became one of the greatest popular artists of the Americas. Casasola himself was barely noticed by art historians for decades after his death in 1938.

His negatives passed to his family, of which many descendants are photographers. The prints on display are among the last complete set to be made from these negatives before the Mexican government obtained them from the family for inclusion in the national treasure. Prints are still available from the Mexican government, but not outside of Mexico, said

Maria Pinedo of the Galeria de la Raza in San Francisco, which organized the photographs for the touring exhibit.

The exhibit of Casasola photographs opens Sunday, November 8 and runs daily through November 10, with a fundraising preview to be held on Saturday, November 7 from 1:30 to 4:00 p.m. The exhibit is just part of a month-long celebration of the Mexican Revolution, and many other events, including dance, theater, and music, are scheduled. For details on this and other events of the celebration, call 235-6136.

— Joe Applegate

Chapman

(continued from page 1)
upper-class archetypes more often than any of the other Pythons. Is it an affinity for the upper class that gives you an insight into their persona?

Heavens, no! My father was a policeman, so I learned a great deal about authority figures early on. My caricatures are irreverently accurate, but not from affection. Actually, I think I get chosen to do the stiff-upper-lip types because of my height, impressive nose, and all that. (This is not to be confused with Time Bandits, the soon-to-be-released film involving other members of Monty Python.) I wrote it with Peter Cook. Oliver Reed's in it. Adam and Adam and the Ants plays Yellow Beard's son. I can't tell you who will probably play

people, and so on. The show, in a sense, is underwriting my wanderlust. More importantly, I've just always wanted to try this. I've written for others and I've written and performed for Python, but I've always wanted to see if I could do this sort of thing, to just stand in front of a large audience for an hour and a half and hold their attention.

What, exactly, do you do for an hour and a half?

It's largely a conversation, really. Not serious, mind you. I've never given a serious presentation in my life. But there's a great deal of talking, interspersed with film clips from the past several years to give me a bit of a breath.

How have you been received there?

Quite well, actually. We've done eleven dates and the crowds are large and very receptive. Everyone seems to have a great time.

You mentioned that you've never done anything of a serious nature. Have you considered the direction your own career is taking, and do you have any plans for noncomedy projects?

Actually, yes. Right now, of course, I'm devoting the lion's share of my time, energy, and other people's money to my movie, *Yellow Beard*. It's a sort of adventure/fantasy with pirates and all that. (This is not to be confused with Time Bandits, the soon-to-be-released film involving other members of Monty Python.) I wrote it with Peter Cook. Oliver Reed's in it. Adam and Adam and the Ants plays Yellow Beard's son. I can't tell you who will probably play

Yellow Beard because he's a major star and we haven't signed him yet. After that, it's back to England to work on the next Python film. But someday I'd very much like to do serious dramatic acting. Actually, I think my acting in Brian was more dramatic than comedy, so there's a precedent. I've also considered doing some serious writing.

Let's get serious. You've made a bundle of money out of all this, haven't you?

I suppose I have, yes. Can I have some?

It is a bit cheeky of you, but if you can wait until my accountants, managers, attorneys, and agents are through taking their share, I assure you I'll be most generous. I'm a patient man.

And very understanding. "An Evening with Graham Chapman" will be presented tonight, November 5, at 8:00 p.m. in USC's Mandeville Auditorium. For information, call the box office at 452-4559.

— John D'Agostino

CIA

(continued from page 1)
the Phoenix operations, about twelve percent died at the hands of police and security and not the military.

Colby was Richard Nixon's choice in 1973 to succeed James Schlesinger to the directorship during the feverish days immediately after the Watergate break-in and the growing scandal over the cover-up. This was a time when Washington

was run not just by Nixon, but Kissinger, Hag, Haldeman, and Ehrlichman, all of them, during the time when the Allende government in Chile was overthrown with direct CIA participation and younger members of the CIA were upset over the agency's spying into the domestic affairs of U.S. citizens.

And so it came as no surprise last March when the New York Times ran an editorial condemning the revival of domestic spying as an "open call for government lawlessness," that Colby reacted by writing the Times a letter accusing the newspaper of sensationalizing what had been relatively few and minor CIA transgressions, and publicizing what was only a rough first draft.

Still in all, he is one of the most talkative and accessible spymasters we have, and his 1978 book *Honorable Men*, while laden with self-acquittal and minimization of the evidence against the agency, makes his current position on public oversight of the CIA seem more hawkish than the views he once held at a time when America was more aggressively skeptical of the agency.

The former CIA director will deliver a speech to the public on Monday, November 9, at 8:00 p.m. at the University of San Diego. William Colby, who is now a lawyer specializing in international affairs, will examine "the ways in which America must mobilize to defend itself." For information call 291-6480 x492.

— Bob Dorn

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Martin and Gallagher, unrelenting and unjoined "craziness" tires, eventually their undoing. Now how Muff's illustrative brand of funny translate in broad or whether he will to re-create his money set from the T series, but I'm sure have considered the presentations of outdoor, midday presentations when he later stage at SDSU's Amphitheatre on afternoon.

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Calamaran Hotel, 3969 Mission
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The Chic, Revolve Campus,
 12300 Canyon Parkway, La Jolla.
 523-2311: Duane, jazz, Monday.
Chick's Steak House, 1250
 Prospect Street, La Jolla, 534-8325.
 La Ruth Piggie Quartet, jazz,
 Thursday through Sunday.
Corsaro's Strictly Jazz, 4204
 Coloure Street, Point Loma.
 524-9695: The Jimmy Corsaro
 Quartet, jazz. The Jimmy Corsaro
 Quartet, jazz. The Jimmy Corsaro
 Quartet, jazz. Ron and Billy Kelly,
 jazz, Tuesday through Saturday.
Clarke's, 7955 La Jolla Shores
 Drive, La Jolla, 534-0541: Ron
 Patterson (sax), jazz, Wednesday
 through Sunday. Ron Patterson,
 jazz, Tuesday.
Halcyon, 4258 West Point Loma
 Road, San Marcos, 322-9556.
 Contemporary rock and roll, Thursday

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 Tuesday through Saturday.

The Surfer Lounge, 71 Pacific Beach Drive, Pacific Beach, 488-9134. Bobby Ligrani, contemporary. Thursday through Sunday.

Vacation Village Hotel, Bay Lagoon, Vacation Isle, Mission Bay, 274-4630. Shine-it-On, contemporary. Thursday through Saturday. We Three, contemporary, Sunday and Monday.

