

City Lights:
I.B.—every lane's a slow one
Willie Morrow vs. his station's owners
Mayor Mo—when a loss is not a loss

READER

VOLUME 19, NO 3 JANUARY 25, 1990 SAN DIEGO'S WEEKLY

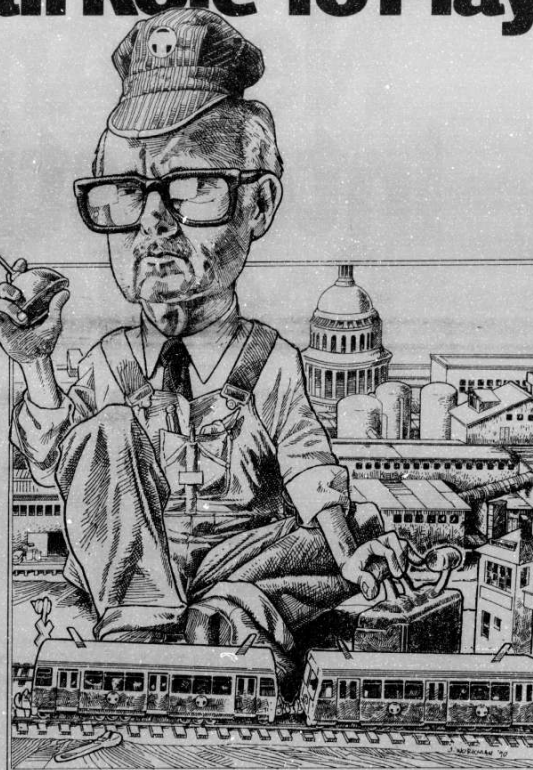
I decided I would carve out for myself **A Small Role To Play**

Story by Matt Potter
Illustrations by John Workman
Photographs by Dave Allen

The most successful failure in the history of San Diego, laughs Dick Brown. The San Diego Trolley, to which Brown refers, is not accustomed to such derision, at least not recently. But the former county supervisor is a veteran of the losing side of a mostly forgotten political war from which today's trolley finally emerged. And Brown has a long memory. "There is another side to this," he muses. "You just never get to see it. If you asked people, 'Do you ride the trolley?' almost everybody would say no. But it's very popular. They've done a terrific PR job."

What began in 1977 as a much-maligned \$50 million effort to build a 16-mile, light-rail trolley line between downtown and the border, using abandoned railroad tracks, has burgeoned into a daunting public transportation empire. At its core is the Metropolitan Transit Development Board (MTDB), with direct control of the trolley, the busses of San Diego Transit, and a public bus company and with veto power over most of the region's other mass-transit decisions. Even San Diego cabbies, who used to be a fiercely independent brethren, have been brought to rein under the strict regulation of MTDB.

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San Diego Reader January 25, 1990 3

CITY LIGHTS

MAYBE SHE MEANT RUBLES

BY MATT PONTIER

Whenever other legacy she leaves, Mayor Maureen O'Connor can claim a record for creative semantics. Take the mayor's recent state of the city message, in which she announced that the Soviet Arts Festival was a financial success. "For a \$500,000 investment by the city of Soviet tax dollars," she declared, the festival had

The famous event may actually post as much as a \$1.5 million loss for taxpayers. Even the most optimistic estimate now has the city \$500,000 in the red.

"generated nearly \$2.5 million more for our children's programs — all without dipping into the tax pockets of San Diego."

The *Los Angeles Times* followed up with a story proclaiming that the well-served cultural mishmash "may have netted as much as \$2.5 million, more than twice the amount that O'Connor predicted when she lobbied the San Diego City Council to support the event." The article reported that although some final accounting remained to be done, the city's arts and cultural

commission is already eager to parcel out the spoils as generous subsidies to local arts groups. Had skeptics of the festival's ability to make money finally been put in their place? Well, not quite. When the books are closed, sometime next month, the famous event may actually post as much as a \$1.5 million loss for taxpayers. Even the most optimistic estimate now has the city \$500,000 in the red, according to festival director Bruce Herring. "Arts and cultural projects don't make money," he says.

The confusion, it seems, stems from O'Connor's use of the word "generated." The mayor originally asked the council into putting \$3 million of local tax funds into the festival. According to O'Connor's aide, in the early stages she expected to lose as much as \$2 million on the festival. The \$1 million that the festival returned to the city would then be spent on the programs she favors. As predicted, the combination of ticket revenues and handsome donations from such luminaries as Helen Copely and Juan Knorr didn't cover all the festival's expenses.

The city's contribution of \$3 million would make back, at best, \$2.5 million, leaving a loss of \$500,000 (the mayor calls that "an investment"). And although the mayor still covers the money for such ventures as a "NASA-like space camp, where San Diego's children can learn firsthand the trajectory for space capsules," a looming hole in next year's municipal budget will likely require a more down-to-earth application of the funds. ■

MR. MORROW'S FREQUENCY

BY PHIL KUTIGER

When black businessman Willie Morrow was stripped of his FM radio station last October, he began using his weekly *Monitor* newspaper to take vengeance on the men who knocked him off the airwaves. Morrow's tabloid *Monitor* ran full-page ads using listeners to boycott the new programming aired by the Mexican owners of 92.5 FM, the *Monitor's* letters column was filled with complaints about the station's vulgar disc jockeys, and its news stories recounted the dispute from a decidedly pro-Morrow point of view. That weekly dose of negative publicity was bolstered by stories sympathetic to Morrow in the *San Diego Union*. Now the businessman has turned to the courts for justice but hasn't been any more successful there.

Documents filed in the lengthy legal proceedings filed explain why the deal between Morrow and 92.5's owners soured. Morrow's lawyers quietly initiated the litigation with a November 17 lawsuit that accuses station owners Luis Rivas Kalamon and Jose Luis Rivas Martinez of fraud, unfair competition, breach of oral contract, violation of trade secrets, and numerous other wrongdoings. The lawsuit describes a 1980 contract in which Morrow agreed to pay the Mexican businessmen \$17,900 a month to broadcast on their Tijuana station. By 1988, Morrow claims he'd built a broadcast studio at the Tijuana location, outfitted it with "thousands of dollars" worth of equipment, and signed contracts with numerous advertisers, for

Willie Morrow's headshot

San Diego's only "urban contemporary" station broadcasting the Mexican station's trademark mix of rap, soul, and black gospel. After a fierce storm toppled 92.5's broadcast tower in January 1988, the \$500,000-watt station came back on the air with a weaker signal and a "substantially smaller range of reception." Morrow's lawsuit charges Morrow agreed to keep paying the rent because the owners promised to promptly repair the broadcast tower, but it took nine months to make those repairs, and in the meantime, much of his equipment had been damaged by electrical feedback from the faulty tower. "So much radio frequency

"Nick Fontaine" attributes the station's low ratings to Morrow's "absurd adjustments to programming based upon his lack of knowledge."

interference entered the studio if at all you suspended a fluorescent light bulb from a string, it would light up without a connection to an electrical outlet," testified one of Morrow's employees. Morrow's workers rebuilt the studio and brought in new equipment, but 92.5's audience ratings had fallen drastically by then, and the station lost all its national advertising accounts. When he fell behind in his monthly lease payments last October, Morrow says the Mexican owners reclaimed the station, "revoked" Morrow's employees, and refused to let him take the tape cartridges, program logs, and other materials needed to run the station. His lawsuit also alleges that Rivas Martinez and Rivas Kalamon violated trade secret laws by using Morrow's private client lists to solicit advertising and that the two Mexicans tried to obtain "other confidential information" from Morrow's employees. (Valencia Howard, who sold ads for the station, testified that a former

colleague who went to work for the Mexican station owners asked her three times to provide him with copies of advertising contracts, logs, and clients lists.) "This is nothing more than a dispute over who owes what sums of money to whom," the owners' San Diego attorneys responded. Their legal papers describe Morrow's "repeated failures to make monthly payments" to the owners, his history of bouncing checks, and his chronic mismanagement of the station. The 1988 storm had nothing to do with 92.5's decline, say the owners, who maintain that the "ratings plummeted during the year preceding the storm," actually increased slightly after the storm, and have remained abysmal since the erection of the new tower. "The owners point out that their bilingual contract with Morrow describes him as nothing more than a 'commission agent' for the station who entitled only to a percentage of the advertising receipts, and they claim that all the advertising accounts are their property, not Morrow's."

Morrow damns Morrow as declarations given to his opponents' attorneys by several of his former employees. Disc jockey Dominick Scott (a.k.a. "Nick Fontaine") attributes the station's low ratings to Morrow's "absurd adjustments to programming based upon his lack of knowledge" and his "decision to target the statistically small black community in Southeast San Diego... to whom Mr. Morrow wanted to sell his hair products." (Morrow is the owner of California Carl, a successful black-hair-care product company.) Scott

(Continued on page 6)

CITY LIGHTS

THE BACK COUNTRY LAWYER?

BY LUCIE MCGRATH

The chairman of the board has a thing or two to say about the *San Diego Daily Transcript*, this city's business and law newspaper. The chairman of the board of the \$20 million corporation that publishes the *Los Angeles Daily Journal*, the country's largest law daily, that is

"I regard that as an odd verbiage newspaper," says Charles T. Munger, chairman of the L.A.-based Daily Journal Corporation. "It's trying to do two things at once," he says, referring to the *Transcript's* coverage of both the business and legal news. "I think that's very hard to do. It's a perfectly respectable paper, but if I were a major law firm in San Diego, I would not regard myself as served in totally by the *San Diego Transcript*."

Those sound like fighter's words, especially in light of the Daily Journal Corporation's 1980 year-end purchase of the *Back Country Trader*, the weekly voice of rural San Diego County for the past 20 years. And the *Trader's* move two weeks ago from Lakeside to Mission Gorge Road in San Diego only fueled suspicion that the Daily Journal Corporation would convert the small weekly, with 2300 subscribers, into competitors for the *Transcript*. After all, the force of the Daily Journal Corp., which now owns some 14 publications (including *California Lawyer Magazine*), is legal news and, secondarily, real estate and business happenings.

The corporation has already sharpened its tools in one law-paper battle between the *San Francisco Examiner* and the *San Francisco Chronicle*, located in the same city. And with news copy coming from reporters in San Francisco, Sacramento, Los Angeles, and elsewhere in California — as well as from a Washington D.C. bureau — the corporation could indeed create formidable competition for the local *Transcript*.

Daily Journal Corporation executives "don't give a flying buzz about the back country."

That's what some people, loyal to the *Back Country Trader*, a San Diego homegrown news flavor, but is going to happen. "They're going to end up eventually being a legal journal," predicts one *Trader* columnist, Jayne Shuman. "They aren't going to be the voice of the back country."

Daily Journal Corporation executives "don't give a flying buzz about the back country," insists Lakeside resident Glenn Hages, who sold the *Trader* three years ago but remained involved in its production until a year ago. "All they care about is getting the credentials so they can hit on the *Transcript*... I think what we



"respectable history." Daily Journal publisher Gerald Sauman, who the *Trader* was moved to San Diego, at first says, "We thought the employees would like to have air conditioning and heating, and in the current building they didn't have any." Presumably, he says the move will also eventually allow the paper to compete for legal ads from the city of San Diego. At its Lakeside address, the paper could print county legal ads, but not those from the city of San Diego.

Charles Munger says the firm has no plans to change the news content to legal matters — although he and Sauman aren't promising they won't ever consider changing the paper's emphasis. "I suppose four years from now we might rethink our strategy," says Munger. "But at the moment there's no sense of that in the office." Munger notes that the *Los Angeles Daily Journal* already has subscribers in San Diego; approximately 1200 of the L.A. paper's 17,000 subscribers live in San Diego.

"As long as I'm with this company," adds Neil Fields, the Daily Journal Corporation official now at the *Trader's* helm, "this paper will remain the *Back Country Trader* serving East County San Diego — not serving lawyers." "That's balancing," says the *Transcript's* publisher Keith Lister, who also says, "It's funny how people like to stick their noses in. They're smarter than to buy the *Back Country Trader* and keep it the *Back Country Trader*." Lister says the *Transcript* was known strictly as a legal paper in San Diego until he bought it in 1973.

(Continued on page 6)

MEMBERS ONLY

BY BRUCE CANNON

Cops call it "indecent exposure." Shrinkers call it "exhibitionism." I call it "yet another guy flashing his pecker at me." I've seen three so far, one white, one black, and one brown. Does this sound like a lot? It is. How many women, on the average, have seen a stranger's penis? One out of three. Do they pick some victims over others? Sort of. Are they harmless? Generally. Why do they do it? This answer varies.

The first time it happened to me was in Philadelphia in the early morning, as I walked down a back street with my girlfriend. We were both in high school. A bald, wide-shouldered black man appeared on a loading dock. I'll never forget his bright white teeth. Why was he laughing, we wondered? Then we saw it. My girlfriend began walking very fast, but I lingered for just a second. It looked huge. Call it a rare introduction to anatomy.

My second experience was in San Francisco. Young white guy dressed in a suit, someone you might meet in a "70s fern bar. My friend and I were getting into my car, which was parked on the edge of North Beach. One block away was the city's biggest pornography district. "Want to party?" he asked us. No, we were headed home. "I've got some coke," he added. As we were pulling out of our parking space, the man whistled. He seemed to call our attention to his reproductive organs, which were dangling out of his zipper. So this is the West Coast? my sister asked. I shrugged it off. Just another example of urban weirdness, I thought. Until the next time it happened.

experience kindly. A high school student in the time, she was doing some homework in a public library one day. After scanning a shelf for a particular book, she located the volume and pulled it out. In the empty gap she saw a man in a raincoat with his pants exposed. "I could have reached out and touched it," she recalls. Susan alerted the librarian, but they couldn't find the man.

Susan W. was looking out the kitchen window in her North Park home late at night. She spotted a man outside holding a magazine in

(Continued on page 6)



Don Amos is here to slow you down

YOU BETTER SLOW DOWN

BY JOE APPLEGATE

Going west, young man? Be sure to slow down in Imperial Beach. Last year, the sheriff's department wrote 5000 tickets in the city, where traffic fatalities have been eliminated for the third year in a row and accidents have gone down 30 percent, from 442 in 1987 to 350 last year.

"We have just gone out and written thousands and thousands of tickets in the past four years, and

we think people have sort of been educated to the fact that we're not going to allow speeding," said Sergeant Don Amos, a 21-year veteran who took over his first traffic assignment in I.B. four years ago.

San motorists were killed between 1985 and 1987. Amos said most of them were speeding young men on motorcycles. The title of motorist's now more likely to get busted before an accident happens.

"You can literally teach traffic decrease speed when they come up to the city," said Amos, who swore his officers never issue tickets to

meet a quota but added, as a complement: "They are all professionals — highly self-motivated."

Among the routinely patrolled intersections are Palm Avenue and Seventh Street, where Highway 75 runs north toward Coronado; Palm and 15th, and 7th and 15th. Patrols are frequently shifted to Elm and Kalia, two streets that parallel Palm and 7th streets with a high-speed detour of the main drag, Imperial Beach Boulevard, which runs in front of the sheriff's station, is another hunting ground.

(Continued on page 6)

STRAIGHT FROM THE HIP

By Matthew Alice

Dear Matthew Alice:
Why do we sing the national anthem before baseball games? Why not "Take Me Out to the Ball Game"? It would make more sense than singing "The Star-Spangled Banner." Come to think of it, why do we sing anything at all before a ball game?

Neil

Normal Heights
And since "Take Me Out to the Ball Game" is a whole heck of a lot easier to sing than the anthem, your poem is well made. But never underestimate the American penchant for baseball and patriotism, individually or in combination. The old expression could be modified to read "So American as Mom, apple pie, the flag, and a sharp grounder hit just a diving shortstop." And singing before games has been a part of baseball tradition since its formative years.

In the earliest days of organized ball — from the 1840s through the end of the century — it was typical for a town's baseball team to travel to games in open carriages and wagons, singing peppy team songs on the way. Kind of like school kids on a bus going to the zoo. Once they got to the field, the home team would regale the visitors with its own booster tunes. This was also the boom time for vaudeville, and baseball was the subject of many stage songs and skits.

These were also the days when singing, and music in general, were a part of family recreation. They'd gather around the piano in the parlor, sing popular ditties, and kill time waiting for someone to invent television and the Walkman. It's no surprise then that songs about baseball, the national mania, were well known and widely available in sheet music form. So right from the pi-gie, music and baseball were linked in the American leisure-time mind.

At some turn-of-the-century baseball fields, a local band would entertain the crowd before the game. In those days, civic bands gathered their repertoires from the vast of patriotic marches and anthems so popular in Victorian America. Among them was "The Star-

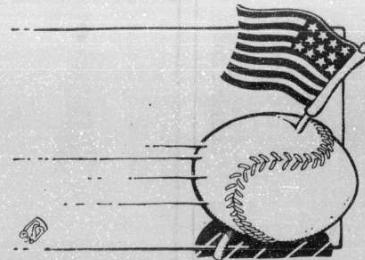


Illustration by Rick Gray

Spangled Banner," wildly popular but with no official standing until 1896. That's when the Army and Navy dubbed it the patriotic anthem to be played at military ceremonies — seduced, no doubt, by all those rumparts, glaring rockets, and tumbling bombs. This was the real beginning of "The Star-Spangled Banner" as a traditional event-opener.