Windrose, 1935 Quivira Road, Marina Village, Mission Bay Park, 223-2335. Ron Bolton, rock and roll, Wednesday through Saturday.

San Diego North

Rachaelan, 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022. Rock and roll. Thursday, club social. Friday, 10:30-1:30, 7-11:30 p.m., new wave. Friday, John Prince, contemporary. Rote Flores, rock and roll, Saturday. Gary Mireck and the Figures, rock and roll. Sunday, the Romantics, rock and roll. Tu-Su, Renaissance, rock and roll.

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Black Angus, 10370 Friars Road, Mission Valley, 363-5862; RPM, top 40, Tuesday through Saturday.

Barney Stone Pub, 5617 Balboa Avenue, Claremont, 279-2033; Brian Connelly, Irish music, Thursday through Saturday; Jim

and Theresa Hinton, Irish music, Wednesday and Sunday.

Bunbury's, 9006 Mira Mesa Boulevard, Mira Mesa, 578-8666; Jaxson, rock/country, Wednesday through Saturday.

The Carriage House, 7943 Balboa Avenue, Kearny Mesa, 279-2967; Jim Moore, soft country rock, Wednesday through Saturday.

Cunningham's, 7094 Miramar Road, Mira Mesa, 578-2236; Rick Backus and Harmony, country, Tuesday through Saturday; Shing, country, Sunday.

Edwin's Continental Cuisine, 8550 Miramar Road, Mira Mesa, 271-7029; Minette, folk songs and contemporary, Tuesday through Saturday.

Flanigan's, 5372 Mission Center Road, Mission Valley, 291-8635; Mo, top 40, Tuesday through Saturday.

Hanaki Hotel, 2270 Hotel Circle North, Mission Valley, 297-1101; Elements, contemporary and dance music, Tuesday through Saturday; Jinnah

Williams, mellow music, Sunday and Monday.

Holiday Inn Mission Valley, 3501 S. 365 Hotel Circle South, Mission Valley, 291-5720; High Society, contemporary, Tuesday through Saturday.

Houlihan's Old Place, 3322 Mission Center Road, Mission Valley, 297-6370; Pelikan Alley, contemporary and jazz, Friday and Saturday.

La Hacienda Cantina, 578 Hotel Circle South, Mission Valley, 298-8281; Tabern, contemporary, Wednesday through Saturday; Mike Sanders, contemporary, Sunday through Tuesday.

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley, 299-2828; The Sien Brothers, Beatles music and folk rock, Tuesday through Saturday.

London Opera House, 5404 Balboa Avenue, Claremont, 279-2306; The Steve Orr Band, contemporary, Tuesday through Saturday; Larry Ratham, contemporary, Sunday and Monday.

Monk's, 10475 San Diego Mission Road, Mission Valley, 563-0666; BBC, top 40, Thursday through Saturday; top 40, Tuesday and Wednesday, club for information.

Monterey Whaling Company, 857 Camino del Rio South, Mission Valley, 291-1638; Patras, contemporary, Tuesday through Saturday; Jim Hawley, contemporary, Sunday and Monday.

Navejo Inn, 8515 Navejo Road, San Carlos, 465-7326; rock and roll, Tuesday through Saturday.

Pal Joey's, 5147 Waring Road, Allied Gardens, 286-7873; Pro Brigham's Preservation Band, Broadway, swing, and oldies, Friday and Saturday.

The Patriot Game, 5353 Mission Center Road, Mission Valley, 298-8714; Jim McCann, Irish music, Wednesday through Sunday.

Rushen's Phenomena, 7637 Balboa Avenue, Claremont, 279-7373; John Barker, folk rock, Tuesday through Saturday.

Saugus's Inn, 402 Fashion Valley Road, Fashion Valley, 291-7170; Stephen Cox, contemporary, Tuesday through Saturday.

Spike, 1130 Buena Vista Avenue, Bay Park, 276-3968; The Neomex, rock and blues, the Normals, rock'n' blues, Thursday; the Penetrators, new wave; the Suburban Lovers, new wave; Slash and the Personalities, rock and roll, Friday; Top Jimmy and the Rhythm Pigs, rock and roll, the Paladins, rock and roll, plus guests, Saturday; Enuf, rock and roll, Girl Talk, rock and roll, Steppes, rock and roll, Tuesday; the Rent, plus guests, Wednesday.

Springfield Wagon Works, 5255 Kearny Villa Road, Kearny Mesa, 945-2772; The Back West Home, variety — country to punk, Friday and Saturday.

Stadium Club, 6065 Fairmount Extension (at Teatin), Mission Gorge, 282-3286; Legend, country rock, Thursday through Saturday.

The Leo's, 6333 Mission Gorge Road, Mission Gorge, 280-9944; Dave Smith, contemporary, Wednesday and Thursday; Melissa McCracken, contemporary, Friday and Saturday.

Wingler's Road, 6608 Mission Gorge Road, Mission Gorge, 280-5263; The Oaks Band, country, Tuesday through Sunday.

San Diego South Anthony's Horseshoe, 1355 North Harbor Drive, Downtown, 232-6358; Portland Malai, contemporary, Tuesday through Saturday.

Best House, 2040 Harbor Island Drive, Harbor Island, 291-8010; Larry Page, contemporary, Tuesday through Saturday; the Spaul Brothers, music of the 40s, 50s, and 60s, Sunday and Monday.

Bombay Bicycle Club, 2806 Shelter Island Drive, Shelter Island, 224-2465; The Darned Beguets Cooperative with Perry Ferguson, Matthew Peterson, jazz, Thursday and Saturday; the Sherman Duran Quartet, jazz, Friday; jazz jam session with James Zoller, Sunday; Del Bybee Big Band, jazz, Monday.

Cafe del Rey, 1549 El Prado, Balboa Park, 234-8511; West Coast

soft rock, Thursday through Saturday; Raggle Taggle, new Renaissance variety, Sunday afternoon; Spirit, contemporary, Tuesday and Wednesday.

Chateau Lounge, 3821 College Avenue, College Grove, 582-5620; Birdie Carter Quartet, jazz, Thursday through Saturday, Sunday afternoon.

Crossroads, 345 Market Street, downtown, 232-7856; Gary Naves Quartet with Marguerita Page, jazz, Friday and Saturday.

Doc Masters, 2051 Shelter Island Drive, Shelter Island, 229-2572; Old Ridge, contemporary variety, comedy, Tuesday through Saturday; Bill Brackett, X-rated comedy and music, Sunday and Monday.

Douglas, 4125 El Cajon Boulevard, East San Diego, 283-6581; Paul Gregg, piano bar, Monday through Saturday; Dale Pearson, piano bar, Sunday.

Drewy Magg's, 31st Street and University Avenue, North Park, 298-6584; Gary Gritson and Dennis Decker, guitar folk duo, Thursday; Anne Levin, folk music

and variety, early evening Friday, Martin Henry, veteran country folk singer, Friday; Cathy Curtis, original and contemporary folk songs, early evening Saturday, Dan Murphy, folk singer, Friday and Saturday, call club for information.

Holiday Inn/Embarcadero, Portview Lounge, 1355 North Harbor Drive, downtown, 232-3861; Fever, contemporary, Tuesday through Saturday.

Humphrey's, 1011 Main Inn, 2241 Shelter Island Drive, Shelter Island, 224-3577; Jobe and John, contemporary and dance music, Tuesday through Saturday.

International Blend, 4034 30th Street, North Park, 284-9603; Moacir Santos, Brazilian samba dance music, Saturday; the Darned-Beguets Cooperative, jazz, Sunday; comedy nights with Don Victor, Monday and Wednesday.

July Roger, 807 West Harbor Drive, Superstition Village, 233-4300; The Russ Kirkpatrick Band, Southern soul and artistry, Thursday through Saturday; the Critters, light country and

Rose, contemporary, Friday and Saturday.

Harpoon Henry's, 2725 Shelter Island Drive, Shelter Island, 224-6242; Contemporary music, Friday and Saturday, call club for information.

Kung Food, 2949 Fifth Avenue, Hillcrest, 298-7302; Doug Kewett, soft folk music, Wednesday; Bob

contemporary, Wednesday.

Krazy George's, 6149 University Avenue, East San Diego, 983-5700; Justice, country rock, Thursday, live/sing Saturday.

La Petite Cafe, 3806 Fifth Avenue, Hillcrest, 574-9400; Melissa Norgan, harp music, Monday; Kim Bivens, classical guitar, Tuesday through Thursday.

Ward, classical guitar, Thursday; Pat Kerber, classical guitar, Friday; Carlos X. Pena, vibes, Saturday and Sunday.

La Petite Cafe, 3806 Fifth Avenue, Hillcrest, 574-9400; Melissa Norgan, harp music, Monday; Kim Bivens, classical guitar, Tuesday through Thursday.

macho's
Midway & Rosecrans 224-2401
Tonight, Thursday Nov. 3
Now together with the group FIREBIRD
Top 40 Contemporary Variety
JOHN CAMPBELL & PAIGE POWERS
Formerly with The Ruben & Lee
NO COVER CHARGE THESE NIGHTS
FRI & SAT DANCE TO COLOUR
Latin Variety Cover \$3.00
SUN. Salsa • D.J. SAMMY DIAZ
Sun. Nov. 8 only • Cover \$1.00

Le Chalet
Entertainment by the Sea
NEVER A COVER CHARGE
THURSDAY CHAMBERED BURGER DEAL
1/2 lb. Burger only \$1.99
1/4 lb. Burger only \$1.99 with all the fixin's and homestyle fries
Friday and Saturday
WIDE SCREEN CHARGERS
vs. CINCINNATI
GAMES ALL DAY SUNDAY
Try our Breakfast Special \$2.00 Omelets, hash browns, biscuits and cocktail till 2 pm
CAROUSE
Sunday, Monday
T-SHIRT TUESDAYS
(Tuesday only) for the month of November anyone wearing a Le Chalet T-shirt or sweater gets well doubles for the price of a single ALL NIGHT LONG.
5046 Newport Ave., O.B. 222-5300

268-3838
TRIP TICKETS
THE TICKET AGENCY
CONCERT THEATRE SPORTS
CHARGE SEATS TO:
CHARGERS VS. CINCINNATI
THIS SUNDAY - NOV. 8 - EXCELLENT SEATS AVAILABLE - COME ON IN!
★ MARTIN MULL THIS SATURDAY
1ST 3 ROWS AVAILABLE - TICKETS ONLY \$7.75
★ SUPERCROSS FINALS
BEST SEATS ANYWHERE - NOV. 14 - STADIUM
★ BILLY SQUIER NOV. 19
FOX THEATRE
★ CAMEO & SLAVE
NOV. 22 - SPORTS ARENA
JOURNEY & LOVERBOY
IN LOS ANGELES ONLY - NOV. 22 - 23
NOV. 22 - 23
Kenny Rogers
Rod Stewart
Claremont Chula Vista El Cajon
268-3838 420-8747 442-5553
San Diego's #1 Ticket Service

THE ZOO
ANIMAL COLLECTIBLES
YOUR FAVORITES!
AQUATIC MYTHICAL DOMESTIC JUNGLE & TROPICAL
• FIGURINES • STRUTTERS • CARICATS
• STICKFIGURES • COOPER • BRASS
• CHOPS • POTTERY • PAPER
• POSTERS • PICTURES • PUPPETS
• MUGS • POTTY • SODAS
• STAINED GLASS • GLASS
• STAINED TOOLS • FIBER
THIS WEEK'S SPECIAL
BEAUTIFUL ENAMEL PINS (\$4.00 VALUE) \$2.98
4279 GENESEE (at Balboa) 268-8444
Claremont - next to FedMart.
1000'S • THOUSANDS TO CHOOSE FROM • COLLECT THEM ALL!

TERRA CLUB
560 5th Avenue (at Market)
230-4222
Thursday, November 5
The Mod Dance of
No Future
Friday, November 6
No-No's
Offenders
and from Detroit
Victim Eyes
Saturday, November 7
The Big
plus special guests
Must be 21
\$3 cover charge

Best country in town.
San Diego is going country. Country/Western, that is. And you can go right to where the action is: the Sandpiper Lounge in the Sheraton Inn-Airport. Because Monday through Saturday nights, you can kick up your heels from 9 p.m. 'til 1:30 a.m. to the down-home music of Gil & Marti. They'll be truckin' and pluckin' in the Lounge from October 12 through December 5. So mark your calendar: it'll be a country country you won't forget.
Sandpiper Lounge
Sheraton Inn-Airport
Sheraton Hotel & Inn, Worldwide
1500 Harbor Island Drive
San Diego, CA 92101
(714) 291-6400
San Diego South
Anthony's Horseshoe, 1355 North Harbor Drive, Downtown, 232-6358; Portland Malai, contemporary, Tuesday through Saturday.
Best House, 2040 Harbor Island Drive, Harbor Island, 291-8010; Larry Page, contemporary, Tuesday through Saturday; the Spaul Brothers, music of the 40s, 50s, and 60s, Sunday and Monday.
Bombay Bicycle Club, 2806 Shelter Island Drive, Shelter Island, 224-2465; The Darned Beguets Cooperative with Perry Ferguson, Matthew Peterson, jazz, Thursday and Saturday; the Sherman Duran Quartet, jazz, Friday; jazz jam session with James Zoller, Sunday; Del Bybee Big Band, jazz, Monday.
Cafe del Rey, 1549 El Prado, Balboa Park, 234-8511; West Coast