An April 1917 issue of *The Sporting News* published the first official notice of the anthem being played as part of a baseball game opening ceremony. World War I was still dragging on, and the U.S. had just declared war on Germany; patriotism was the order of the day. Just as the anthem wasn't adopted formally as our national song until 1932, it was played only sporadically before baseball games until the early 1940s, when public-address systems became standard fixtures in ball parks. And over since, we've had to blast out the throat-busting anthem before each game.

By contrast, the words to "Take Me Out to the Ball Game" were written in a half hour on a New York City subway car in 1908 by songwriter and performer Jack Norworth. The song picked to the top of the vaudeville charts, eclipsing any baseball tune before or since. To date, there have been at least 70 recordings of it by everyone from Frank Sinatra and Cat Tyner to the likes of Freddy ("Philadel Park") Cannon and Harry Caray. But as a game-opener, it clearly was no match for the blood-stirring national anthem.

Norworth wrote his song without ever having seen a ball game; he wouldn't actually visit a ball park until 1942. And the words we all know as "Take Me Out to the Ball Game" are just the chorus to a much longer song. There are two verses that probably not one fan in a thousand could sing. They tell the story of Nelly Kelly (the "me" of the song's title), who "loved baseball games, knew all the players, knew all their names."

When her boyfriend Joe suggested a trip to Coney Island, "Nelly started to fret and pout, and to him I heard her shout... You know the rest."

Dear Matthew Alice:
I realize this isn't the most socially pressing question, but it's been on my mind for a while. Why is it on 1 Dream of Jeannie that Major Nelson and Major Healey have different-colored uniforms?

Leslie Z. Grimes
College Ave

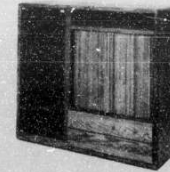
Don't worry, Leslie. Irrelevance has its own peculiar stature here at *Queries-R-Us* headquarters. Any dogface draftee should have been able to unravel the green-major/blue-major riddle for you. Majors Healey and Nelson were astronauts stationed at a fictitious space center in Florida, right? That's what got them mixed up with that whiney, aggravating genie in the first place. Nelson took a breather out of a space capsule or something and landed on a desert island complete with genie bottle and five years' worth of bad scripts. (Too bad the bottle didn't wash up on Gilligan's Island; Jeannie would have had that crowd back home, off the air, and out of our hair after only one season.) Since the location of the show was an astronaut center, you'd be likely to find many branches of the service represented there; you don't have to be in the Air Force to be shot into space. The dippy, gal-crazy Healey — Clarabelle the Clown to Nelson's Buffalo Bob — was a major in the Army, hence the green uniform and Army-style insignia. Nelson and Healey began the series in 1965 with the rank of captain, but the show's ratings were so good, they were both promoted to major before the program fell out of orbit in 1970.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 88863, San Diego, CA 92188.

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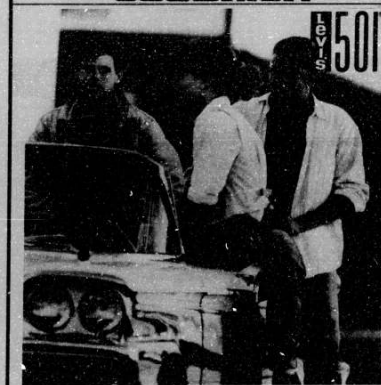
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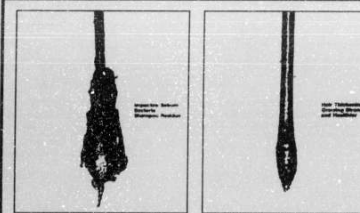
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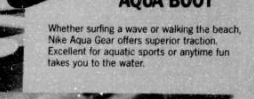


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(Continued from page 12)

to the ground. The suspect began kicking Kenneth in the head, neck, and chest. Kenneth passed out and did not regain consciousness until paramedics arrived.

Witness Statement: I talked to trolley security officer Pat C. who told me the following: He responded to a call from his trolley driver Dwayne L. Dwayne had given him the crime information as it happened over the radio. Dwayne had stated the above described suspect had broken a bottle over the victim's head and was now kicking him while he was on the ground.

DEATH

Location: In the river bottom 4800 Pacific Hwy.
Date: 12-25-89
Time: 2:30-8:00

Narrative: Hines was found inside a beach chair next to a fire ring at the bottom of the San Diego River under the bridge at 4800 Pac. Hwy. Robert K. said he has known Hines for the last 15 years during that time Hines has lived on the streets. In Nov. Hines was taken to UCSD Hospital after having seizures. Hines stayed at UCSD for several weeks, when he was released he returned to the river bottom. Robert K. was caring for Hines because Hines was too weak to feed himself and frequently vomited and had diarrhea. Last night (12-25-89) at 2:30 hr King went to sleep and left Hines sitting in a beach chair next to their

camp fire. When Robert K. got up in the morning (12-26-89) at 0800 hr Hines was still in the beach chair. Robert K. checked Hines and could not wake him. Robert K. then went to Perry's Cafe at Pac. Hwy and Taylor St to call the police.

I met with Robert K. and his companion Steven G. at the camp. I determined that Hines was dead and the Deputy Coroner was notified. D. Matlock from the Coroner's office came to the scene and took custody of the body.

ASSAULT WITH DEADLY WEAPON

Weapon: Bottle
Location: 38th St SD
Date: 12-22-89
Time: 0715

Officer Statement/Investigation: I was assigned a special duty to distribute gifts and canned goods to the needy in East San Diego. I was contacted by Sgt. C. Peck #7755 and was briefed regarding a known rock cocaine house at 4077 38th St. I was assigned to gather intelligence on the above address for the purpose of a search warrant. I drove to 4000 38th St. and exited my police vehicle carrying a large plastic bag filled with wrapped Christmas gifts to be distributed. I walked toward the duplex where 4077 and 4079 were located. Several residents, including a 161 female who came out of 4077 38th St., approached me. The 161 female identified

herself as Ollie W. and asked me if free gifts were being distributed. I told her yes but that the gifts were being distributed based on need and a referral program. Ollie told me she was on welfare and requested that I put her name on a list for available gifts. Ollie said she was living with her daughter, Tina H., and her 3-year-old grandson, Terrence H., who were also on welfare and needed Christmas gifts. I told Ollie I would make an attempt to get her grandson a gift but would have to check with the Police Dept. community storefront. While talking with Ollie, I gathered the structural lay-out information of the address required for the search warrant. I went to the storefront and contacted Officer John Slough regarding a gift for Terrence H. (Ollie's grandson). I also contacted Officer Hernandez who was handling the search warrant for 4077 38th St and gave him the lay-out information of the duplex. A tactical action plan was formulated while waiting to obtain the search warrant. I wrapped several empty boxes with Christmas wrapping paper. Upon obtaining the search warrant, Officer Hernandez and I proceeded toward 4077 38th St. bearing Terrence H.'s gift along with the "simulated" Christmas gifts. Upon our arrival, Ollie exited her house and welcomed us. We followed her to her front porch where she opened the door and asked us to come in. We entered and found four additional subjects, including a 3-year-old (Terrence H.) in the living room next to the front door. Officer Hernandez gave Terrence H. his gift and then proceeded to serve the search warrant to Ollie and the other occupants. A search of the premises revealed approx 35-45 pieces of rock cocaine and \$325.00. Ollie W., Doran B., Tina H., Malinda W., and Sharon B. were taken into custody.

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ATTENTION JURORS & FUTURE JURORS

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Suppose you're on the jury in the trial of pro-life "rescuers" who blocked the entrances to an abortion facility.

The judge will probably tell you it makes no difference whether you agree with their actions. He'll say you can vote only on whether they're "guilty" or "not guilty" of trespassing.

He's Not Telling The Truth

Most judges and prosecutors don't want you to know it, but common law says you can vote to acquit "guilty" people if you believe that what they did was right—for example, trying to save unborn babies from legalized murder (abortion). This right of yours is called "jury nullification."

For centuries, common law has given jurors this power. Remember the Peter Zenger case (1735) from your American History courses? He was acquitted this way. So was William Penn, in 1670.

During the 1850s, Northern juries routinely acquitted those who were "guilty" of breaking the Fugitive Slave Act by helping runaway slaves.

In 1941, U.S. Supreme Court Justice Harlan F. Stone said: "This law itself is on trial quite as much as the case which is to be decided." Other famous jurists have also upheld your right of jury nullification.

Philadelphia Jury Acquits "Guilty" Pro-Lifers

The courts have done a good job of hiding the truth about your right to "vote your conscience." In fact, many lawyers have never heard of jury nullification.

But this right is still yours to use today.

On February 4, 1987, a jury in Philadelphia voted unanimously to acquit five courageous men and women who had blocked an abortion site called the Northwest Women's Center.

Afterwards, a juror revealed that the jury had used its common-law right to "nullify" the trespassing law (in this case) because "we knew they were there to save the babies." There was nothing that Judge Angelo Guarino could do.

It Only Takes One "Not Guilty" Vote

To formally acquit a defendant takes "not guilty" votes from all 12 jurors. But it only takes one "not guilty" vote to "hang" the jury—in other words, to prevent a conviction. You can make the difference.

All it takes is a little courage and stubbornness.

Don't Believe What They Say

Many judges and prosecutors will do almost anything to keep you from using your right of jury nullification.

They may tell you this right doesn't exist, or that it's illegal in our state. They may ask you to take a "Juror's Oath" to do anything the judge orders you to do.

Before you even get on the jury, they may ask you whether you know about your right to "nullify." (They want to keep you off the jury.)

Don't believe a word they say. In the words of Federal Appeals Judge Leventhal, "It is unjust to withhold information on the jury power of 'nullification'..." (*United States vs. Dougherty*, 1972).

Here's How to Do It

It's easy. The most important rule is,

don't let the judge and prosecutor know that you know about this right.

It is unjust and illegal for them to deny you this right. So, if you have to, it's perfectly all right for you to make a "mental reservation."

Give them the same answer you would have given if you were hiding fugitive slaves in 1850 and the "slave catchers" asked if you had runaways in your attic. Or if you were hiding Jews from the Nazis in Germany.

The second rule is, educate the other jurors about jury nullification and, if possible, persuade them to vote "not guilty."

The third rule is *stick to your guns*. Don't let other jurors make you change your position. Have courage and call upon God, the Father of Life, to strengthen you. He will! And remember, we're praying for you.

This Information Published as A Public Service by

Operation Rescue
P.O. Box 2207
El Cajon, CA 92020

ATTENTION LAWYERS

For a summary of the doctrine of jury nullification, see Scheflin and Van Dyke, *Jury Nullification: The Contours of a Controversy, in Law and Contemporary Problems*, Duke University School of Law, Vol. 43, No. 4, autumn, 1980, pp. 52-84.

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It's the personality. The names of the folks behind the news—the photographers, artists and reporters who are your eyes and ears on San Diego County.

These names have been missing from your newspapers for months now. The members of The San Diego Newspaper Guild Local 95 are the victims in an increasingly bitter contract dispute with publisher Helen Copley, who has taken a union-busting stance.

Their names have been missing from their work because they are protesting this treatment, and because they are protesting working

without a contract—and without a raise—for two years. Remember these names. They're the people who continue to bring you the news during this dispute.

Michael Abrams, Valerie Ahvord, Anita Arambula, Mark Arner, Jim Baird, Cher Barfield, John Berhman, Gerry Braun, R.B. Brenner, Olga Briserio, Michael Bunch, Jim Burnett, Bill Calahan, Joe Cantilupe, Daniel Carson, Carol Castaneda, Chris Cavanaugh, Neil Cepeda, Homer Clance, Cheryl Clark, Nancy Cleveland, Dave Coddson, Don Coleman, Terry Colvin, Richard Core, Michael Cronan, Rex Dalton, Michael Darden, Donald Davis, Steve DeSalvo, Tony Dadek, Elizabeth Douglas, Mary Curran-Downey, Susan Duerksen, Ellen Duris, Tom Eng, Dana Fisher, Barbara Fitzsimmons, Barry Fitzsimmons, George Flynn, Joe Flynn, Pat Flynn, Terri Fowler, Michael Franklin, Jean Fraser, John Gaines, Roni Galgano, Joe Gandelman, Robert Gauthier, John Gibbons, Ann Gibbons, Russ Gilbert, Rita Gillmon, John Godwin, Arthur Golden, Pedro Gomez, Frank Green, Sharon Griffin, Greg Gross, Rob Hanley, Dave Hase-meyer, Bob Hawkins, Lorie Hearn, Darlene Him-melstach, Joe Jolly, Dennis Hule, Bobbi Ignelzi, John Ikeda, Divina Infusino, Bob Vins, Ed John, Chris Jenkins, J. Harry Jones, Sharon Jones,

Author Lecture - Signing

Investigative journalist and public health advocate Paul Brodeur will discuss his recently published book, *Currents of Death: Power Lines, Computer Terminals, and the Attempt to Cover Up Their Threat to Your Health.*

This is the latest in a series of reports that Paul Brodeur has written about major environmental and occupational health hazards since he first alerted the public to the dangers of asbestos, twenty-one years ago. Some of his other works have dealt with the depletion of the ozone layer, the harmful effects of radio frequency and microwave radiation, and various chemical hazards.

Wednesday, January 31, 7:30 pm

Paul Brodeur is a staff writer for *The New Yorker* and the author of ten books. His environmental writing has won a National Magazine Award and an American Association for the Advancement of Science Award. He is the author of three books of fiction, including the novel *The Silent Man*.

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JUMPS

(Continued from page 17)

ringing, a great appears at the altar. He's about 35, with a close-cropped black hair. Midway through the service he walks through the crowd, halfway down the courtyard, and climbs up on to a stone ledge. He stands, hands clasped, looks left and right, and begins his sermon. "We are with our people. We don't care what happened in the past or what will happen in the future, we are here with you now regardless of your faith." This is Latin America, and it would be difficult to give a sermon without at least a glancing mention of politics. Jesus was put to death under a corrupt regime. Most of the people here are humble people, people who live day-by-day, people who are begging in the streets. These are our people, those who suffer most under corrupt regimes. It is stunning. So many of those here appear to have less than the prisoners. A beggar woman comes over and asks for food. Charles does an instant stop. "Here, take this, and this and this," and hands over his chicken, vegetables, and a pile of his favorite tortillas.

After Mass we move to the second courtyard to eat. Charles is in his cloth lawn chair, sitting like an aristocrat with his legs crossed, sipping Mexican hot tea. We turn our chairs toward the sun, and I realize again how far his world has shrunk. The 40-foot stone walls cut the sky into an unchanging narrow rectangle of blue. I glance over at Charles and ask, "Why aren't you pulling every string you've got to get out of here?" There is a faint smile and laughter in the background. "Well, I'm not ready to get out

yet. I know that. What's important is that you're alive when I'm ready, that I'm arranged inside. It's so important that you don't become an accomplice after you've committed the crime. In other words, you don't try to weasel out of it, try to get as few years as possible. You should take the sentence as it comes down, if you believe it's the right sentence, and my sentence was right. I will pay it off. The word has come down to me. If you serve your time, Charles, you'll get out, and we'll leave you alone. You'll live your life in peace. No one's going to come hounding you or bothering you or your people. So when they say that to me I say, 'Well then, I'm going to be worthy of the deal too.' I'm going to behave myself."

"I wasn't particularly conscious of my behavior before. Actually, I had a desperate life. I was a desperate life. Charles looks directly into my eyes, not seeing pity, he is a man with an extremely low reserve of self-pity. This look is to acknowledge a sad, undeniable fact. "I was living in a tiny apartment, but I liked its smallness. I was apologetic socially. I felt as if my life was really about over. I felt, not an unkindly, but sort of a slowing down of everything. San Miguel is a one-level town. It has a cycle of about six years, and by the time you've been here six years, you start to see the first real change. I'd seen it twice, and I was going for the third time, and I said, Jesus, there's got to be more than this. You see, San Miguel is made of dreams, like reality-woven is made of dreams. I mean everybody comes here dreaming. I was always about 200 feet off the ground. I used to live off social fixes. You go to the American bar at seven, seven-thirty, and you talk to the screenwriter, you talk to the screenwriter, you talk to the screenwriter. Well, I'm not ready to get out

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Role

(Continued from page 1)



Pete Wilson

Trolleys run from downtown San Diego both south to the border at San Ysidro and east to El Cajon, and new lines planned for San Marcos and Old Town. MTDB is also eager to start work on new lines north to University City and east through Mission Valley, and a battery of MTDB planners is busy creating more routes. A soon-to-be-released consultant's report, for example, calls for two additional trolley lines, one through Balboa Park and University Heights to Mission Valley and another to Mission Beach.