TIME MACHINE
Tuesday, Nov. 10
Ladies' night - well drinks \$1.00
Sunday, Nov. 8 5 p.m. - 9 p.m.
THE CURT STAN BAND
Big Band Dance
Monday nights 8 p.m. Free dance lessons
DANCE CONTEST 11 p.m.
All well drinks \$1.00 4 p.m. - 7:30 p.m.
Wednesday, Nov. 11
Poison Ivy
Thursday nights - Margaritas \$1.00 4 p.m. - 7:30 p.m.
Build your own tacos FREE
Mariachi
New Orleans Square, 302 N. Midway 743-1772
between Grand & Valley Parkway, Escondido

Best country in town.
San Diego is going country. Country/Western, that is. And you can go right to where the action is: the Sandpiper Lounge in the Sheraton Inn-Airport. Because Monday through Saturday nights, you can kick up your heels from 9 p.m. 'til 1:30 a.m. to the down-home music of Gil & Marti. They'll be truckin' and pluckin' in the Lounge from October 12 through December 5. So mark your calendar: it'll be a country country you won't forget.
Sandpiper Lounge
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1500 Harbor Island Drive
San Diego, CA 92101
(714) 291-6400

BUCK'S TICKET SERVICE
CHOICE SEATS ON SALE NOW FOR
DEF LEPPARD FRI., NOV. 13
BILLY SQUIER THURS., NOV. 19
IGGY POP NOV. 19 **JOURNEY** NOV. 23
RESERVE CHOICE SEATS NOW FOR
KENNY ROGERS TUES. DEC. 1
ROD STEWART SUN. DEC. 13
BLACK SABBATH - ELVIS COSTELLO - DEVO - WHO - FOREIGNER - POLICE - STEVE NICKS - ZAPPA - EARTH, WIND & FIRE - BOB SEGER - GENESIS - AC/DC
CHARGERS ALL GAMES
CINCINNATI NOV. 8, DENVER NOV. 29, BUFFALO, OAKLAND
WE WILL BE GLAD TO ANSWER YOUR QUESTION. CALL US!
A SMALL REFUNDABLE DEPOSIT GUARANTEES YOU CHOICE SEATS.
3125 GARNET
PACIFIC BEACH
273-4567 CALL US!
24 HOUR PHONE

DIRECT FROM ASPEN, COLORADO
BOBBY LIGIANT THURSDAY - MONDAY
EVENINGS
High energy, hard driving styling Wayne to Dylan and Lightfoot to Buffett.
Thursday night is STEAK NIGHT
6 oz. top sirloin, baked potato, salad \$5.95
Tonight is LADIES' NIGHT - 25¢ margaritas grandes with this ad only.
711 Pacific Beach Drive
San Diego, Ca.
The Surfer
"On The Beach"

270-3220
4302 Mission Blvd.
Pacific Beach.
IRISH PUB
Entertainment Nightly
Thunderbolt the Wondercolt
Every Thursday - Saturday
Every Thursday is Ladies' Night!
First cocktail free from 9-11 for the ladies
Sunday & Monday
Welcome home party
November 8
Free Joe Murphy's - Tall Cotton t-shirts for the first 50 people after 8:00
Shots of Daniels \$1.05
Dix Equis \$1.05
Tuesday & Wednesday
the Hamads
ECCLES THE BELL

Mandolin Wind, 3081 University Avenue, Hillcrest, 257-3017. King Bluegrass Blues and rhythm and blues. Thursday through Saturday. Rock and roll. Monday through Wednesday. Call club for information.

The Mexican Restaurant, 981 West Harbor Drive, Newport Village, 252-7581. Latin Mexican jazz and rock. Thursday through Saturday. Esteban and Christina, traditional Mexican music. Wednesday through Saturday. Afternoons and Sunday evening.

My Rich Uncle's, 820 E. El Camino Real, 257-7332. The Blue Brothers, rock

and roll. Thursday through Sunday. With Foreign Affairs and guests. Sunday. Latin, rock and roll. Monday. Texas, rock and roll. Tuesday and Wednesday.

The Press Room Saloon, 556 So. and Avenue, downtown, 258-8225. Latin, piano and vocal variety. Tuesday through Saturday. With Tanya Tami, vocalist. Tuesday. Harold Heikkila, piano and vocal variety. Sunday and Monday.

Prophet Vegetarian Restaurant, 4461 University Avenue, East San Diego, 283-7448. The Iron Guitar Duo. Classical guitar. Tuesday, Wednesday and Friday. Lori Bell

and Shep Myers, melodic jazz. Thursday, Saturday and Sunday. Dan Grant. Fred Benedetti. Classical guitar. Thursday night. Lori Bell, jazz piano. Friday noon.

Red Coat Inn, 3633 University Avenue, East San Diego, 583-0670. Patti and the Blizz. Top 40. Thursday through Saturday. Street, rock and roll. Sunday and Monday. Mike High, rock and roll. Tuesday and Wednesday.

Reuben E. Lee, 580 Harbor Island Drive, Harbor Island, 291-1880. Summer Breeze, contemporary. Tuesday through Saturday. **Sheraton Harbor Island**, 1380

Harbor Island Drive, Harbor Island, 291-2400. Bartlett's Stage. Modern. Tuesday through Saturday. Magic 8, variety. Tuesday through Saturday. Leslie Gold, contemporary and jazz. Sunday and Monday.

Sheraton Inn Airport, Sandpaper Lounge, 1500 Harbor Island Drive, Harbor Island, 291-6000. Cal and Murti, country western. Monday through Saturday. Jazz session with Jimmy and Jeanne O'Connell. Sunday.

Tom Ham's Lighthouse, 2100 Harbor Island Drive, Harbor Island, 291-8110. Mike and Tracy, contemporary, Wednesday through Saturday.

Triton, 6011 E. El Camino Boulevard, East San Diego, 383-2240. Bruce Cameron Ensemble with Hollis Gentry and Lila Brown, jazz. Wednesday through Saturday.

Trojan Horse, 6179 University Avenue, East San Diego, 382-1070. Kilroy, rock and roll. Thursday through Saturday. Audition nights. Sunday and Monday. The Phiz, rock and roll. Tuesday and Wednesday.

Tuba Man's, 2551 University Avenue, North Park, 295-9426.

Ula Jimmes Blues Band, Dan Maguire, Saturday.

Zebra Club, 360 Fifth Avenue, downtown, 239-4225. No No's, rock and roll. Offender, rock and roll. Victim Eyes, rock and roll. Friday.

East County

Alex's Steak House, 7353 El Camino Boulevard, La Mesa, 440-1500. Jack Costanza and Gerry Woo, contemporary dance music. Tuesday through Saturday.

Big Oak Ranch, 1723 Harbor Canyon Road, Dehesa, 445-3047.

Black Angus, 1000 Graves Avenue, El Cajon, 440-5055. Summer Wine, top 40. Monday through Saturday.

Boa Bill's, 5325 Mission Gorge Road, Santee, 448-9803. Johnny West and the Chaparrals, country. Friday and Saturday.

Bull and Bear, 690 North Second Street, El Cajon, 449-5572. Nightcrawler, country and contemporary, Wednesday through Saturday.

Castaways, 10757 Woodside

Avenue, Santee, 449-6700. Next, rock and roll. Tuesday through Saturday.

Circle D Corral, 5500 Grossmont Center Drive, Grossmont, 451-0101. La Mesa, 462-1570. Carl Simmons and Southern Comfort, country western. Tuesday through Saturday. Country Justice, country western. Sunday and Monday.

The Diamond Lounge/Aunt Emma's, 1532 East Main Street, El Cajon, 442-7288. Country Country, country. Friday and Saturday.

Deftwood, 5296 Balboa Drive, La Mesa, 462-0532. Jimmy Nixon, country. Tuesday through Saturday.

Ember Room, 2619 El Camino Boulevard, La Mesa, 463-2263. Bone Factory, country rock. Thursday through Saturday.

Finn Springs Inn, 15505 Highway 80, El Cajon, 443-0568. Sam's Peppergarden Band, country western. Friday and Saturday.

Hungry Hunter, 402 Fletcher Parkway, El Cajon, 442-0517. Lorne Hutton and Dusty Best, contemporary. Thursday through Saturday.

Lakeland Resort, Highway 79, Cuyamaca, 765-0736. C. Y. Dwyer,


country. Friday and Saturday. Monday.

Lakeview Hotel, 4140 El Camino Real, Lakeside, 443-4751. The Grange, country. Thursday through Saturday.

Lorenza's, 706 Broadway, El Cajon, 442-9900. Steve Musala and Private Action, pop and country. Tuesday through Saturday. The Grange, country. Wednesday through Saturday.

Magnolia Mahoney's, 8861 Magnolia Avenue, Santee, 448-4750. Rhythm, country. Wednesday through Saturday.

Mickey's, 1660 Mission Gorge Road, Santee, 448-9934. Gravel



Solid gold ROCK'n ROLL returns at last!

Million-seller hits from the 50s - 60s - 70s - 80s

Tues. - Sat. 9 p.m.
Sundays & Mondays


Football on 7-foot TV

Thursdays from 9 p.m. Kamikaze \$1	Tuesdays from 9 p.m. Margaritas \$1	Wednesdays from 9 p.m. Well Tequila Drinks \$1
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Happy Hour 8-9 p.m. every day. Every drink 2 for the price of 1.

ALL THE WAY INN

The French Quarter
4240 West Point La Mesa Blvd., 224-8282
Open 10am-2am



Featuring Steve & Kevin



A Del Mar Tradition

Tonight only! Thursday, November 5

Friday & Saturday, November 5 & 6

TWEE BREAKERS **FOUR EYES**

Monday Night Football Fun GIANT SCREEN TV

25¢ beer for the first quarter Score two free dinners

Score a free bottle of champagne

Guess the winning team & point spread

OUR ENTIRE MENU SERVED DAILY, TIL 9 PM

When become your place for Saturday & Sunday brunch

Why not try us for dinner? * Featuring fresh fish specials daily

1670 COAST BLVD. across from the old Del Mar train station

ON THE SAND in Del Mar 755-9345



DICK'S AT THE BEACH

IS BACK

One block south of the old "DICK'S"

Hi everybody. I am back on the old highway with the best rock & roll I can afford. But we will party just like old times. I need your help, so come in and see me. Thanks, Dick Jones

WED. & THURS **FORKS** Rock & Roll

FRI. & SAT **FOREIGN AFFAIRS** Hot rock & roll from Washington D.C.

Next Week **ONYX**


Our Opening Special

Every night from 7 p.m. to 9 p.m.

60¢ Well drinks **30¢** Draft beer

We are open from 7 p.m.-2 a.m. Tues.-Sat.

135 No. Hwy 101 S.B. One block south of the old "Dick's"



4258 W. Pt. Loma 225-9559

Tuesday-Saturday, Nov. 3-7

Poison Ivy

Sunday & Monday, Nov. 8 & 9, 15 & 16

SPONTZ

Tuesday-Saturday, Nov. 10-14

THE BLITZ

Enjoy dining at the Halcyon—no cover to the nightclub when dining with us...

CORSARO'S STRICTLY JAZZ


Tuesday-Saturday 9:30-1:30

Jimmy Corsaro Jazz Ensemble

Vocalist-Sue Mosher Billy Kyle-vibes
Ron Free-drums George Sesum-bass

Sunday & Monday Night Football Special featuring Giant Screen TV with Half-time Food Highlights

4204 Voltaire Pt. Loma/Ocean Beach
224-3695
Pizzas, dinners & sandwiches



HEROES

Thurs. Nov. 10

Weds. Nov. 11, Sat. Nov. 14

LIVE ROCK & ROLL

MEV DOUGLAS

Tuesday 8:00 Margarita Night

Wednesday Ladies' Night 5:00 well drinks

Thursday 9:54 Kamikaze Night

City City Pkwy at Washington, Escondido 745-1931

Tom & Flo welcome you to

THE LONGSHOT SALOON

Thurs., Fri. & Sat.

ONYX

Rock & Roll

Coming November 13 & 14

DOWN YONDER

Featuring homemade pizza & fine Italian food.