Since getting the go-ahead to build its first line in 1978, MTDB has spent more than \$500 million, not counting operating costs, to build as popular a system of light-rail trolleys. The proposed new trolley lines will increase the job by at least another \$734 million, not including operating subsidies and replacement costs. By the year 2010, the grand total will likely exceed \$1.5 billion. And MTDB officials candidly admit that the expanded system alone will not eliminate the region's impending freeway gridlock.

Are taxpayers getting their money's worth? Dick Brown, who says he finds himself in a distinctly minority position, proclaims, "The popularity of the trolley is based on the vast majority of people saying, 'Why don't you ride it so I can get on the freeway?' I don't think it can possibly handle more than three or four percent of the total trip. When you look at those percentages and the percentage of money to be spent, it just doesn't make sense."

More common is the praise lavished on the trolley by establishment figures like James Schmidt, vice chairman of Crest American First Savings Bank, which will make its headquarters in a 31-story downtown office tower currently under construction at the foot of Broadway, above a modern, crescent-shaped, six-story transit station and shopping mall. Schmidt, for years known as an avid booster of freeway construction and a one-time trolley opponent, has lately changed his tune. "We need it for the city's future growth," he proclaims. "It's going to be well worth the money."

According to MTDB, the trolley in San Ysidro actually makes a small profit, but only in a limited sense. Passenger fares amount to about 102 percent of

what the agency spends on drivers' salaries and other operating expenses. This "farebox recovery ratio" does not cover depreciation of the bulky capital costs of building and upgrading the system. Yet, compared to the current 65 percent farebox ratio of MTDB's bus company, the trolley's performance appears remarkable. That relative success, along with impressive ridership growth, is often cited as the main reason the trolley should be expanded.

But if the trolley system is to grow beyond the bounds of its original railroad right-of-way, the capital costs—especially land-acquisition costs—will soar, demanding a much greater share of tax dollars from various sources. The original San Ysidro line cost \$7 million per mile; future lines, MTDB now says, will cost \$20 million per mile. And a severe reduction of operating subsidies, already threatened by federal budget cuts, might eventually shut down parts of the system.

For example in Chicago they are cutting back on some of their stations," notes Tom Larwin, MTDB's general manager. "They are actually eliminating stations due to low productivity, and there may come a day when something like that would have to be done in San Diego. Some of the houses would have to be strunk in the service." Thinking it over, he hastily adds, "It's just never going to happen."

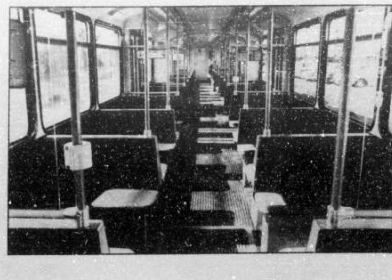
Trolley proponents built the first 16-mile San Ysidro route without any new taxes, using instead state highway funds already set aside for public transportation. But by 1987, the highway tax dollars proved inadequate to finance an ambitious 35-mile expansion plan. MTDB leaders then joined a coalition of local business and industry to campaign that convinced local voters to approve, by a narrow margin, a half-cent, 20-year bond in the retail sales tax collected in the county (Proposition A on the November 1987 ballot). During the course of that campaign, voters were told that the new sales tax money, about \$2.25 billion in all,

Mills: 'You can only take on so much. What I decided to try to do was diminish the use of the automobile in California by increasing the use of public transportation.'

combined with the highway tax money, would be adequate both to complete the 35-mile trolley route and to finish highway projects like the long-awaited Tierrasanta-to-Santee section of Route 52. But now, two years later, MTDB says that the \$275 million earmarked in Proposition A for trolley construction in the south half of the county won't be nearly enough to finish the rail system, and Route 52, among other roads, remains incomplete.

"It was our best estimate at the time," says former state Senator James R. Mills, now MTDB board chairman, who framed the ballot measure. "I think there was an expectation at the time there would be more money coming from the state. The state is in a somewhat sticky place now for highway funds that we anticipated they would be."

MTDB's general manager Larwin now says that the amount of new sales tax money that MTDB thought it needed for transit projects was understated by those who framed the ballot measure. "I also know that it really was about a penny but there were a lot of other things going on at the time. The 1990 ballot was one tax increase and two bond issues. The first proposal called for a permanent doubling of the state's basic gasoline tax, from 9 cents to 18 cents, in increments over five years. That tax hike, along with steep increases in trucking fees, would raise \$16.5 billion in taxes in the first two years



to finance roads and local mass transit throughout the state. The second proposal, (also sponsored by the backers of the gas tax increase) would raise \$1 billion through the sale of general obligation bonds, a type of debt that must be repaid with state tax dollars. The third fundraising measure on the ballot will be the so-called Clean Air and Transportation Improvement Act of 1990, calling for the sale of \$1.9 billion in general obligation bonds, also repayable with state tax money. MTDB's trolley system would be eligible for a portion of the proceeds from the gas tax hike and the bond issues, should they be approved.

Some critics of Mills' gas tax hike proposal, including Los Angeles County Supervisor Pete Schabarum, claim that it would also foster "runaway govern-

ment spending" by lifting the ceiling imposed on state and local spending by the Gann Initiative of 1981. "I support a gas tax increase by itself," although I think seven cents a gallon is sufficient—but there are just too many other features that are onerous," Schabarum has said. Those reservations have not been voiced in San Diego. In fact in 1988, the *San Diego Union* urged the legislature to boost the state gas tax without a public vote, saying, "The only hope of relief lies in building more freeways and mass transit to meet the growing demand." And this fall, the evening Tribune endorsed the gas tax ballot measure, calling it "long overdue," adding that the new tax would be an essential "investment in California's future." The San Diego Chamber of Commerce recently called the measure "California's opportunity to solve traffic congestion and air quality problems."

Things were different in 1978, when then-county supervisors Dick Brown and his allies sought to build their own version of a rapid transit system, a futuristic \$1.1 billion, 60-mile heavy-rail system. The most crucial feature, he recalls, was to develop an exclusive right-of-way that would have kept it off city streets. Today Brown has lost his stern bearing and peevish manner, but he has been elected to the state assembly in 1990 and to the state senate six years later. By the early 1970s, he was senate president pro tem, one of the state's most influential legislators, and like Dick Brown, he had also begun to develop an interest in public transit. He decided I would carve out for myself a small role to play. You can only take on so much," he recalls modestly. "What I decided to try to do was diminish the use of the automobile in California by increasing the use of public transportation."

The first major fruit of his effort was Senate Bill 328, also known as the Transportation Development Act (TDA), which in 1971 stripped a 5 percent sales tax (now 7.25 percent in San Diego county) on gasoline. "It's been called a tax on a tax, and that's what it is," Mills notes matter-of-factly, observing that the TDA tax is based on the total price of gasoline, including an underlying seven-cents-per-gallon (now nine-cents-per-gallon) "motor vehicle fuel tax" the state had already levied on motorists. "That [TDA] measure produces something like \$200 million a year now," Mills notes proudly. "Without that measure, there would be no Proposition 13, voters were raising new tax burdens in any form, and most politicians knew it."

As late as 1977, then-mayor Pete Wilson, a rising young political star and leader of San Diego city hall, took pains

to declare, "I have some skepticism that San Diego will find itself in a position where the substantial, if not enormous, public investment that is required to construct and operate a fixed-guideway system can be justified by the public benefit it will produce." Wilson repeatedly called for a ballot measure to allow voters to ratify any proposed new system.

More opposition to the transit plan came from the San Diego Chamber of Commerce, which, at the urging of Wilson, chartered a 20-member "citizens' committee" to investigate the need for any kind of new public transportation in the county. Chaired by University of San Diego president Arthur Hughes and composed of an array of establishment figures, including Mission Valley hotel magnate Terry

Brown, television station manager Clayton Brown, and Copley newspaper executive Richard Capen, the group concluded late in 1978 that there was "insufficient evidence at this time" for building rapid transit. Instead, the committee suggested that improvements in highways and bus networks would better serve the region. These well-connected foes, along with the taxpayer rebellion that ultimately produced Proposition 13, seemed a formidable hurdle for anyone who dared suggest that San Diego's unclogged freeways might someday become traffic nightmares. But all of the skeptics, along with Dick Brown and his expensive, politically unpalatable notions, were soon to be swept aside by a far more powerful, sophisticated, and determined political force—Jim Mills.

Democratic state Senator James R. Mills, a former teacher and local historian who has never lost his stern bearing and peevish manner, had been elected to the state assembly in 1960 and to the state senate six years later. By the early 1970s, he was senate president pro tem, one of the state's most influential legislators, and like Dick Brown, he had also begun to develop an interest in public transit. He decided I would carve out for myself a small role to play. You can only take on so much," he recalls modestly. "What I decided to try to do was diminish the use of the automobile in California by increasing the use of public transportation."

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As late as 1977, then-mayor Pete Wilson, a rising young political star and leader of San Diego city hall, took pains



considered especially ground-breaking because, before it was signed into law, gas tax revenue had been zealously hoarded by the so-called "highway lobby," mainly oil companies, wealthy ones original purpose of building new highways. In 1970 Mills had sponsored a ballot measure asking state voters to divert some of this tax money away from highways and into the construction of new "passenger railroads." My argument was that money should be available to solve traffic problems in whatever is the most effective way, and if it's more effective to spend the money on railroads than to spend it on highways, that should be an option that is available. Mills recalls that this 1970 proposal, which would have amended the state constitution, went down to resounding defeat after strong opposition from big-spending oil companies. Four years later, in 1974, the senator returned with a slightly altered proposal, but that time the political climate was remarkably different. "It was right after the OPEC [oil] embargo, and the oil companies didn't spend any money against it," he notes. At the same time, Mills cut a deal with road contractors, and car-insurance companies with a large financial stake in continued freeway construction. But using the momentum from his SB205 victory, Mills began to plan ways to pry the motor vehicle fuel tax money away from

then-governor Ronald Reagan. "He wanted a provision that the gas tax diversion could only take place in counties where a vote on the diversion had been held. So that was put into the bill. The second thing was that not over 25 percent of the money going into any county could be used for rail. That was a concession also to Ronald Reagan." As a result of the agreement, the popular Republican governor did not oppose the measure, and it won with over 60 percent of the vote in the November 1974 general election. A month later, the plan for the MTDB and the San Diego Trolley were conceived in the senator's Sacramento office.

"I decided I wanted to immediately put things in place for the use of the funds for construction of a rail system in San Diego," the former senator says with a smile. "So I carried the legislation that created San Diego MTDB and allocated the funds for the system." Then-governor Jerry Brown signed the final bill into law in August 1977 with the inscription: "May the trains run on time." Jerry As Mills notes today, "MTDB was something that was, effectively, legislated."

Thus did one very powerful state senator, by his own reckoning, dictate the kind of public transportation system that San Diego would build. But most of San Diego didn't know it yet. Pete Wilson, Dick Brown, the Copley newspaper and many other influential San Diego Republicans were skeptical of Democrat Mills' plan. And they vowed to resist. Dick Brown, of course, was still vainly pursuing his 61.7-billion-heavy-rail project, which was supported by the Comprehensive Planning Organization (CPO), a public agency comprising local cities and the county. At the time Brown was county representative on the CPO board.

At city hall, Pete Wilson remained of fiscalist on the fence. Observing Mills at one point, Pete was in favor of using the money for a tracked, air-cushion vehicle. But the feeling that nobody here had ever seen a modern light-rail line, they didn't know what it was like, and they were thinking in terms of old-fashioned, noisy streetcars, and if they once saw it,

the agency but didn't hire anybody, and after a couple of years, I legislatively removed him [as chairman] in order to get things moving," he chuckles. But the mayor didn't lose his chairman's usefulness. He helped defeat the transit plan of another Mills foe, then-county supervisor Jack Brown.

The senate began his campaign against Brown in 1975 by beating scorn on the supervisor's heavy-rail idea, capitalizing on its key political weakness: its embarrassingly high cost to county taxpayers. "I don't think it will have to cost \$2 billion," the senator declared at a Chamber of Commerce dinner. "and I don't think they'll need 60 miles of fixed-rail system." He cited the example of Toronto. "They have the highest ridership in North America, with 25 percent of the movement downtown using the transit system, and the two subway only total 20 miles. And that's a large city of about two million people."

Mills also played down the need for new local taxes to build light rail, claiming during one breakfast speech in June 1978 that just \$25 million of state highway money, along with a similar amount of federal funds, would be enough to build a good and useful segment of his new system.

Recalls Dick Brown, "There was a great deal of concern that what CPO was designing wasn't the kind of system that couldn't be built. I always leaned it to a major construction project where dump trucks are needed. If they want to use wheelbarrows because they are cheaper."

Today, Mills says he initially underestimated the size of the trolley system required to serve the region. "It was my judgment at the time. At this point I think we need 60 miles, but it seemed like a lot then. San Diego has grown a lot since that time." He also admits that he wanted to build a small, low-cost system of light rail and worry about financing the rest later.

"I was convinced that if we could build one line, everybody's position would change if they could see it," he recalls. "I had the feeling that nobody here had ever seen a modern light-rail line. They didn't know what it was like, and they were thinking in terms of old-fashioned, noisy streetcars, and if they once saw it,

The original trolley route to San Ysidro has always been heavily traveled. It is the best transit route in the entire county, historically. In order to get the ridership on the trolley, they forced Greyhound out and cut bus service.

they'd change." Dick Brown attempts, "I strike back using the considerable muscle supplied to him by the staff of the Comprehensive Planning Organization. 'I was ready to kill Dick Huff,' recalls Mills, referring to CPO's executive director. "Just all kinds of problems coming out of CPO. They were raising every problem they could think of, even contacting people in Washington, trying to lobby them against the project."

Ultimately, though, Brown, CPO and its garrison of pencil-punchers were no match for the politically savvy senator. "CPO on shaky grounds at present," Mills warned in 1978, "and if they decided to take some high-handed action, they must lose the power to veto it. CPO is not popular in the legislature." Today Mills remembers, "I carried a bill one time to effectively divert them from their authority. I was trying to get their attention."

In April 1978, Mills finally won Wilson's assistance in forcing CPO to give up its coveted control of San Diego's mass transit destiny. With the mayor's support, the City of San Diego cast the key votes to award MTDB a virtual veto over regional transportation policy. Dick Brown, who had been a vocal trolley opponent, quickly fell out of the picture. "I think the real problem is he is too busy running for governor to deal with other problems," Brown once claimed. "He insists on being chairman of that board, but he can't deal with it." Today, Mills recalls the court with particular relish. "Pete was the chairman of

(Continued on page 22)

Role

(continued from page 21)



Maureen O'Connor

out to build drew closer with Dick Brown's defeat, but it would take a natural disaster to bring the senator's dream to fruition. On September 10, 1978, tropical storm Kathleen swept out of the Pacific, raging through Baja and then north through eastern San Diego County. Among its casualties was the San Diego & Arizona Eastern Railroad, an improbable 169-mile link between San Diego and the Imperial Valley, by way of Tijuana and the Mexican back country. It was completed in 1919 by civic booster John D. Spreckels. But by the time of the 1978 storm that tore up tracks and wiped out its rickety trolleys, the SD&AE was something of a white elephant. Instead of making expensive repairs, the Southern Pacific Railroad, owner of the line, decided to abandon it.

merce Commission. Seizing the moment, Mills and his allies on the MTDB board, including then-city councilwoman Maureen O'Connor, began talking up the idea of buying the SD&AE from Southern Pacific and using its right-of-way to build a trolley between downtown and the border. The rest of the railroad would then be turned over to a private contractor, who would operate restored freight service at a profit for taxpayers. The entire scheme could be delivered for about \$50 million. MTDB claimed in October 1977.

In June 1978, the same month voters endorsed Proposition 13, MTDB's then-general manager Robert Nelson unveiled a revised plan to purchase the SD&AE and build the border trolley for "between \$71.6 million and \$83.1

million," Nelson told the *Los Angeles Times*. "It's affordable, it's efficient, and we should build it now. My contention is that our project is consistent with the Jarvis-Gamm philosophy. What we pro-

build the trolley. 'Almost everybody was in opposition,' he says today. 'But hanging out that money for them, telling them it was there if they spent it and they lost it if they didn't spend it, I felt would be



pose improves transit effectiveness using funds already set aside."

The summer of 1978, as it happened, marked the end of any serious political resistance to the trolley. Unlikely as it seemed, San Diego was about to build the nation's first urban passenger railroad in over 40 years. CPO planners still smarting from their defeat at the hands of Jim Mills two years earlier, now traded their full fire on MTDB's proposal. Mills joined the fray by pointing out that the millions of dollars of state motor vehicle fuel tax money he had so carefully set aside for transit would be yanked out of San Diego if it wasn't quickly spent to buy the railroad and

too much of a carrot for them to forgo." By October of that year, the lure proved irresistible to a 5-to-3 majority of the San Diego City Council, led by erstwhile Mills foe Pete Wilson. A year before, the mayor had said it would be irresponsible to proceed with the trolley without a public referendum, but in mid-October, Wilson made the surprise announcement that he had cut a deal to buy the San Diego & Arizona Eastern Railroad for \$181 million. The mayor said he had become convinced that the trolley could be run without further tax increases and that the railroad purchase price he had negotiated was too good to pass up.