843 Grand Avenue, San Marcos 744-8576

11 a.m.-2 a.m., closed Sunday



THE WINDJAMMER

Restaurant & Lounge UPSTAIRS LOUNGE

Thurs. Nov. 5 & 6
Fri. & Sat. Nov. 10 & 11

Mark Lessman

Fri. & Sat. Nov. 6 & 7

E.J. Temple

Sun. & Mon., Nov. 8 & 9


Dirk Debonaire & The Boat People

Downstairs

KATY BROWN & STEWART SHANES

10-midnight Fri. & Sat.

Restaurant Row, 2591 Hwy. 101, Cardiff 753-0188



DEAD OR ALIVE PRESENTS

Friday, November 6

TWISTED ROOTS

with ex-members of the Screaming Gorms & Adolescents.

RED CROSS FUNERAL

Tickets \$5.00

Fairmount Hall

Coming 11:20. CRAMPS

12/4 T.S.O.L.

3760 Fairmount Ave. 8 pm (224-6457 for info.)



LENNY LAST BLUE PARROT

Live Jazz

Great Lunches & Dinners

Thurs. **Taumba** Latin Jazz

Fri. **Charles McPherson** Quintet

Sat. **Dave Millard** & friends

Sun. **Bill Coleman** Trio

Mon. **Keyn Lettau & Butch Lacy** Trio

Tues. **Don Glasier** Trio

Wed. **Don Glasier** Trio

Coming: Buddy Collette 11/20, 11/21

Don Rader 11/27, 11/28

1208 Prospect La Jolla-opposite the Cove 454-9131



Ocean Fresh Cafe's PATIO 54

Live Music

Great Dining on our Moon-Lit Patio

Jazz, Big Band, New Wave, No Wave

Specializing in private parties

Thurs. Sat. 9-11

5509 La Jolla Blvd.

459-4140

Thanksgiving Special

\$15 per month

for the first 2 months if enrolled by November 26th

(regular tuition \$20.00/month)

plus

1st lesson is free!

Ten and adult classes in jazz, tap, Hawaiian, Tahitian, ballroom & belly dancing. Also, special jazz exercise classes at even more of a discount!

Combination dance classes for children ages 3 and up.

Vernetta's Dance Studio

3912 Clairemont Square Shopping Center, San Diego, CA 92117

276-5550



RED'S PLACE

Under new management

Strictly Rock & Roll

Thurs. - Sat.

Thurs., Fri. & Sat. Nov. 3-7

Planet

Guaranteed to rock all night

Thurs. night

Ladies' night

All well drinks

51 and Kamikaze night 7:54

380 N. El Camino Real, Fr. 448-1676



TIO LEO'S

Mexican Restaurant & Bar

Dan Murphy

Music and drinks

Wednesday & Thursday from 7:30 pm

Melissa McCracken

Contemporary guitar & vocal

Friday & Saturday from 8:00 a.m.

Featuring delicious, authentic Mexican specialties at reasonable prices.

Open for lunch & dinner every day.

Reservations accepted.

6333 Mission Gorge Road 280-9944



THE TIMES

Thursday, Friday, Saturday

Featuring four ex-members of the Mollis and the lead vocalist of the Mollis.


DANCE CONTEST - DRINK SPECIALS

VISION'S San Diego debut postponed until January.

Escorted two month tour of the Mexican Islands.

THE BEACH CLUB

Beach & Newport 222-8822



ROCK N' ROLL SABOTAGE JONES BAND

OPAL UNDERGROUND

NOVEMBER 7 OPENS 8 PM

JOURNEY

5375 Kearny Villa Road (Clairemont Mesa off ramp)

279-2040

Country, country, Friday and Saturday.

Nite Owl East, 665 North Mission Avenue, El Centro, 447-8854. Folk, contemporary, Tuesday through Saturday. Brown Sugar Show, contemporary, Sunday and Monday.

Ocean Placehouse, 691 El Centro Boulevard, El Centro, 442-8542. Music, dance, Friday and Saturday.

Organ Power Plaza, 1420 Imperial Avenue, Lemoore, 463-2977. Tony Stark, family musical entertainment, sing-alongs, seven nights, with puppet shows by Retha, Friday and Saturday.

Our Favorite Place, 8636 Mission Gorge Road, San Jose, 449-6240. Gary Israel, contemporary, Friday and Saturday.

The Outpost, 692 Grand Avenue, Spring Valley, 444-6672. The Country Line, country, Thursday through Saturday.

Pancho Villa's El Bandito Lounge, 500 North Mainland Avenue, El Centro, 442-2537. Latin, Mexican, Latin jazz and contemporary, Wednesday, Friday and Saturday.

Park Place, 1280 Fletcher Parkway, El Centro, 448-4111. Emergency Exit, rock and roll, Thursday through Saturday. Western rock and roll, Sunday and Monday. Prophet, rock and roll, Tuesday and Wednesday.

Reuben's, 3435 Government Center Drive, La Mesa, 463-3464. San Jose, country and contemporary, Tuesday through Saturday.

The Turquoise Lounge, 3975

Seventh Drive, La Mesa, 465-1525. Arroyo, rock and roll, Tuesday through Saturday.

Van Winkle's, 44055 Mission Gorge Road, San Jose, 449-0860. Frank Dixon in Country Nightlife, country, Friday and Saturday.

South Bay

Black Angus, 707 E. Street, Chula Vista, 426-9200. Forward Motion, Top 40, Thursday through Saturday. Eggs and the 600s, Top 40, Tuesday and Wednesday.

Country Bumpkin, 1862 Palm Avenue, Imperial Beach, 429-1981. Lanny Prewitt and Cinnamon Ridge, country, Wednesday through Saturday. Ducktail Revue, 50s rock, Sunday and Monday.

Dance Machine, 1862 Palm Avenue, Imperial Beach, 429-1981.

Thumper, rock and roll, Tuesday through Saturday.

W.F.R. Steak Ranch, 2200 Highland Avenue, National City, 474-8849. Jon Sandoval, contemporary, originals, light jazz, Wednesday through Saturday.

Western, 22 West Seventh, National City, 474-2919. Dusty Rhodes, rock and roll, Monday and Tuesday. Tony Mills and Crowsall, rock and roll, Wednesday through Sunday.

Hutch's, 1463 Palm Avenue, Imperial Beach, 423-3479. Leather and Love, country, Thursday through Saturday.

The Lantern, 1979 Third Avenue, Chula Vista, 427-4200. Double Take, rock and roll, Wednesday through Saturday.