As part of the bargain, MTDB also promised a cornucopia of new transit service, from profitable operation of the

SD&AE freight line to enormously expanded bus service. "The number of buses would be increased by 135, and several special freeway and park-and-ride bus stations would be constructed beginning in 1980, when money now earmarked for the trolley will be available for buses," the *Los Angeles Times* reported in early October. Trolley officials also predicted that a future sales-tax increase could be used to pay for even more bus service. With Mills look-

ing as discreetly from Sacramento, Wilson was hailed as the trolley's new hero. "I can get people on buses," gushed Maureen O'Connor, "but Pete is the Reggie Jackson — he hits the home runs." By then the cost estimate for the project was in the neighborhood of \$86 million.

A 130-mile trolley system for San Diego sounds like an incredible waste of money. By the time they extend that many lines, they are going to be talking about lines that are pretty silly."

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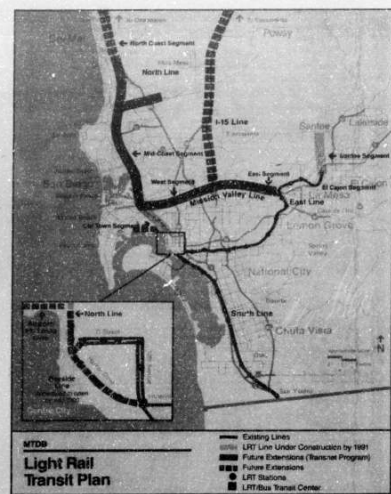
The trolley's first leg, to San Ysidro and the border, was completed three years later for \$116 million, about \$30 million more than the 1978 prediction and well over double the original \$50 million estimate. MTDB claimed that the trolley had been built on time and under budget. This was true, in a technical sense; a single trolley track to the border had been completed for \$86 million. But by the time construction on the first track began, MTDB had already decided it needed two tracks and additional trolley cars and quickly voted to spend an extra \$30 million on "these enhancements, bringing the total to \$116 million." The money came from increased sales-tax revenue the state had accumulated after gas prices rose dramatically in the late 1970s. Under the terms of another Mills-produced bill, this tax dollar windfall was set aside for a variety of new transit projects, such as new trolley cars and express bus lanes. MTDB chose to spend its share on the double tracking.

Spending this money on the trolley

simply as only a piece of the solution. But I understand that our concern isn't shared fully by MTDB. After all, they're busy building a trolley."

Another MTDB pledge, the restoration of the SD&AE railroad's widely coveted freight service, also went unmet. At the time the pledge was made, experts predicted the line would be unprofitable without the heavily used freight spur to the gypsum plant at Plaster City. In the end, according to Mills, the Southern Pacific refused to sell the profitable spur with the rest of the line. As it turned out, the skeptics were right, although train service now runs to Tecate and El Cajon, the full line was never reopened. Today MTDB general manager Tom Larwin makes no apologies for the unfulfilled promises of the past, pointing out that by purchasing the right-of-way, MTDB "preserved the opportunity" to reopen the railroad sometime in the future. "Hopefully in the next year, we'll have service restored. That [Plaster City] piece would not have made any difference."

These days, Larwin prefers to talk about the pride of MTDB, the sparkling red trolleys gliding handily through the concourse, ten floors below his corner office in the ten-story James R. Mills building,



downtown. MTDB rents office space in its new building, complete with German-style clock tower and tape-recorded chimes, for about \$1 million a year.

During its first year of operations in 1981, the trolley carried an average of 11,000 passengers a day by 1989,

average daily ridership on the south line had increased to 31,000, slightly more than MTDB's 1980 projection. And Jim Mills boldly predicts it could surpass 90,000 a day within 15 years. The ridership growth even surprises Larwin, who has no simple explanation.

(continued on page 24)

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Role

(Continued from page 25)

run as an independent agency by a 15-member board of directors, including four council members from the City of San Diego, one council member from each of the nine adjoining cities, one San Diego County supervisor, and one member-at-large appointed by the governor and representing the state. Because the board is not directly elected by local voters, some critics have claimed that it has too much autonomy.

Mills was appointed MTDB chairman in July 1985 by Governor George Deukmejian under terms of a bill introduced by Democratic state Senator Waddie Deddeh, a longtime friend of Mills. In addition to giving the governor the power to appoint MTDB's chairman, it allows MTDB to pay the chairman a salary. The arrangement rankles Dick Brown. He cites it as another example of the loss of local control, claiming "it's just wrong" that the chairman's position and salary are controlled by the state legislature. Mills says the state legislature (presently, \$30,000 a year for a 20-hour week) ended in 1991, but a bill is pending in the state legislature to extend it an extra three years.

With all the attention being paid to San Diego's high-profile trolley system, what has become of the bus routes? Harvard professor Gomez-Ibanez champions buses as the best solution for most of the San Diego region's public transit needs. "Express buses are much more cost-effective than the trolley," he says, asserting that most routes in the county will never justify high-capacity trolley lines. "There are often done more as a symbol of civic pride than transportation solutions. All of us had bus trays when we were kids, but these things are real expensive."

That position infuriates MTDB's Larwin, who contends that the facts don't support Gomez-Ibanez. "He's criticizing the system using every-year numbers, and it's a long-term investment," according to Larwin. San Diego's successful



trolley lines, he says, have actually become the backbone for bus service, which is used to "feed" passengers to the trolley. But other critics, including the

Mills acknowledges that the Bayside line, which cost far more to build per mile than any other MTDB project, is not essential to meeting San Diego's transportation needs. But MTDB was not about to turn down the job of building it...

local bus drivers' union, currently involved in a protracted labor dispute with MTDB-owned San Diego Transit,

claims that MTDB favors the trolley at the expense of bus service. They point to MTDB's own Metro Bus Study, an ambitious 1986 program to ex-

amine the spine of the overall regional transit system, emphasizing high-speed, high-frequency, limited-stop service along the major transit corridors. That plan was "put on hold" last year due to "the uncertainty of federal funding," according to MTDB's annual report. Larwin says that continuing reductions in federal transit subsidies will require that MTDB take an even more cautious approach to new bus lines in the future.

"Proposition A is a capital-oriented measure, so we're left with the same old operational funding resources we had 15 years ago, plus less," he laments. "There's very little operating money going to the trolley, so all that means is that we're putting bus money into ex-

isting bus services rather than new bus

services." The bus drivers, however, note that when President Reagan's administration threatened deep slashes in federal transit subsidies in 1986, MTDB proposed to eliminate 15 of San Diego Transit's 29 bus routes but leave the trolley system intact.

Larwin is well positioned to enforce his priorities. San Diego Transit was once owned by the city, and its executives regularly attacked MTDB for monopolizing public transportation money for the trolley. But much embarrassing public criticism from the bus company was silenced forever in 1984, when MTDB took over San Diego Transit under terms of a bill sponsored by state Senator Waddie Deddeh. Under the same legislation, MTDB also wields substantial authority over the area's five other public bus companies, one private taxi line (see accompanying story), and various other dial-a-ride services.

Mills makes it clear that he prefers rail to buses. "It's improved service, so more people ride it," he says of the trolley. "Also there's a psychological advantage. We've found in San Diego, as they have found everywhere, that there is a public opinion sampling, that people have a more favorable reaction to rail service than to bus service. That's not logical, but that's what has been found in Europe and other parts of North America. Con-

sistently, people who ride the trolley here in our public opinion sampling are in part people who wouldn't ride the bus. My recollection is it's about 30 percent."

The acid test of any public transit system, says the MTDB chairman, is whether it can lure people out of their cars and thus reduce freeway congestion. "The largest single category of [freeway] increase has been people who drive their cars to the stations and commute. We're getting a larger increase in that category of patronage than any other. There's lots and lots of people who work downtown who find that it costs them \$48 to buy a transit pass, and it costs them twice that much to park downtown. So the economic reason I think has contributed a lot to the increase in patronage."

As MTDB newsletter promoting construction of the new trolley line to Old Town argues that even people who never use public transit should support the trolley: "Greater use of public transit would help make travel easier for those who must drive by removing automobiles from corridor streets and highways and by reducing the demand for scarce parking spaces in central areas."

But Mills's old nemesis Dick Brown comes to a different conclusion. "I don't think anybody has done a real analysis, and they don't want to," he says. "Without

the exclusive right-of-way, it can never make any significant difference in freeway overcrowding and in fact creates more congestion than it reduces. They are going to spend a lot of money with very dubious effect on our transit problems."

MTDB's Larwin dismisses Brown's attempt to quantify the impact the trolley has on freeway congestion. "Those are all academic exercises," he argues. "All we care about is that there are people riding the trolley who have a choice of modes, those people who, if it weren't for the trolley, would be using their automobiles."

Then he adds, "Yes, we are helping to relieve congestion, but that doesn't mean that traffic is going to flow at level of service A. It won't. We will continue to have traffic congestion here no matter how big the trolley system becomes. What we are providing is a reliable, cost-effective public transportation alternative. By and large, it's a high-quality public transit alternative, but there's always going to be congestion."

Mills agrees. "The trolley only helps. There are no single solutions. In dealing with transportation, it's like a lot of other things, you don't find the solution here or there. You find the solution in a combination of projects." He cites a new trolley line proposed for Mission Valley

as an example. "It'll help but how many people will it take off [the freeway]? I don't know. So Interstate 5 needs the trolley and needs [the completion of Route] 52 to keep from being totally gridlocked."

But the former senator rejects Dick Brown's suggestion that sales-tax money now set aside for future trolley construction be used instead to finish highways like Route 52. Says Mills, "You could put it back on the ballot to do that, but it would lose. Right now, if you said you were going to take money away from the trolley to build that one section, you'd have more people opposed to it than in favor."

Indeed, the venerated father of the San Diego Trolley comes up with a familiar clear raise taxes. "I don't want to sell politics aside, I want to say on 52, some means has to be found to complete it. Whether it's assessments on new developments or what, somebody's got to find the money to build that freeway. That freeway is essential."

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BY JONATHAN SAVILLE

Image, described as a "Theater Mark Ensemble," appeared at UCSD's Mandeville Auditorium last week. Three performers, in various costumes and masks, engaged in a series of whimsical sketches, each of which was dominated by a specific visual-kinetic-theatrical effect or gimmick. Often the gimmick was the miming of animal behavior (frogs, iguanas, monkeys, insects, insects), intermittently missing because of the performers' close observation and precise reproduction of the creature's movements. The same device, extended in the direction of the fanciful, underlay the depiction of giant slinkies and bladders as sentient creatures, comically interacting with each other or with the audience. Many gave way to stick puppets in a representation of an immense praying mantis, operated by two performers clothed in black, and to black-light "dancing" in which two more-or-less abstract designs, one rectilinear and one curvilinear, moved as fluorescently in the dark. A number entitled "Crawley" depended on a rolling-screen "television" that took the place of the performer's head and showed various cartoons of conventional cowboy adventures.

Another characteristic feature of these sketches, in addition to the centrality of the visual gimmick, was a general avoidance of any dramatic structure. Whether the individuals seen on stage were monkeys or slinkies, there was scarcely any projection of distinct, contrasting characters, of sustained conflict, of dramatic development, of rhythmic intensification, or of resolution. Mild interaction of one sort would melt into interactions of another, without climax, and then, after a while, the whole sketch would drift away. The emphasis throughout was on the amusing or intriguing effects of the moment, with no integration of successive moments into a perceptible formal structure, and — above all — with no forward impetus. Consequently, the length of each of the sketches was completely arbitrary, and because of the lack of dynamic drive and of dramatic shape all of them seemed (judged by pre-New Age standards) much too long.

The lack of formal shape was particularly notable in the sketches, varying as they did (quite amusingly) at dance. The mantis and the fluorescent stick figures merely moved about, in a succession of positions without any choreographic structure. Thus, even the device that exhibited an inherent visual loveliness and poetic suggestiveness failed to realize their possibilities. They were like a vocabulary of vivid words that one has thought to assemble into a sentence.

"The visual and theatrical 'intention' — to pursue this linguistic metaphor — not only lacked vitality (that is, a coherent ordering of the component elements) but were equally defective at the semantic level: they were not employed to convey meaning of any sort. At one point, when three head-dressed creatures seemed to be frantically typing on sheets of

Feeling Zero



Image

paper, a very serious satire of the activities of bureaucracy or of business corporations did seem to appear briefly, but it too nowhere and soon dissolved into antics by amateurs. The cliché of the cowboy sketch scarcely rose to the level of parody — it was not as though the conventions of western movies were being mocked. Political, moral, and religious ideas were absent.

At an even more fundamental level (for

ment, or significant discrimination, and not even a disturbing sense of the absurd. But positive emotions were just as lacking: no strong satisfactions, no exuberant joys, no triumphs — and not even the passionate desires that might lead to such emotions.

If Image was a unique and isolated theatrical phenomenon, its bizarre aesthetic (no structure, no meaning, no feeling, just the random, whimsical presentation of a visual

... people in monkey costumes, a light show, a blob devouring a shoe ...

theater does not always need specifically intellectual content; some of the sketches seemed to offer a commentary on any fundamental human experience: combat, solidarity, loss, recuperation, achievement, solitude, community, transformation, conquering, supporting, caring, war, love, discovery, or anything else that might evoke empathy in an audience. As a result, the performances were utterly aesthetically, expressing so discernible human feelings. Fanciful emotions of any sort were not to be found, even as pursuing episodes to be ultimately overcome — not the slightest suggestion of anxiety, disappoint-

Cunningham, Paul Taylor, and Alvin Ailey, each of whom modern dance inspired as Pichola and Moma, and such mime-plus-musik assignments as the Swiss Mammennacht. And what is most significant about the whole movement is that it has found in audience — such as that at Mandeville Auditorium last week, which seemed perfectly content with what Image was offering.

In regard to both the audience and the artist, this theatrical movement reflects an explicitly modern state of soul (or soullessness) resulting from a bland acceptance of material comfort and a conviction that conflict, the problematic, and the unresolvable contradictions of the human condition have all been substantially superceded. The self and the world coalescing in need no longer be challenged by ideas, by moral issues, by pain (or even the possibility of pain), or by a pressure to change. All problems have been solved — or, at the very least, whatever problems may still remain have no place in the theater (in its broadest definition), which is understood as an occasion for relaxation rather than as an opportunity to confront crisis.

History, according to this unarticulated but omnipresent world view, has come to an end with the establishment of a prosperous middle class in an open society under a democratic form of government; and since there is no more history, with its dramatic struggle and dynamic movement, the reflection in the time-oriented arts (such as theater and music) of the consciousness generated by history is appropriately static, benign, and formless. Therefore, the creative imagination, for artists of this persuasion, has fulfilled its function when it has invented a pleasant or silly or irritating gimmick (people in monkey costumes, a light show, a blob devouring a shoe); it is not obliged to present, in comment upon, or to attempt to alter the human condition at all.

Let it be thought that this approach is inevitable in mime, modern dance, or silent comedy — as though without words one could not talk about life — it might be useful to remember (for example) Marcel Marceau, Alvin Ailey, or Charlie Chaplin. The creation and performance of these artists exhibited a traditional sense of theatrical structure, grounded in the basic rhythms of life: desire, conflict, meditation. The mode of presentation might be literary, symbolic, tragic, sentimental, or farcical, but the subject was always human experience. And whether the touch was light or heavy, every theatrical work by these artists made a fundamental appeal to the audience's emotions, seeking to arouse feelings, to enrich them, and to release them, as the chief task of every kind of theater, from the most "serious" to the most entertaining.

Image and ensembles like it represent a widespread late-20th-century attitude toward theater, toward art in general, toward human beings, toward society, and toward the relationship between art and the community it serves. It is another sign of the spiritual (and — consequently — artistic) decay characteristic of our time. Admiration for the theatrical inventiveness of those who devise such dance-mime-puppetry pieces, or for the skill and energy of the performers, should not obscure a realization that all this skill, energy, and inventiveness is empty at its heart.

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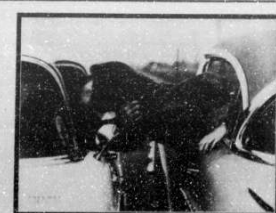
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ITEMS

BY JOHN D'AGOSTINO

BETWEEN HARD ROCK AND A PLACE

For the last couple of years, one has heard complaints from local musicians and their followers about the deteriorating state of the San Diego music scene. But the strongest indicator that the relative boom days of a decade ago have indeed gone by is that the malaise is affecting not only those who play original material (and who are therefore traditionally "less employable") but the so-called Top 40 or "cover" bands as well.