Lotus Blossom, 569 H Street, Chula Vista, 426-5051. Rick Lyon, country western, Thursday through Saturday.

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita, 479-3337.

Gay Shepherd, contemporary, Friday and Saturday.

W.F.R. Steak Ranch, 2200 Highland Avenue, National City, 474-8849. Jon Sandoval, contemporary, originals, light jazz, Wednesday through Saturday.

Western, 22 West Seventh, National City, 474-2919. Dusty Rhodes, rock and roll, Monday and Tuesday. Tony Mills and Crowsall, rock and roll, Wednesday through Sunday.

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PERFORMERS

Performers listings are compiled by Linda Norn. If you wish to be included, please call 234-2508. Friday afternoon or Saturday before 3:00 p.m. The listings are free.

Country/Country Rock

Rich Backus and Harmony: (Cunningham's, Big Oak Ranch). Gerry Rane and a Touch of Country: (Hunting Club). Bramble: (Magnolia Mall). C.Y. Doyle: (Lakeland Resort). Cactus Jack: (Eaton and Country). California Country Band: (Big Oak Ranch).

Country All Stars: (Red Dog Saloon). California Express: (Napa). Country Comfort: (Diamond). Louisa: (Kent). Country Justice: (Circle D Corral). The County Line: (The Outpost). Coyote: (Whiskey Creek). The Critters: (Old Pacific Beach). Cule: (Jolly Roger). Sapporot.

Don Livingston and Timberline: (Whiskey Plate). Lone Star Country: (Roster Brown's). Lost Highway: (Tuba Maria).

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Don Livingston and Timberline: (Whiskey Plate). Lone Star Country: (Roster Brown's). Lost Highway: (Tuba Maria).

Village: (Piney Mine Co). Dallas Express: (Charlie's Little Bit). Billy: (Landing). Bill Danieley: (Jack's Cocktails). Tony Dawkins: (Inland). Frank Dixon in Country Nightlife: (Tuba Maria).

Leon Everett: (Big Oak Ranch). Gabriel: (El Corral Restaurant). Richie Gary and Sundown: (Ham). Gary and Sundown: (Ham). Gary and Sundown: (Ham).

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Rock & Roll

Dale Allen and the Necktines: (Columbian). The Amber Band: (Hanging). Hunter: (Hanging). Piney Mine Co: (Hanging).

Artisan: (Panama). Black Slacks: (Hanging). The Blitz Brothers: (Hanging). The Blitz Brothers: (Hanging).

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Next: *Castaways*
Night Flight: *Mom's Saloon*
The Nomads: *Joe Murphy's Spirit*
No No's: *Zebra Club*
Offenders: *Zebra Club*
Onyx: *Lungfish Saloon*
The Paladins: *Spirit*
Penetrators: *Spirit*
Planet: *Prozac Bar, Red's Place*
Poison: *by: Halogen, Time*
Machine: *Road*
Pride and Joy: *Anchorage Fish Co.*
Prophecy: *Whiskey Flats, Park Place*
The Ram Band: *All The Way Inn*
Jerry Roney and the Shames: *Little Bavaria*

Red Cross: *Fairmount Hall*
Renaissance: *Bacchanal*
The Rest: *Spirit*
Dusty Rhodes: *Westerner*
The Riders: *Old Pacific Beach*
Cafe, Beachcomber East, Beachcomber West

The Romanesque: *Bacchanal*
Sabbath: *Journey*
Sally Daga: *Spirit*
The Seven Brothers: *Lehr's*
Sly High: *Prozac Bar, Red's Place*
Slash and the Personalities: *Spirit*
Snoozem: *Mom's Saloon*
Spies: *Normandy*

Stress: *Red Coat Inn*
Stripes: *Spirit*
Suburban Launa: *Spirit*
Tease: *My Rich Uncle's*
E.J. Temple Band: *Bobby G's, Windjammer*

Thumper Dance Machine
Thunderbolt the Wondercab: *Joe Murphy's*
The Times Beach Club

Top Jimmy and the Rhythm Pigs:
Tweed Seawater: *Time Machine, Bacchanal*
Twisted Roads: *Fairmount Hall*
The Untouchables: *Little Bavaria*
Victim Eyes: *Zebra Club*

Contemporary/ Top 40

BBC: *Mom's*
Bauer and Post: *Hungry Hunter/Oceanside*
Brown Sugar Show: *Nite Out East*
John Campbell and Paige Powers
with *Finalists: Macho's*
Stephen Cox: *Smuggler's Inn*
The Coopers: *Bar to Belle*
Raphael Corrales: *La Posada del Sol/El Cajon*

Jack Costanzo and Gerry Wein:
Alex's Steak House
Clarence Cordingley: *Moby's Deck*
Cock A' Noom Band: *Hill House*
The Critics: *Jolly Roger/Support Village, Old Pacific Beach Cafe*
Pascy Mine Co.

Michael Dine: *Black Angus/Kearny Mesa*
Elements: *Hanalei Hotel*
Fastrax: *Whitney Whaling Co.*
Fever: *Holiday Inn/Embassy*
Figg and the Bitter: *Red Coat Inn, Black Angus/Chula Vista*

Forward Motion: *Black Angus/Chula Vista*
Jon Sandow: *W.T.R. Steak Ranch*
Gary Sherwood: *Old Bonita Store Restaurant, Moby's Deck*
Shine & On: *Village Village Hotel*

Dave Smith: *Tin Leo's*
Sally Daga: *Red Coat Inn*
Jay Star: *Pat City/China Camp*
Summer Brews: *Reuben's, Lee*
Summer Wine: *Black Angus/El Cajon*

Tahiti: *La Hacienda Cantina*
Jack Tompkins: *Bobby G's*
The Third Degree: *Mexican Village*
We Thru: *Vacation Village Hotel*
Lee Whittington: *Dick's Cocktails*
Wildflowers: *Hotel Del Coronado*

Leslie Gold: *Sherraton Harbor*
Gordon's: *Strictly Jazz*
Clarence Covington: *Moby's Deck*
Duane: *The Cafe/UCSD*
Sherraton Dunes: *Quartet/Burnaby Bicycle Club*
Durand-Begall: *Cooperative*
Burnaby Bicycle Club

San Jose: *Sherraton Harbor*
Don Glaser Trio: *Blue Parrot*
Leslie Gold: *Sherraton Harbor*
Island

King Biscuit Blues: *Mandarin Wind*
Butch Lacy: *Islandia Hotel*
John Lefevich and Butch Lacy:
Stratford Studio Theatre
Kevin Lettau and the Butch Lacy Trio: *Blue Parrot*
Charles McPherson Quintet: *Blue Parrot*

Dave Willard and Friends: *Blue Parrot*
Jaime Moran: *The Mexican Restaurant, Pancho Villa's/El Cajon*
Susan Moshen: *Corsano's Strictly Jazz*

Gary Nieves Quartet: *Crossroads*
Tony Ortega: *Fish House West*
Marguerite Pater: *Crossroads*
Pellian Alley: *Hanalei's*
Ellis Ruth Pinner: *Fish House West, Chuck's Steak House*

Earline Reeves: *Dick's Cocktails*
Ron Satterfield Quartet: *Elm's*
The Smart Brothers: *Riverboat*
Rever: *Bahia Hotel*
Carl Stein: *Just Band: Time Machine*

Stone's Throw: *Sherraton Harbor*
Island
Tumbler Latin Jazz Ensemble: *Blue Parrot*
The Trio: *Fish House West*
Wine: *Black Pro*
James Zoller: *Burnaby Bicycle Club*

Jiminy Corsano Ensemble:
Gordon's: *Strictly Jazz*
Clarence Covington: *Moby's Deck*
Duane: *The Cafe/UCSD*
Sherraton Dunes: *Quartet/Burnaby Bicycle Club*
Durand-Begall: *Cooperative*
Burnaby Bicycle Club

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The Trio: *Fish House West*
Wine: *Black Pro*
James Zoller: *Burnaby Bicycle Club*

Folk/Ethnic
The Alphabets: *Little Bavaria*
Stephen Ball: *El Moro Restaurant*
The Big Jewish Band: *Old Time Cafe*
Colours: *Machos*
Brian Connolly: *Blarney Stone Pub*
Cathy Curran: *Drumming Maggie's*
Lara and Virginia: *Curran's Drumming Maggie's*

Kathleen and Christian: *The Mexican Restaurant*
Joanna Franco: *Flamenco Group*
El Moro Restaurant
Richard Freeman: *Drumming Maggie's*
Gary Graham and Dennis Decker:
Drumming Maggie's
Martha Henry: *Drumming Maggie's*
Doug Hewitt: *Kung Food*
Jim and Theresa Williams: *Blarney Stone Pub*

Walt Hodge: *Drumming Maggie's*
Ed Lange and Enrique Riveros: *Old Time Cafe*
Jeff Lee: *Drumming Maggie's*
Jim McCann: *The Patriot Game*
Maurice Edlin's: *Continental*
Cubano
Mosses Flamenco Trio: *Ocean*

Playhouse
Dan Murphy: *Drumming Maggie's*
Sienna Gail Cell: *Irish Bands*
Drumming Maggie's: *Old Time Cafe*
Moeck Santos: *International Blend*
Hector Vela: *Salsa Machine*
Machos

Everything Else
John Barber: *folk rock, Reuben's*
Hardsauce
The Bass Went Home: *variety country to punk, Springfield*
Miguel: *World*
Fred Benedetto: *classical guitar, Prophet Vegetarian Restaurant*
Kim Blom: *classical guitar, La Petite Cafe*

Bill Brackett: *rated comedy and music, Doc Masters*
Bob Corwin: *piano bar, Bahia Hotel*
Glen Erath: *original comedy and contemporary music, La Posada del Sol/La Mesa*

Rick Pagan: *easy listening, The Rancho*
Edie Gold: *variety, The Press Room Saloon*
Paul Gregg: *piano bar, Doodles*
David Hekkel: *variety, The Press Room Saloon*

Gary Israel: *piano bar, Our Favorite Cafe*
John Kelley: *melow music, Mulberry's*
Pat Kerber: *light classical, Kung Food/Hillcrest*

The Bass: *Waldwick Bands: Jolly Roger/Support Village, Hungry Hunter/Oceanside*
Angie Landis: *easy listening, variety, Drumming Maggie's*
Bob MacLeod: *piano bar, Bahia Hotel*
Tom Maly: *piano bar, Room and Country Hotel*

The High: *variety, Sherraton Harbor Island*
Melissa Morgan: *harp music, La Petite Cafe*
Old Time: *contemporary and comedy, Doc Masters*
The Orlean Guller: *Dan Light*

Rever: *classical, Prophet Vegetarian Restaurant*
Rever: *harp music, variety, variety, Cafe del Rey/Moro*
Tony Serrat: *Travis: blues through contemporary, Jolly Roger/Crossroads*

The South: *Rever's music of the 40s, 50s and 60s, Boat House*
Tony Serrat: *Travis: blues through contemporary, Jolly Roger/Crossroads*
Organ Power: *Piano*
Tony Serrat: *Travis: blues through contemporary, Jolly Roger/Crossroads*

Bob Ward: *light classical, Kung Food/Hillcrest*
Old Women: *piano bar, Eric's Rib Place*
West Coast: *soft rock, Cafe del Rey/Moro*
Joan Williams: *easy listening, Hanalei Hotel*

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(Ladies 18 and up are 1/2 price)

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X-OFFENDERS
and the
STIFFIES
with a special appearance of
JIM SOULES
the nationally known
MASTER HYPNOTIST!
9 pm. till 1 am. \$4 door

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• Fresh Pacific Red Snapper
• Harpoon of Beef
• Hawaiian Chicken

your choice
\$5.95

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Hollis Gentry
& vocalist
Lila Brown
Carlos Vasquez, drums Bob Morris, piano Menzo Hill, bass
Jazz Wednesday thru Saturday 9 pm-1 am

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for details.

CURRENT MOVIES

W. Allen's *True Confessions* (1979, MCA, R) is a comedy-drama about a woman who is a serial killer. It's a dark, disturbing film that's not for the faint of heart.

True Confessions (1979, MCA, R) is a comedy-drama about a woman who is a serial killer. It's a dark, disturbing film that's not for the faint of heart.

It's a dark, disturbing film that's not for the faint of heart. It's a comedy-drama about a woman who is a serial killer. It's a dark, disturbing film that's not for the faint of heart.

Up in Smoke (1979, New Valley, R) is a comedy about two men who are in a car accident. It's a dark, disturbing film that's not for the faint of heart.

Urban Cowboy (1979, New Valley, R) is a comedy about a man who is a cowboy. It's a dark, disturbing film that's not for the faint of heart.

The Warriors (1979, New Valley, R) is a comedy about a group of men who are in a car accident. It's a dark, disturbing film that's not for the faint of heart.

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