A number of theories can be offered to explain the downturn in available work and the problems it causes for performers. One will sound familiar to sports entrepreneurs and others who use it as a ready-made excuse for their own failures: there are simply too many other diversions in San Diego, which anyway is a day-active town lacking the appeal for metropolitan nightlife. Another theory holds that And those gigs aren't necessarily plum; in fact, it's not unusual for club

circuits are older and more likely to state home with a rented video than to check out the joints. The accelerated crackdown on drunk driving, too, has reportedly kept patrons away from those watering holes that also provide employment for bands.

The combination of fewer paying customers — or consumers buying fewer drinks — and increases in operating expenses has forced club owners to cut costs where they can, and this has produced a spiraling chain of events for musicians. A number of establishments have turned to pre-recorded music and/or live bands. As canned music eliminates jobs for performers, the less scrupulous club owners exploit the situation by taking advantage of some musicians' willingness to play for less money, thereby depressing the market even further. This, in turn, breeds strained relationships

"How can I make my \$3500-per-month rent and pay bills when I'm paying the band 95 percent of my gross income?"

among the musicians fighting for the remnants of scraps of work.

The difficulties are exacerbated during the Christmas and New Year's holidays. Because people are otherwise occupied, clubs generally experience a drop-off in business, which can create a backdoor of acts trying to land the few available gigs. And those gigs aren't necessarily plum; in fact, it's not unusual for club



Photograph by Fred Buckholz

owners to offer lower pay to bands during the slower winter season and even less difficult for the bands to accept the cut as a condition of employment.

Faced with such circumstances, the worst-case scenario for local musicians — many of whom exist on the edge of subsistence — would be to play a gig and then get fowled out or stiffed outright by the club owner when it came time to be paid. Yet, that allegedly has been the experience of several well-known local bands that have performed recently at one of San Diego's more popular clubs. For 13 years, Joe Murphy's, on Mission Boulevard, has been a favorite hangout of the beach crowd and a "high-visibility" saloon regarded by many bands as an

almost ideal place to play. The atmosphere is loose and lively; the crowds are receptive and boisterous; the management gives bands relatively free reign to include original material in their sets; and the pay is decent (an average of \$900 to \$2400 for a Tuesday-through-Saturday gig). That is, when the pay has been forthcoming. Lately, payment for services rendered has been so hard to come by that last week the bands in question considered boycotting the establishment to force 32-year-old owner Kevin Price to clear all debts. But it's indicative of the musicians' lack of bargaining power that the bands faced a dilemma: if they presented an ultimatum to Price, they risked being blackballed from

the club, thus losing a coveted gig; if they stood pat, it could be weeks before they'd receive long-overdue pay, and they'd be sending a subtle signal to Price that such practices would go unchallenged. Both out of fear of reprisal and because of their desire not to irreparably damage their relationships with Price, the bands even asked that their names not be published.

At the end of last week, one band was still owed two-thirds of the money it had earned in December. The leader of another band that regularly plays the club recently carried five different checks from Price in his pocket — all of which had bounced. Another band that has received NSF checks from Price considered writing a clause into future contracts by which Price would have to pay them an extra \$50 for every paycheck that didn't clear.

The delinquency (from days to weeks) and the amount of money owed (from hundreds to thousands) might have varied from band to band, but each told similar stories of resorting to confronting the sometimes elusive Price in the club and demanding — and receiving — partial payment in cash. Some have asked Kevin Helman of Backstage Productions — who books a number of the bands at Joe Murphy's — to intercede on their behalf, with varying degrees of success. Surprisingly, the bands hold little contempt for Price himself, whom they almost unanimously agree is not a "bad guy." But they hold him ultimately responsible for the current financial turmoil. "Joe Murphy's used to be a great gig," said one musician, "but things started changing after last summer. Since then, it's gotten increasingly

difficult to get paid on time. We want to keep playing there, but it's really depressing to think you're going to show up and do your job and that you probably won't get paid for it until more than a month later. A lot of us are living day-to-day. It's hard."

The last three winter seasons have been bad," said another. "But this year was the worst. The pay delays are getting longer and longer." Still another: "We once threatened not to show up for a gig unless we could get paid money that had been due us for a while. Steve's response was, 'Screw 'em; we just won't have a live band tonight.'"

And another: "I don't know where the money's going, but it sure isn't reaching the bands."

According to the 32-year-old Price, the money's going where it always has gone: to pay the immense overhead that beach-area businesses

must fight every month. He cites the cost of fancy new clubs and the extra burden it puts on regional competitors as the causes of a recent financial crunch that has been passed on to the musicians.

"I could get real defensive and say that these complaints are just bullsh*t, but I'd rather explain the reasons for the delays," he said. "For one thing, P.B. isn't Newport Beach — we don't have a marina nearby to bring in new business. And every year, I have to compete with hot new clubs. Diego's, then P3 Cafe, then Hellgank's, then someone else. Eventually, they all cool off, but every time a new place opens down here, it takes another slice of the pie and creates havoc with your finances."

"You take a club like the new Red Onion (near Belmont), he continued. "They do \$750,000 a month in sales — which is what I do

annually — and they're taking away a lot of business from everybody. Moose McGillyvuddy's business is down 50 percent. The Daily Planet is for sale. I hear bad news all the time. One owner's losing his house, another one's taking out a second mortgage. Then there's a place like McCormick & Schmick's is seafood restaurant and nightclub in the Promenade; imagine paying \$16,000 a month in rent and having your club open only two nights a week. They don't even have live bands anymore."

A lot of P.B. clubs are hurting, and at least one other one that I know of is having trouble paying bands. So it's not just Joe Murphy's."

Price agrees that the holidays are a primary factor in the equation. "The key months of October, November, and December can kill you," he admits. "Especially when bands ask for more money than they can bring in, they want the big

dollars, but then the body count, the bar, and the door are down, and there isn't enough money to pay them what they want. A band will demand \$350 for one night, but the bar will do only \$450 that night. Now, how can I make my \$3500-per-month rent and pay bills when I'm paying the band 95 percent of my gross income?"

Price believes that in some cases the bands are simply ungrateful, but he also sees a green light at the end of this particular tunnel. "I generate income for bands when other clubs aren't even hiring. There are only a couple nights a year when I don't have live entertainment. St. Patrick's and Christmas Eve. So when business gets slow for me, I hope the musicians will understand and work with me until things pick up. The bands always get paid eventually. I've never stiffed anyone, and most of the bands have been pretty

patient and have been working with me on this problem. During the summer months, we crowd. We're already experiencing an upswing, and I expect to have all these bands paid off real soon."

While all the musicians queried admitted that Price's recent tightness isn't malicious, some stated that other clubs reputed to deal unfairly or irresponsibly with bands are not so innocent. Therefore, some of the musicians involved last week began formulating a plan for a "musicians' coalition." According to one, the coalition's goals would be to "take steps against such problems as last-minute cancellations, to make sure that booking agents are responsible for the bands getting the money they contract for, and generally to protect the rights of working musicians in San Diego." The musicians hoped to solicit members for the coalition sometime this week.

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BY JEFF SMITH

During the pre-show for the Old Globe Theatre's production of *Uncle Vanya*, many of the patrons look perplexed as they match ticket with seat numbers. If what's on stage is any indication, they have either come to a rehearsal by mistake ("You sure tonight's not the Carter?"), or for the first time in more than 50 years, an Old Globe show isn't ready to begin. At least half the stage is bare. An unfinished, skeletal wood frame suggests the Russian provincial home of Sonya and her Uncle Vanya. Sort of. But the windows for the structure are leaning against a wall, and other props — a piano, a large mirror, a handsome wooden wardrobe — are scattered here and there. The rear wall is even more unimpressive. The choral group huffing used to deflect sound is flaking badly, embarrassingly, it's as pocked as the face of old Waffler in Chekhov's play. Peter Marshall's lighting fixtures are also exposed, and though a stage manager checks his clipboard and consults with stagehands about the exact placement of props, in general Hugh Landwehr's set looks at best weeks away from readiness, at worst, undesignated.

In a seamless transition, servants of the house replace the arghandis. Marshall's lights drastically shrink the stage to deliberately confining, Chekhovian proportions. Suddenly the set (and Robert Wepkowski's costumes) make sense, and we're in the middle of a late-19th-century Russian town. The day is too muggy for vodka, claims director Astor, and since there's little else to do here in boredom's overcast epicenter, one has time to perform the unthinkable: to measure the gap between dreams and actualities. Unlike director Jack O'Brien's pre-show at the Globe, which moves gracefully from the bare facts of the production to the fiction of the play — calling deliberate attention to the acting, in the process — Chekhov's characters have always done the opposite. They prefer to retreat from their own existence, seeking to escape in hard work, useful illusions, even vanity. *Uncle Vanya*, in effect, constitutes one long, anything but seamless transition from the imagined to the actual in the lives of these ordinary people.

The play begins in midsummer. The transition began earlier, at the end of the school year with the arrival of Sonya's father, the enormously self-centered Professor Serebryakov, who had just retired, and his young second wife Yelena. Though both regard "country life" as an oxymoron, they have chosen to live on Sonya's estate, where he and his uncle Vanya (brother of Serebryakov's first wife, Sonya's mother) have slaved to maintain over the years. Serebryakov insists on carrying his writing, the actual quality of which is anyone's guess. Yelena, in contrast, chronically bored, and soon the object of Astor and Vanya's affections. The quickly jelling Astor admits that, like her namesake Helen, he is drawn merely to Yelena's beauty. Vanya, though, has fully romanticized the woman. To express his love, not to mention reveal the scope of his major-league middle crisis, Vanya would "show" her path with autumn roses. The presence of the ladies

The Transition



Richard Easton, Lynne Griffin

has altered the routines of the rural folk. Vanya neglects his chores, the doctor his patients and, 100 years before it had a name, his ecological quest to preserve the forests of Russia. Instead, they become infected with illness, confessions of frustration, and finally with disillusionment.

Rather than limit its many resonances by giving the play a specific generic label — a comedy, yes, or a tragedy — Chekhov instead has simply called *Uncle Vanya* "Scenes from Country Life in Four Acts." At first glance,

"I wanted to say," Chekhov has written, "look at yourselves, look how badly and boringly you lead your lives."

It seems artistically arranged. It has no clearly defined plot or towering climaxes. Not much happens, in fact. Leo Tolstoy, among others, had problems with its anti-genre approach. "Where's the drama?" he asked. "What does it consist in? It doesn't go anywhere!" Like Ernest Hemingway, Count Leo always fired his best shots at writers most threatening his romance.

Uncle Vanya is actually very dramatic, with themes and variations appearing like leit-motifs. One example is unrequited love. The play offers at least five variations on the subject: Astor and Vanya's for Yelena, Astor's at best covert, if at all, Vanya's pushingly overt, the plain Sonya's for Astor. The only person who can't recognize it, and the passive, very repressed Yelena's, for Astor and even, in

than that. Like the plays of Samuel Beckett (may be *requisite in pace*), Chekhov's plays show the consequences of unfulfilled life. They hold a mirror up to us, that reflects all the way back to the cheap seat. Instead of being debauched, however, they're a call to arms for people to wake up and return to the living while there's still time. "I wanted to say, simply and honestly," Chekhov has written with as much compassion as criticism, "look at yourselves, look how badly and boringly you lead your lives. The important thing is that people come to realize this. As soon as they understand it, they will have to live differently and better. I will not live to see it."

One of the best illustrations of this attempt, and one of the best sequences in the Old Globe production, comes when the shy Sonya, who has loved Astor from afar for six years, dares to ask him if he'd ever love anyone. She speaks hypothetically, in the third person. And Astor,

slayed on the cold side and a bit too proudly by Byron Jennings, declares he's beyond love, has other things on his mind, and exits. At this point, one would expect Lynne Griffin's very soothing Sonya to withdraw into her head and news she's waited six years to hear. Instead, the blossoms. She fills the whole stage with exuberance. Why? Because regardless of the answer, Sonya finally had the courage to ask a question. Even though it isn't 1415 question, for Sonya this is a profound breakthrough that leads to a fit of joyous laughter and another breakthrough, a consequence of the first. She makes amends with Yelena, her rival not only for the affections of Astor but also of her father. In this scene, some will see Sonya's glass as half full, others (since she has no hope for Astor) as half empty. What matters to her, though, is that she finally took a step.

Griffin's aria of laughter is a delight. They help to turn the Old Globe production, rather tedious up to this point, into a good one. *Uncle Vanya* is director Jack O'Brien's first Chekhov, and overall his work serves the text well (for example, the way he created a visual symmetry in act two by having all the complainants sit in or near the same chair, like a confession booth, is very admirable). There are times, though, when his actors' choices are either overly explanatory or miss the boat. The very attractive Carolyn McCormick gives Yelena a languid sexuality that belongs in a drama by Tennessee Williams — or, perish the thought, on *Duets* — not a play by Anton Chekhov. McCormick verges on wordplay, but shouldn't. Yelena is much more pragmatically complex than that. And Byron Jennings's Astor, while offering some strong individual moments, is played too often above the fallacy of humankind. Ten years of being a country doctor have made Astor beyond hope and illusion, not above them. This difference matters because Astor quietly runs — rather than enjoys, as Jennings tends to — his growing detachment from the world.

In other performances, Richard Kneeland succeeds in making Professor Serebryakov both convincingly out of his urban element and a self-centered bore who believes himself to be a Great Man. Kneeland's work is so solid that he makes us unable to discount the latter possibility completely. As Serebryakov's mother-in-law, Patricia Frater has a kind of manly, old-world grace. Jonathan McManis, who looks like an 80-year-old Russian, plays Waffler — in some ways the saddest, in others the most content character in *Vanya* — with one of his stock voices we've heard several times before. Katherine McNichols's Maria may not symbolize Mother Russia, as some commentators have suggested, but she does have a quality of majestic indifference that would be very hard to fake. And Richard Easton's Vanya has taken Chekhov's advice to heart ("Aston-whistles," Chekhov wrote, "and Uncle Vanya weeps"). If the first act is for Sonya to spill out her soul, the second is for Vanya. After some shaky moments in act one, Easton gives us the full measure of a man who in one day becomes doubly disillusioned, in his work and his love, by the professor and his wife. His is a cry that will ring loudly, even though everyone around him is a tiny, unforgettable speck out in the middle of a Russian nowhere, in the dead of summer, 100 years ago.

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Type of Food: Regional Mexican
Price Range: \$1.50 to \$7.95
Hours: Open daily, Lunch 11:00 a.m. to 2:00 p.m.; Dinner 2:30 p.m. to 5:00 p.m.; Dinner 5:00 p.m. to 10:00 p.m.

The waiter placed my entrée in front of me. I thought I heard him say, "Your fork is in the middle." An instant's pause followed as I looked down at the gorgeous plate. Then I replied somewhat tentatively, "How do I get to it?" I saw no sign of a fork in the middle of the dish and wondered if this was some new style of serving, possibly the latest wrinkle in the restaurant's search for originality. "Use your fork," the waiter replied cheerfully. My eyes must have appeared unduly blank. He squatted down on his haunches and almost shouted in my ear, "Use your fork to eat your pork." A moment of comprehension swept around the table. "Pork," we all cried simultaneously. "That's what he said, pork." This incident took place at Epique's, the new Mexican restaurant that recently opened in the Del Mar Plaza in Del Mar on the same level as two other blockbuster dining emporiums, El Forno and Pacific Del Mar. Although we had arrived early on a cold Tuesday night that held every promise of rain, not a table was free in the main dining room, adorned with bright red-colored sculptures and reverberating with high-pitched voices that sounded like thunder. Since the bar was filled

to capacity, we momentarily perched on some high stools and took note of an adjoining porch-like space, where we would have gladly dined had space been available.

We were offered a table immediately in the patio, which lay beyond a small bridge and was warmed by outdoor heaters. My one hesitation about dining in the patio, where the noise was at a reasonable level, was that the food would turn cold in the chilly air. Later I regretted not having opted for it, because when we were finally seated inside, our waiter had to squat at our feet beside each of us to announce the evening specials. As soon as the waiter assumed a standing position, we mistook pork for fork and had to shout rather than speak to make ourselves heard.

Not that it mattered. The place was wall-to-wall shoulder pads, bulging hips, and broad chests. The crowd was young, affluent, expectant, talkative — eye contact with members of the opposite sex seemed a primary requisite.

Initially I thought, "I'm getting a bit long in tooth for this scene," but after a while, I got swept up into it — as if I were Mandi Cruz in New Orleans or Rita, Epique's has a special heat to it, a steely pulsating rhythm, and if you arrive at the height of the dinner hour, you sense and respond to it. It's the people that frequent Epique's who provide the excitement, and they do so because most of the items on the menu are inexpensive and good tasting, and the margaritas are the best I've ever tasted. And let's face it — it's the latest spot where you feel you're in the very heart of the archetypal, One-while-hated man saved me from being the oldest in the room, but even he was wearing a designer sweater.

The food is surprisingly good. If you've visited Chilitos in North County, you are familiar with the concept of many first courses at low cost and entrees that are moderately expensive, talkative — eye contact with members of the opposite sex seemed a primary requisite. Epique's, Mexican food is prepared, these southerly regional.

So much emphasis is placed on creating visually stunning dishes that duplicating regional Mexican cuisine with authenticity is not at issue.

For \$5.00 or less, you may order a variety of California-style tacos filled with grilled chicken or grilled steak, beans with chicken, soup, salad, tostadas, vegetables such as mushrooms and garlic or roasted corn with chili butter, and quesadillas filled with cheese, shrimp, or chicken. One or two of these mother (tostaco) will provide you with a light meal that's tasty and allows you to relax for an hour in a jovial atmosphere at no great cost.

Since it was the actual day of my birthday — I tend to celebrate from December through June — we ordered a shaker of super Margaritas for \$5.75, which were more than ample for three people. All around us people were eating combination plates, but we ordered from a list called *comidas de la noche*. Every night, there's an offering of meat, fish, or fowl that's roasted on a spit. The roasted item that night was lamb, tender and succulent without being too rare or overdone (\$5.95). I had the aforementioned pork, a little prepared with arancini, tomatoes, and Oaxaca cheese (\$34.40). I loved the black beans and rice that came with it. Our portions were so large that I was able to share a great deal of my food.

One of my friends had a fine sea bass steamed in banana leaves. Of course, the presentation of the fish resulted in green leaves was a knockout. A rice that's green in color looks passive but has the force of a tiger. It's prepared with roasted poblano chiles, peaches, clams, and romaine lettuce. Those roasted chiles will make you sit up and take notice. All of us had yellow squash that had been grilled, a novel approach.

For dessert we had a cooling fruit sorbet that was mostly lemon and lime (\$4.75). But the favorite at Epique's is an item called peanut bonbons, a grocery convenience that's enough for several people. The outside itself is prepared with peanut and sugar, topped with ice cream and caramel sauce (\$5.50). I tasted it on my way out, when I passed a group of young people standing around a high, stool-like table, all eating this one dessert and saying, "Outrageous, outrageous." I asked them for a size and agreed it was outrageous.

We had an "out-of-body" experience at Epique's — we had to detach ourselves slightly to survive the noise. Compliments must go to our waiter, who never lost patience under very trying circumstances. Epique's is the current funhouse. The food is good too. □

NORTH COASTAL

WALLY'S NORTH COAST CAFE 1010 Camino del Mar, Del Mar 755-8888. Especially during summer, this beachfront cafe is a popular spot for a casual meal. The menu includes a variety of seafood, steaks, and sandwiches. The atmosphere is relaxed and the service is friendly.

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and fresh, Chukon-fried steak is another highlight. Home style, Innabokki, Onion breakfast, lunch, and dinner. Low.


HOUSE OF GANTORI 8015 Broadway, Lamon (905) 469-4757. If you should be anywhere in the world, be out at this Cantonese and Hunan restaurant. The menu is a mix of traditional Chinese, "Tao Tees of Fate," and a little bit of modern. A few to request: Mongolian pork chops. If you're pork, Peking duck and whole, steamed fish are good bets. Closed Sunday. Lunch, Tuesday through Friday. Monday through Saturday. Low to moderate.

KO'S GREEK CAFE 7749 University Avenue, Mississauga. 466-1915. A fond for tasty, fresh, home-style Greek cooking, this family-owned cafe is a good place to try the "Kos" named after the island. Chicken, the moussaka, the pasticcio, and tsicoufali are authentically prepared. Lunch portions are available at dinner. Combination dinner plate is inexpensive enough to satisfy an appetizer. The "Kos" menu also includes "Kos" souvlaki, tzatziki, and ouzo. (Yes... are prepared on

208-8584. This minimalist, low-music cafe serves large portions of hearty, heavily bold at budget prices. International dishes, as well as vegetarian specials, are available nightly. The sun is visible through the windows, and the food is fresh and delicious and best of all, it's healthy. Try the chicken marmite or beef stew. Vegetarian dishes and a wide variety of salads are also available. The best is amazing for the price. Menu starts at \$6.00 min., so don't drink if you're not a drinker. Open daily, lunch, Monday through Friday; dinner, nightly. Low.

GEORGIAN GREEK CUISINE 364-1300. The Macedonia and Thessaly House, 364-1300. The long-enduring Greek restaurant provides stimulating appetizers (stuffed grape leaves, spinach p., cheese salad) and good moussaka, as well as plahtiaki. Lamb is one of the house specialties, and all the traditional Greek specialties are available. Extensive service, large terrace. Greek dancers and belly dancers Friday and Saturday. Fun. Closed Sunday, lunch, Monday through Friday; dinner, Monday through Saturday. Low to moderate. High.

THE GARDEN OF EDELWEISS 284-4826. This is a 208-4826. Tasty and fresh, allergy-conscious

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WE'RE COOKIN'

An apron with a logo for Torrey Pines Inn. The logo features a stylized landscape with trees and a building. Below the logo, the text reads: "Torrey Pines Inn", "1480 North Torrey Pines Road", "La Jolla • 453-4420", and "Reservations suggested".

turns is the best bet for department store shoppers. The store's 100,000-sq-ft space is filled with seasonal goods (think beach and pool gear) as well as a deep heap of home goods and clothing. The store's 100,000-sq-ft space is filled with seasonal goods (think beach and pool gear) as well as a deep heap of home goods and clothing. The store's 100,000-sq-ft space is filled with seasonal goods (think beach and pool gear) as well as a deep heap of home goods and clothing.

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all-you-can-eat buffet
New Orleans style

Satur
Prime
Only \$21.95
Includes: succulent
piping-hot ribs

Sundays
Champag
All-You-Can-Eat \$9
Includes: over all-you-can-eat buffet
Famous omelette bar & hot chicken
bottomless glass of sch
Patio seating

New Orleans
Food Night
U-Can-Eat Buffet
\$13.95 per person
Includes young Alaskan crab legs,
seasoned pork chops, fried chicken,
rice & Southern-style vegetables.

Days 5-10 pm
Lib for Two
\$10.95 tax per couple
Includes 1/2 prime rib, salad bar,
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San Diego Reader January 25, 1990

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EVENTS THEATER
MUSIC & FILMSTROLL
THE BANKS

There was a time, not so long ago, when the banks of the San Diego River between the State Route 163 and Interstate 805 overpasses were the final frontier of Mission Valley. The specter of progress might have tamed its ugly head everywhere else, but this short stretch of riverbed was an oasis of nature in the manmade desert of concrete and steel and glass and asphalt that surrounded it.

Today, however, Mother Nature's last stand in Mission Valley is beginning to look like Custer's. The grasslands have moved in, and they're not only developing every square inch of land but are also narrowing and deepening the river to create a flood-control channel, opening up an additional 30 acres for development.

Already, only a few patches of unaffiliated riverbed are left, in areas where construction has not yet begun — immediately east of 163, west of Stadium Way, west of 805. Here, the water is clear, sometimes rising up to 600 feet across, and the banks are lined with reeds and reeds, and further back, black willows and Fremont cottonwoods. It's not uncommon for the roots of these trees to reach into the river, their tips covered with algae and moss, they make convenient perches for swallows, terns, and assorted waterfowl. These days the air



San Diego River

smells like rain. Everywhere else, however, the water is murky and still, the banks have been stripped of all vegetation, and the cranes

you see are not of the feathered variety. The air doesn't smell very good at all, tainted as it is by the dust and smoke rising from the

three mega-projects currently being built: the 42-acre Hazard Center, which includes a 15-story office tower, 30 specialty shops and restaurants, and a 700-room hotel, on the northern banks; the 150-acre Rio Vista development, 2 million square feet of office space, 1,000 hotel rooms, and 1400 residential units, also on the northern banks; and a remodeling residential complex on the southern banks that includes 526

apartments and 308 condos.

For a firsthand look at the river and what's happening to it, follow Pat Keller of the local chapter of Walkabout International on a four-mile, two-hour river walk, Sunday, January 27, beginning at 7:45 a.m. Walkers will meet in the southeast corner of the Fashion Valley parking lot, just west of 163, and proceed east through the overpass all the way

(continued on page 3, col. 1)

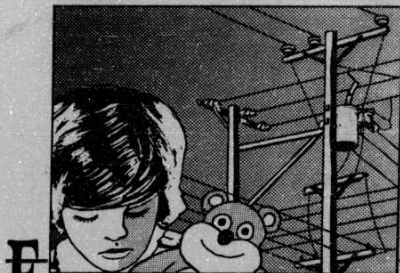


Illustration by John P. Fink

FIELD OF
NIGHTMARES

Even panaceas may have real enemies. No one can be blamed these days for being paranoid about the hazards of our environment. Everywhere we suspect dangers to our health. We are afraid that familiar, universally accepted substances and procedures may turn out to cause cancer, or heart disease, or neurological disturbances, or birth defects. It seems crazy, of course, to suppose that everything around us has the potential of poisoning us. But experience has taught many

people not to trust the assurances of government agencies or of business corporations that there are no dangers, that all possible hazards have been thoroughly investigated, and that alarm-ringers are hysterical panaceas. The tobacco industry still denies that smoking causes cancer; for decades the U.S. government blatantly lied to its citizens about the dangers of nuclear armament facilities. When can you trust?

Maybe Paul Brodeur, the *New Yorker* writer whose numerous articles and books over the past two decades have helped to alert the public to the dangers of asbestos, of microwave radiation, of the depletion of the ozone layer, and of various damaging chemicals in the environment.

Brodeur's latest crusade has defined an enemy so widespread that any reader of his book *Currents of Death* (Simon and Schuster, 1989) will probably be having nightmares for a long time to come.

Modern American society, with all its prosperity, is based on easy access to abundant electrical power. Our country, our cities, our neighborhoods, our homes — all are permeated with a network of power lines. These ubiquitous power lines seem harmless, but what if they are not? The electromagnetic fields inevitably produced by electrical transmission may have a deleterious effect on people living and working close to them. Some

(continued on page 3, col. 1)



George Collinet

LISTEN TO
THE AFROP

To hear him is to know him, as millions of African listeners and more and more people in the U.S. can tell you. It's that unmistakable French voice that melts into the ear like warm liquid was down the side of a candle. It's Georges Collinet, describing the rule he lay once was. Remind in new French boarding schools — when he wasn't facing expulsion, as he often was, or running away to the noisy port of Marseilles, or playing guitar in Parisian cafes. A rich kid, unschooled in the work ethic.

That was then, and this is a few decades, an ocean, and a couple of jobs (selling socks and reading

(continued on page 3, col. 4)

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Budweiser will be defending their championship doing what they do best: running the ball right at Bud Light's defense.

One thing's for certain. On January 28th these two teams will square off in the biggest battle in the history of football. And this time it could get ugly. Because this time it's war!

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That's right. You can play along at home. And win! Just pick up an official program and scorecard wherever you see this display. You'll also find out about the prizes everybody can win.

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Your program's also loaded with player profiles, stats and details on how to order your official Bud Bowl II souvenirs. So get your official Bud Bowl II program today. And don't forget to pick up some ice-cold Bud and Bud Light for the weekend!

WATCH THE BOWL II. JANUARY 28 ON CBS.



THIS TIME IT'S WAR

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STROLL THE BANKS

(continued from page 2)

to 805, where they'll cross the river and return along its southern banks.

Part of the developers' agreement with the city is that they pay for, and execute, an ambitious revegetation project to restore the river banks to their natural state. One wonder, though, just how "natural" is natural. According to the First San Diego River Improvement Project Specific Plan, the banks will be seeded to two feet above the level of the 100-year flood and will be flanked with sidewalks, jogging trails, and benches.

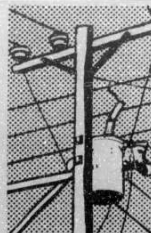
For more information on the upcoming walk, call Pat Keller at 469-6223.

— Thomas K. Arnold

FIELD OF NIGHTMARES

(continued from page 2)

animal experiments and some statistical investigations of disease patterns have implicated high-current power lines in



miscarriages, birth defects, cancer, and other disorders.

Power lines are not the only sources of potentially dangerous electromagnetic fields, however. Such fields are produced by many common household appliances, and there is particularly sustained exposure to them from the use of such devices as electric blankets. Another source is the video display screens before which millions of computer operators sit, hour after hour, month after month. The computer is now

almost as essential to the operation of our civilization as electricity itself. How could government and business get along without it? Which—if it, like Paul Bredner, you have a distrustful (some would call it paranoid) personality—might make you suspicious of the consistent and vehement denials by government agencies and computer manufacturers that there is any such danger.

Contents of Death (its subtitle is "Power Lines, Computer Terminals, and the Attempt to Cover Up Their Threat to Your Health") is written with an intense wealth of detail, a highly dramatic style, and a passionate conviction that there is a real danger and that there has been a conspiracy to conceal it. It makes for frightening reading. On the other hand, it is the work of a crusader for a cause, not of an objective, disinterested scientist.

While presenting powerful evidence to support its thesis, it tends to depict the opponents of that thesis as academics and fools.

The book might, of course, be the work of a hysterical journalist. We would all sleep better if it were. But Bredner has a good track record, and if he is right we

are all in a lot of trouble. As I write this, 18 inches from a computer screen and with that electromagnetic field invisibly and silently humming about me, I can feel my skin beginning to crawl. But then I am a born pessimist.

Whether skeptics or true believers, we would do well to find out more about what Paul Bredner has to say on this disturbing subject. There will be an opportunity to do so on Wednesday, January 31, at 7:30 p.m., when Bredner will give a lecture on his book *Contents of Death* at the BookWorks, in Del Mar's Flower Hill Mall (3570 Via de la Valle, just off I-5). For further information, phone 755-3735.

— Madelyn Crosby

LISTEN TO THE AFROPOP

(continued from page 2)

French classics onto audio tapes) later. These days, Georges Collinet's work schedule allows him to sleep from 1:00 a.m. until 5:00 a.m. Sometimes Collinet awakens in a sweat and sets to working, regardless of the time. "I have all these deadlines," he

explains. Some of the projects engaging him at the moment include:

— editing 18 hours of film he shot for nine African chiefs of state who have a drought-control committee in the African Sahel. The film includes an interview with a man who has 18 children and captures a young girl in Mali drinking the same fouled water from a pit as the cattle alongside her. The specific intent of the film is to encourage couples to have smaller families.

— trying to put together funding for a series he wants to produce for television stations throughout Africa, a series on the prevention of AIDS.

— taping six radio programs each week for the Voice of America. Collinet, who was born in Cameroon and now lives in Washington D.C., has been a VOA radio jock for 25 years. The shows, taped in French and English, are broadcast to something like 80 million Africans. VOA's job has always been to show the U.S. in its best light, airbrushing out those unsightly diplomatic wrinkles. Collinet, though, says he has complete creative control over his programs, which he describes as "music [American top 100, (continued on page 4)]

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(continued from page 1)
reggae, and popular African music) and chat-chat. He says he doesn't have to submit his song lyrics or guest interview texts to VCA administration. "Some people do, I'm sure, but I don't. They know me by now. They know what I can do. They trust me too."

—hosting public radio's syndicated Afrotopia Worldbeat program, aired on approximately 180 radio stations and heard on San Diego's KPBS on Saturday at 11:00 p.m. The show is the ambitious offering of an earlier show called Afrotopia, launched in October 1988 to showcase African music. Last year the program won the Corporation for Public Broadcasting Award for best music program. The updated show also airs African-influenced music from South America, the Caribbean, and Europe.

Collins began African musicians talking knowledgeably about Sun Ra, James Brown, Otis Redding, and other American singers. Yet he seldom hears musicians or their fans in the U.S. discussing African musicians. "America tends to have an intellectual ghetto when it comes to music," he says. "Take

the radio stations, for instance. I have a hard time getting people to play African music on black music stations, or white for that matter." He hopes to change that with Afrotopia Worldbeat, a program every bit as diverse as its source, a continent with hundreds of languages and cultures. Afrotopia served off the '90s with a show featuring Thomas Mapfumo, the "Lion of Zimbabwe" who had 'em stomping at the Sun in San Diego last fall. Upcoming Saturday night segments include Brazilian superstar Gilberto Gil (January 27), reggae greats (February 3), Senegalese artists Bushy Mael and Mansour Seck, as well as Ali Farka Tounkara (February 10), and Zane's Papa Wemba (February 17).
On Friday, January 26, from 8:00 p.m. to midnight, you can watch what may be a familiar voice with a face — Collins will be in town to host an Afrotopia Dance Party for KPBS. The host is live, the music is topical, the site is the Bachelors, at 8022 Chalmers Mesa Boulevard, Kearny Mesa. If you can't, forget it. Proceeds go to KPBS. For ticket information, call KPBS at 944-2574 or the Bachelors at 560-8022.

— Jackie McGrath

READER'S GUIDE TO LOCAL EVENTS

Contributors to READER EVENTS must be notified by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Events listed run from Thursday at 8 p.m. to the following Thursday at 7:40 p.m. On one phone. The Editors reserve the right to edit all material. Send complete information, including a description of the event, the date and time it is to be held, the precise address where it is to be held including neighborhood, a contact phone number, and a phone number for public information to READER EVENTS (EDITOR, P.O. Box 4602, San Diego, CA 92138).

OUTDOORS

The Sharp-horned Weaving
Crescent Moon happens in our evening also Saturday, January 27. Look for it very low in the southeast on twilight days, maybe 5-6 p.m. Since the moon is that or a bit less than 30 hours old (30 hours past new phase), it will be difficult to spot without binoculars. On moonlight evenings, watch at the moon moon can't (you from the north and south). The winter evenings seem easy observation of "saturnus," a faint glow on the dark part of the crescent moon's face. Typically called "the old moon in the new moon's arms," outshine is really just night light reflected into space by the earth and reflected once again by the moon.

San Diego River Walk, new trails and bridges are changing the look of the San Diego River from Walkabout on Saturday, January 27, for a weekend. The walk to explore the old and new. Meet at 7:45 a.m. at the southeast corner of Fashion Valley parking lot. Free. For more information, call 231-7483 or 469-4223.

Mystery Tree Hills, the Friends of Los Peñasquitos Canyon Preserve will investigate the "mystery tree" called on the mystery tree in the preserve. During the two-hour hike, learn the

legend of the mission treasure buried in a cave. Meet at 9 a.m. on Saturday, January 27, at the parking north of the Black Mountain Road, north of the Mission Road. Meet off I-15, Exit 16, for more information, call 444-2319 or 546-6465.

Libbey Lake Field Trip, the Rancho Vista Audubon Society will conduct a field trip to Libbey Lake in Chula Vista on Saturday, January 27. This trip is good for watching beginning birders, starting at 9:30 a.m., and ending at 11:00 a.m. Bring binoculars and a backpack. To reach the lake, take Highway 76 (Mission Road) to Douglas Road. At its second stop light, turn right onto North River Road. Take the second stop light again and turn left onto Calle Muñiz. Go several blocks and park on the right. Free. For more information, call 429-2473 or 567-4840.

Downstream Walking Tours, the downtown information center will offer two-hour walking tours of the marina area on Saturdays beginning at 1 p.m., leaving from 215 G Street. Downtown, free. But reservations are required, call 696-3215.

Tidepool Walk, Rancho Monte, naturalist and volunteer at Scripps Aquarium, talks about invertebrates that live along San Diego's shoreline at this walk sponsored by the Nature Guild. Meet at the corner of Harbor Street in La Jolla at 2 p.m. on Saturday, January 27. For this two-hour

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READER'S GUIDE TO LOCAL EVENTS

Vocal Performance, the San Diego Community Concert Association presents historic Christopher Robinson in concert on Friday, January 26, 8 p.m., in Symphony Hall, 1245 Broadway Avenue, downtown. For ticket information, call 222-7687.

"A World of Music", Anthony Newman, pianist-organist-harpist, will perform on all three instruments in a concert with USCSD's International Orchestra on Friday, January 26. Newman will perform the world premiere of his own work "Concerto for Piano" at 8 p.m., in the College Avenue Baptist Church, 4747 College Avenue, college area. The program also includes Handel's Organ Concerto No. 1 in F Major, Bach's Brandenburg Concerto No. 5 in D Major, and Mozart's Symphony No. 4 in G Minor. For ticket information, call 248-0282.

Latin Jazz Ensemble, Terry and her immediate friends band appear in concert at the Blue Performance Gallery, 447 Fifth Avenue, downtown, on Friday, January 26, and Saturday, January 27, at 8 p.m. The program features arrangements and originals by Terry and Joe Garrison based on world rhythms that celebrate the "dance of life." For ticket information, call 345-1122.

Jazz Performance, pianist Cyril Leitz, present of USCSD's Third College, will perform a jazz program in concert with Holly Gentry, Gentry Bagg, and percussionists. Leitz will perform at the USCSD Faculty Club at 8 p.m., on Saturday, January 27. The group will all play original compositions. For ticket information, call 534-4539 or 274-4997.

Solo Concert, Kristina Olsen presents an evening of original songs on Saturday, January 27, at 8 p.m., in the College Avenue Baptist Church, 4747 College Avenue, downtown. She will accompany herself on guitar and piano and will also play the saxophone during the 8 p.m. performance at 3806 Fourth Avenue, Hillcrest. For ticket information, call 298-4021.

Early Music Concert, music for lute will be performed by Paul O'Connell on Saturday, January 27, at 8 p.m. The program features arrangements and originals by Terry and Joe Garrison based on world rhythms that celebrate the "dance of life." For ticket information, call 345-1122.

California, their music, modern jazz, blues, blues, blues, and world music. For ticket information, call 534-4547.

"Salute to the Masters" Series, the San Diego Jazz Society presents the saxophone and piano duo of Marshall Royal and New York transplant Joe Williams on Saturday, January 27, at 8 p.m., in the La Jolla Theatre in Horton Plaza. The two musicians are accompanied by the Mike Wolford Trio for a tribute to Duke Ellington and Billy Stridlin. For ticket information, call 278-4477 or 432-2958.

Organ Concert, pieces by Handel, Schumann, Joplin, Elms, and others will be offered by San Diego Civic Organist Robert Plimpton on Sunday, January 28, at 2 p.m., in Balboa Park's organ pavilion. Free. 225-8219.

International Orchestra, Performance, Anton Capricorn's Music for the Theater will be performed by USCSD's International Orchestra, under the direction of John Karam, in a concert at the La Jolla Theatre on Sunday, January 28. The program also features the American premiere of Ballo's Trumpet Fantasy. Weaver's Two Program Dances, Deborah's Happy Concerto, and features by John Strawn. Two performances are scheduled at 1 p.m. and 8 p.m., at the Horton Plaza theater. For ticket information, call 278-0282.

Youth Orchestra, the City of Youth's Orchestra's various ensembles will perform their winter concert on Sunday, January 28, at 4 p.m. Most of the ensembles will perform in the main hall of the La Jolla Theatre in Horton Plaza. The ensemble, concert winds, and intermediate and beginning string groups are also scheduled to perform. The concert will be held at the La Jolla Middle School auditorium, 3799 Claremont Drive, Claremont. For ticket information, call 278-4477 or 432-2958.

Chamber Orchestra, JuAn Falla conducts the 30-member San Diego Chamber Orchestra in a performance at the La Jolla Museum of Contemporary Art on Monday, January 29, at 8 p.m. The ensemble will play Mozart's Symphony No. 28 and "Royal Invitation" by Agostini and is joined by Allan Vogt in voice concert by Marcello and Vaughan Williams. The performance takes place in the museum's Sherman Auditorium, 700 Prospect Street, La Jolla. For ticket information, call 751-6402.

Local Music Series, Uncle Medien Productions' San Diego music series continues with the Ragtime on Tuesday, January 30, at the Prospect Street Concerts, 433 G Street, downtown. Soloist Larry Brown opens the show, followed by ragtime pianist and his All-Star Band. Showtime is 8 p.m. For ticket information, call 234-4603.

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Chamber Music, the central library's spring music series has its first scheduled concert on Tuesday, January 30, at 8 p.m. Most of the ensembles will perform in the main hall of the La Jolla Theatre in Horton Plaza. The ensemble, concert winds, and intermediate and beginning string groups are also scheduled to perform. The concert will be held at the La Jolla Middle School auditorium, 3799 Claremont Drive, Claremont. For ticket information, call 278-4477 or 432-2958.

Concert Hour, the 14-piece Dick Brown Orchestra performs big band music in the performance lab (D-10) of Palomar College's music department campus. The concert takes place next Thursday, February 1, from 12:30 p.m. to 1 p.m. on the

North County campus, 1040 West Mission Road, San Marcos. Free. 744-1150 x2316 or 2317.

Bluesman Music, the Ranch Party Bluesman Band offers an evening of picking, singing, and original humor at the North County Bluesman Club open mike meeting next Thursday, February 1, 7 p.m., at Longport Plaza, 2125 East Valley Parkway, Encinitas. Free and open to the public. For information, call 743-8471 or 743-3100.

Lectures
"Is There an Art Market in San Diego?" This topic will be addressed

in a panel discussion tonight, Thursday, January 25, at the Art Institute Gallery in Balboa Park. Panelists will offer a number's view of what is sold and who. The speakers include Philip Van Dusen of San Diego Home and Garden, Janet Durrell of the Art Collector, Susan Snyder of Brinkworth, Dennis Jerny, Ruth Barber of the Tabor Gallery, and Barbara Cox of the Circle Gallery. The program is free and open to the public. For more information, call 234-5946.

"Twenty Years of Cycling", veteran bicyclist Goshy Shalita talks about 20-plus years of cycling at the next program sponsored by the REI sporting goods store. The program takes place tonight, Thursday, January 25, 7 p.m., at the fine arts hall, room 222. Free. 465-1700.

January 25, 7 p.m., at the North Park room, 8229 University Avenue. Free. 295-7700.

On Photography, photo historian Bill J. presents a slide-illustrated lecture, "Looking at Photography: Contemporary Fine Art." The series continues tonight, Thursday, January 25, with Doug and Jamie Owen presenting "Thinking Away: Putting Yourself in the Picture." The couple talk about leaving their jobs and joining the creative life. Next Thursday, February 1, Jerry Clark, survivor of five pick-pockets and capes, presents "The Inimitable Voyage of Bonanza." All lectures begin at 7:30 p.m. For ticket information, call 224-8811.

Endangered Species of reptiles and amphibians will be discussed at a slide-illustrated lecture sponsored by the San Diego Herpetological Society tonight, Thursday, January 25, 7:30 p.m., at the fine arts hall, room 222. Free. 465-1700.

Buttroom speaks at 7:30 p.m. at the One Center, one block south of the zoo entrance, Balboa Park. Free. 751-1796.

Sailing Adventure Series, sailing personalities are featured in this series to be held in USCSD's Campus Hall. The series continues tonight, Thursday, January 25, with Doug and Jamie Owen presenting "Thinking Away: Putting Yourself in the Picture." The couple talk about leaving their jobs and joining the creative life. Next Thursday, February 1, Jerry Clark, survivor of five pick-pockets and capes, presents "The Inimitable Voyage of Bonanza." All lectures begin at 7:30 p.m. For ticket information, call 224-8811.

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READER'S GUIDE TO LOCAL EVENTS

"An Evening with Whales," the local chapter of the American Cetacean Society presents a slide-illustrated lecture by Flip Nicklin, a professional underwater photographer whose work has appeared in articles on humpback, killer, sperm, and blue whales and narwhals. On Friday, January 26, at 7:30 p.m., Nicklin will show slides and stories from his trips. The program takes place at the Civic Center, located 50 yards to the left of the zoo entrance, Balboa Park. Free. 218-6007 or 682-5158.

January 26, 7:30 p.m., in the lecture hall of the Natural History Museum in Balboa Park. For more information, call 483-5253.

"An Overview of the UFO Phenomenon," Shamus Adams will give a talk and show a video on UFOs, including "abductions," the Billy Meier case, and government coverups. The program is sponsored by the local UFO Society at the Kansas Inn, 681 Encinitas Boulevard, Encinitas. It takes place at 2 p.m. on Saturday, January 27. For ticket information, call 942-2192.

Desert Photography, Paul Johnson teaches photography at Palomar College's Borrego Springs campus. He offers a slide-illustrated lecture, along with a display of his photos, at Adventure 10's Solana Beach room, 141 Solana Canyon, on Monday, January 29, at 7:30 p.m. An informal reception follows the slide show. Free. 228-2374.

"Point Luna Presents," ABC news correspondent Martin Dean will speak about journalistic integrity, what determines news, and sensationalism in the press, on Monday, January 29, 8 p.m., in Brown Chapel of Point Luna Baptist College. Dean is a former freelance reporter with the Los Angeles and CBS newscasts. He has been a journalist for more than 30 years. The college is located at 3900 Lomaland Drive, Point Luna. For ticket information, call 221-3136, 278-6467, or 338-3800.

"The New Cultural Politics of Difference," the La Jolla Museum of Contemporary Art continues its "Future Perfect/Person: Stuff" lecture series on Tuesday, January 30. Carol West is a writer, professor of religious studies at Princeton University. He speaks at 7:30 p.m., in the museum's Center Room, 700 Prospect Street, La Jolla. For ticket information, call 454-3541.

Book Signing and Talk, investigative journalist and public health advocate Paul Brodwin will discuss his recently published book, *Carnegie: Power Lines, Corporate Betrayals, and the Struggle to Cover Up the Threat to San Health*, on Wednesday, January 31, 7:30 p.m., at the BookWorks, 2670 Via de la Valle, Del Mar. Brodwin is a staff writer for the New Yorker and the author of ten books. 355-3735.

Open Poems, Inc. presents readings and recordings by local poets. The readings are held at the La Jolla Recreation Center, 635 Prospect Street, La Jolla. Free. 454-2071.

"Full Circle," this contemporary musical review blending rock, pop, gospel, and blues, will be performed at the Progressive Stage Company, 433 O Street, San Diego, on Friday, January 26, and Saturday, January 27, at 8 p.m. For ticket information, call 497-5905 or 497-0104.

"Nomads in Limbo," a live performance by a group of local theater and film artists, combines elements of text, film, film video, and music, following the adventures of four outsiders emerging from a depressive society. The production, written and directed by Boba Hillman, is located at the Balboa Resort Hotel, 908 West Mission Bay Drive, Mission Bay. For tickets or other information, call 488-0272.

Play Readings, Weekends, the San Diego Repertory Theatre presents a reading of Bill Corder's *The Day the Pigeons Came*, on Thursday, January 25, at 10:30 p.m., and on Friday, January 26, at 8:30 p.m. The play is a psychological drama exploring the relationships among three people in a dead-end town. The reading takes place in the lower lobby of the Lincoln Theatre in Home Plaza. Free and open to the public. For more information, call 231-9566.

Poetry Talk, the University of Humanities Studies in San Diego will host a talk and readings by local poet Steve Kest, a more recent winner of an NEA fellowship, on Friday, January 26, from 7 p.m. to 9 p.m. Kest will explore the process of poetry and the act of creating a poem. The university is located at 1002 Jerry Avenue, Boulevard. Free. 792-5547.

"Women Behind Bars," local and student actors will perform this musical comedy as a benefit for the San Diego AIDS Project. The show will be staged at Tin Pan Alley, 328 University Avenue, in Hillcrest, at 9 p.m. for one performance only. For ticket information, call 443-3119.

Book Signing and Talk, Nancy Holmes will sign copies of her new novel, *Nobody's Fault*, and talk about the story, inspired by a British scandal, from 4 p.m. to 6 p.m., on Tuesday, January 26, at Network's Books, 512 Grand Avenue, La Jolla. Free. 454-5747.

"Traditions of the Yucca Indians," poet, folklorist, and anthropologist David M. Goss will read from his own translation of the Yucca Indians of Sonora, next Thursday, February 1. The reading takes place at 7 p.m. in the Ballroom of the Museum of Man in Balboa Park. For ticket information, call 239-2021.

"RADIO & TV," Robert Farnsworth is an old character in the local scene. He will be staged at Tin Pan Alley, 328 University Avenue, in Hillcrest, at 9 p.m. for one performance only. For ticket information, call 443-3119.

"Roussel Presents," this locally produced program features local bands performing at various clubs in San Diego. This weekend, catch the following bands on Cox Cable channel 24 on Friday, January 26, at 8 p.m.: The Jabs, an eight-member reggae band based in a performance at the 940 Auto Squares restaurant. Kachabae is also featured, led by Sam Martinez. The group performs regularly at Winnetka's Beach Club. On Saturday, January 27, at 11 p.m., the show will feature the Sound of Kings, a rock band that plays at the Pelican Pub, and heavy metal King Neptune.

"Afropop Worldwide," KPBS radio (89.1 FM) presents a contemporary music program from around the world. African, South American, Caribbean, and European. On Saturday, January 27, at 11 p.m. Brazilian singer Gilberto Gil leads his band through samba, reggae, funk, and acoustic music.

Superhero! the San Francisco 49ers take on the Denver Broncos at 2 p.m. on Sunday, January 28, on K34.3 Channel 8.

"Narcotics," Alfred Hitchcock's tale of espionage, starring Gary Grant and Ingrid Bergman, airs on KXTV Channel 35 at 8 p.m. on Wednesday, January 31.

"The Noriega Connection," a timely investigative profile of General Manuel Noriega's rise and fall airs on KPBS. Funding series at 9 p.m. on Tuesday, January 30. The program repeats on Thursday, February 1, at 2 p.m. on Channel 15.

Women's Basketball, USD's Tennen take on Santa Clara University at USD's sports center on Saturday, January 27, at 7:30 p.m. USD is located in Alcala Park, off Linda Vista Road, in Linda Vista. Free. 262-4743.

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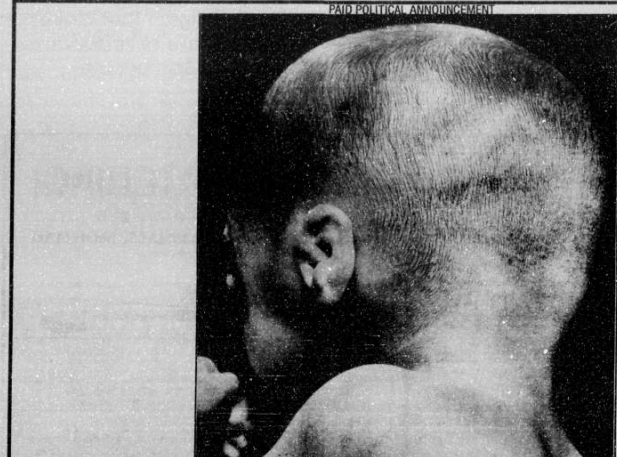
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(L.A. Times Magazine, January 7, 1990) "There's a great deal of craft to this procedure," says James McMahon, who employs two staff doctors. He doesn't allow doctors to work for him until they have performed at least 600. "Frankly," he adds, "I don't think I was any good at all until I had done 3,000 or 4,000."

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an exhibit that contains complete fossils of an aquatic lizard (extinct), a horned fish (extinct), and a mammoth (extinct) whale. The 18-foot whale was recently excavated from a site in Chula Vista. The

exhibit also includes a variety of other marine fossils — dolphins, sea cows, walrus, fur seal, sharks, and more of sea sculpin — and a working paleontology lab set up for viewing as the scientists remove one of the museum's dinosaur skeletons. The

museum's permanent exhibits include educational displays on endangered plants, animals, and habitats, and the desert ecosystem. The museum, located in Balboa Park, is open from 10 a.m. to 4:30 p.m. daily. Call 332-3621 for more information.

Reuben H. Fleet Space Theater and Science Center, a multimedia planetarium show "Stars Over China" will open on Friday, January 26. It explores the records taken by Chinese astronomers "thousands of years ago who studied the heavens, watched for comets, and reported observations to the emperor. The show corresponds with the screening of *The First Emperor of China*, the latest CHINAMAN film to screen at the science center, in honor of the Chinese New Year. "Special" for events celebrating the opening. The film tells the story of Qin Shihuang, who declared himself emperor in 221 B.C. and unified China under a single, central rule. Qin Shihuang is known as the emperor who built the Great Wall, implemented reforms, standardized written language, and introduced measures and currency. In 1974, his forgotten tomb was discovered, complete with an army of life-sized terra cotta soldiers and animals. The film will screen Monday through Friday at noon, 1 p.m., 3 p.m., 4 p.m., and 6 p.m. (Monday screenings don't begin till 1 p.m.), on Saturdays and Sundays, 11 a.m. screenings are added. The film resumes through March. The CHINAMAN film series continues at the science center, taking viewers through 20 billion years of geological history, simulating development of our planet from one continent to the current state. Qin Shihuang will screen daily at noon (except Monday), 1 p.m., 3 p.m.,

READERS GUIDE TO LOCAL EVENTS

4 p.m., and 6 p.m., with an additional 11 a.m. show on Saturdays and Sundays. The film resumes through Wednesday, January 31. The Laertum show "Pink Floyd Return to the Dark Side" features music from Pink Floyd's *Dark Side of the Moon* album with new laser light effects. It plays at 9:15 p.m. and 10:30 p.m. on Fridays and Saturdays, and at 6 p.m. on Saturdays and Sundays. The theater and science center are located in Balboa Park. For current show schedules, call 236-1068 or 236-1213. The science center is open from 9:30 a.m. to 9:30 p.m. daily (hours are extended to 10:30 p.m. on Fridays and Saturdays).

San Diego Museum of Art, the Artists Guild Justed Exhibition, a selection of recent works of art in all media by members of the Museum of Art's artist guild, will be on view

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GALLERIES

"Nature's Moods" watercolor paintings and oils by Catherine Felt. Also will be displayed at Riggs Galleries, 675 10th Street, opening with a reception on Thursday, January 25, from 6 p.m. to 8 p.m. The reception will also celebrate the Chinese New Year. "The Year of the Horse" has been a professional of languages and literature at SCSU since 1969. Viewing hours are 9 a.m. to 5 p.m. Monday through Friday, and Saturday 11 a.m. to 5 p.m. 454-3070.

"Mixed Metaphors," the Suki Gallery presents a sculpture and painting exhibit by two local artists, Stephanie Bellwell and Robert "Ben" Yane. Bellwell is a sculptor who works with expanded metal, cement, and fabric. Yane uses landscapes and religious subject matter in his paintings. A reception with the artists is set for Saturday, January 27, from 7 p.m. to 9 p.m. The show museum gallery hours are Friday and Saturday, noon to 4 p.m. 235-8866.

"Hard Copy," a series of computer art exhibits featuring more than 30 pieces of work will be displayed at UCSD's Green Gallery. All entries were created on a personal computer and generated by a computer output device in color or black and white on 8 1/2 x 11-inch paper. The show resumes through February 3. Viewing hours are 10 a.m. to 5 p.m. Tuesday to Friday, 10 a.m. to 2 p.m. on Saturdays. 534-2037.

"Toward 2000: Visions of the Future," the San Diego Art Institute offers a visual commentary on the last ten years of 1990 and the approaching new century. Paintings, printmaking, and installation artist Robert Sanchez joins the staff by an installation member. The show continues through February 4. The institute is located at 1449 El Prado, across from the Old Globe Theatre in Balboa Park. Viewing hours are 10 a.m. to 5 p.m. Tuesday through Sunday; Sunday 12:30 p.m. to 5 p.m. 234-5946.

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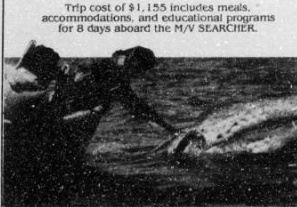
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WORKSHOPS

Thurs. Jan. 26, 7-9 p.m.
"Candle Magic: Bringing About Electric Magnetic Change" - Tom Smith

Sat. Jan. 27, 1-3 p.m.
"Crystal: Keys to Inner Consciousness" - John Posselt

Tues. Jan. 30, 7-9 p.m.
"Self Awareness Study Group" - Lucy Brown

Wed. Jan. 31, 7-9 p.m.
"Beginning Tai Chi" - Natsuhisa

For further information call 471 5266

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MISS COLLEEN PAGEANT

Ages 17-27 of Irish Heritage

Sunday, February 25 5:00 pm

Audience admission is free

Location: "A Place to Meet" (formerly the Atlantis) on Mission Bay, next to Sea World • 2595 Ingraham

The Miss Colleen and her Court will preside over the March 17, 1990 San Diego St. Patrick's Day Parade and make promotional radio and television appearances.

For more information, contact **Mary McLaughlin-Fletcher (619) 464-4032**

Contestant application deadline is February 19, 1990.

READER'S GUIDE TO LOCAL EVENTS

"Keep Going," an exhibit of abstract paintings and sculpture by Polish artist Mary Mioduski will be shown through February 12 in the alternative space (the hallway between the Cheese Shop and Arnold Black, Inc.) at 443 G Street, downtown. Viewing hours are Monday through Saturday, 9 a.m. to 5 p.m. 234-4670.

"Ugare Explorations," the Photocenter Gallery will feature an exhibit of vintage photos and photographs by Walter Evans and Deborah Lange documenting America's rural past in

the '30s. Also on view through February 12 will be sculpture by Ann Mudge. The gallery is located at 744 G Street, Suite 205, downtown. Viewing hours are Wednesday through Saturday, 11 a.m. to 5 p.m. 238-2006.

"Recent San Diego Locations," Robert Goldman presents impressionistic oil on canvas at the Tarbox Gallery. This solo exhibition of his newest work, paintings of local scenes and objects, continues at 1022 Kettner Boulevard, downtown (beside the main entrance), through February 17. Viewing hours are 11 a.m. to 9 p.m., Tuesday through Friday, Saturday 9 p.m. to 10 p.m. 234-5020.

"Double Feature," 20 paintings by Mary Mioduski will be shown through February 12 in the alternative space (the hallway between the Cheese Shop and Arnold Black, Inc.) at 443 G Street, downtown. Viewing hours are Monday through Saturday, 9 a.m. to 5 p.m. 234-4670.

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Thurs., Jan. 25 7:45 pm
Fri., Jan. 26 7:00 pm
Sat., Jan. 27 7:00 pm
Sun., Jan. 28 7:00 pm

25 YEARS TO QUIT SMOKING
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Sun., Feb. 4 7:00 pm

ADMISSION: \$10 Advance Online • \$6 At The Box Office • \$7 Fri. and Sat.
For info call: (619) 591-0216 • Hours: 10:00 am - 5:00 pm, 10:00 am - 4:00 pm
ADVANCE TICKETS will be sold at the La Jolla Museum of Contemporary Art Reception, Horton's Books in La Jolla (619) 494-1544, the UCSD Ticket Office, the UCSD Ticket Office, On The Boardwalk at the UCSD Ticket Office, 1000 Camino del Rio South, Suite 100, San Diego, and all TicketMaster outlets.
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His incisive comments combined with his dry humor have made him a cult hero to millions of late night news junkies who catch his regular appearances on ABC-TV's Nightline and read his columns. He is, in the Village Voice has said, "the most literate wit of anyone in TV news."

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FOR THE PRIDE.

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LoCal State favorite Budweiser Joe was Bud Light's first round draught choice three years ago. Whether he's throwing to his light end over the middle, or looking long to a wide receiver, Budweiser Joe exudes confidence. "Some defensive players would like to knock the carbonation out of me," Budweiser Joe said. "I just give them a frosty stare while I'm calling the signals at the line of scrimmage, and they usually ice up."

"Last year's loss to Budweiser was a fluke and I guarantee that we'll win it all in Bud Bowl II," Budweiser Joe said. "Anything less and we'd be just a light." Bud Bowl II will be aired January 28 on CBS. Budweiser Joe, for all you do... this BUD LIGHT's for you!

Compliments
Coast Distributing Company, San Diego
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San Diego Reader January 25, 1990 17

READER'S GUIDE TO THE THEATER



Use of Force

wrong family because it needs a balance between the serious story (a serious Thomas Mann devoted four novels to it) and the irreverence of the young (Lynch's mother was his father's "teenie wife," for example) to make both work. At Lynch's director Robert Smith, musical director Mary Kidd, and choreographer Pamela Turner have done an excellent job not only keeping the show moving at a breathless pace and of supplying wonderful visual credit to Veronica

Hughes Smith's costume as well but also of keeping that balance pretty much intact. The whole cast comes from Deborah Smyth's light Aida of a father roles (one of which has him riding a horse). At Lynch's director Robert Smith, musical director Mary Kidd, and choreographer Pamela Turner have done an excellent job not only keeping the show moving at a breathless pace and of supplying wonderful visual credit to Veronica

Gentiana also add to the enjoyment of this fine production. Walter and Rose are the perfect parents. The whole cast comes from Deborah Smyth's light Aida of a father roles (one of which has him riding a horse). At Lynch's director Robert Smith, musical director Mary Kidd, and choreographer Pamela Turner have done an excellent job not only keeping the show moving at a breathless pace and of supplying wonderful visual credit to Veronica

Monday at 2:00 p.m., Lynette Spies, 79 Horton Plaza, downtown, Thursday, February 1, through February 18, Tuesday through Sunday at 8:00 p.m., Matinee Saturday and Sunday at 2:00 p.m.

THE KNUX (KAT) RADIO NOIR MYSTERY
The Cornelia Playhouse is staging the world premiere of "A new type of comedy." Audiences find themselves out of the realm of guests at the broadest of a talk radio show. When a murder is committed on the air, they must ferret out the perpetrator. The play — which has no two performances the same — was written by San Diego Bill McVey, Gary Shiro, and Neil Tappi Spies. Long-time San Diego radio voices Anne Briggs and Jo Deyers are among the cast members who will "work in progress." (Sm.)
Cornelia Playhouse, through February 18, Thursday through Sunday at 8:00 p.m. For information call 435-4056.

LAST OF THE RED HOT LOVERS
The Pine Hills Lodge Dinner Theatre presents, as its 50th production, Neil Simon's comedy about Barney Cathlamet, a middle-aged man who, because he has begun to hear "Time's Whinged Chorus" growing near, attempts infidelity, thus, in his mother's bedchamber. Scott Kinner has directed. John Nelson plays Barney (Sm.)
Pine Hills Lodge Dinner Theatre, through March 24, Friday and Saturday, dinner (cash, or vegetarian entree) at 7:00 p.m., curtain at 8:00 p.m.

THE LITTLE FOLKS
The Pine Playhouse is offering Lillian Hellman's searing drama about the Hellman clan, one of world theater's most ruthless families, ready to do anything to enhance their business opportunities in a small Southern town at the turn of the century. Jack G. White has directed the production. (Sm.)
Pine Playhouse, through February 4, Friday and Saturday at 8:00 p.m., Matinee Sunday at 2:00 p.m.

THE MEMORANDUM
The North Coast Repertory Theatre presents the San Diego premiere of Czechoslovak playwright Vaclav Havel's commentary about politics and bureaucracy in the past, a hilarious comedy. (Sm.)
North Coast Repertory Theatre, through February 18, Thursday through Sunday at 8:00 p.m. For information call 435-4056.

THE MONUMENTS MEN
The North Coast Repertory Theatre presents the San Diego premiere of the play "The Monuments Men" by Robert Schenkkan. (Sm.)
North Coast Repertory Theatre, through February 18, Thursday through Sunday at 8:00 p.m. For information call 435-4056.

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OF NOTE

CONCERTS
Robben Ford and the Plantations: Robben Ford, tonight, Thursday, 9 p.m., 143 South Colony Avenue, Solana Beach 481-9022.

THE JAMES HARRIS BAND and the Charles McPherson Quartet, featuring Peter Sprague, Randy Porter, Connor Riggs, and Chuck McPherson. Thursday, 9 p.m., 143 South Colony Avenue, Solana Beach 481-9022.

THE PIANO AND THE PIANO by John Coltrane. Thursday, 9 p.m., 143 South Colony Avenue, Solana Beach 481-9022.

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THE PIANO AND THE PIANO by John Coltrane. Thursday, 9 p.m., 143 South Colony Avenue, Solana Beach 481-9022.

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OF NOTE

CONCERTS
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The Kentucky Headhunters: Belly Up Tavern, Thursday, February 15, 9 p.m., 143 South Cedrus Avenue, Solana Beach. 481-9022.

MIKE KENEALLY

Ruben Foa is a blues-rock jazz giant of impeccable musical instincts and a star-struck résumé (he's worked with Miles Davis, Jon Mitchell, George Harrison, Jimmy Witherspoon, Little Richard, and the Allman Brothers). Foa's 70s-era guitar pickers liked to refer to his relaxed and warm way with a jazzy melody as "lasy." Although the adjective is dated and Foa's focus is on blues, his music is anything but "lasy." His 1996 take to "Your Daughter Awn't Wot No, doubt, a rusey affair, but hints of Ford's jazzy background peek unapologetically out of the deal. The opening notes of "Your Daughter Awn't Wot No" are a rusey affair (almost sax-like at times, check out the opening notes of his solo in "Help the Poor" for an especially startling example). The album also spotlighted Ford's singing, and his guitar playing is a rusey affair. His guitar! Although my favorite Ford music remains the elegant instrumental pieces on his 1973 album *The Inside Story*, his recent work is a delight, and his music is a rusey affair. It should be as good as the **Pineapples** will open the show.

El Vez, with the Elvertes: Spirit.
Saturday, February 17, 9 p.m., 113
Buenos Avenue, Bay Park. 276-39

Belly Up Tavern, Thursday,
February 22, 9 p.m., 143 South Cedros
Avenue, Solana Beach. 481-9022.

Don McLean: Bacchanal, Saturday,
March 24, 9:30 p.m., 8022 Clairemont
Mesa Boulevard, Clairemont. 560-8022
or 278-FIXS.

Club listings are compiled by Ron Jennings. If you wish to be included, please call 245-9382 Thursday afternoon or Friday before 3:00 p.m. The listings are free.

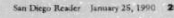
5058 El Cajon Blvd. • 286-9177
Open 12:30-6:30 pm Mon., Tues., Thurs. & Fri.
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South Bay

The Country Bumpkin, 1901 Palm Avenue, Imperial Beach, 423-3479. Linda Sherman and Sonny, country music, Friday and Saturday.

Joe's, 415 Broadway, Chula Vista, 423-8628. Rock and roll from the 50s through the 80s, Friday and Saturday.

The Hot Rock, 1901 Palm Avenue, Imperial Beach, 423-3479. Serious blues, rock and roll, Thursday through Saturday.

Maui's, 1401 Palm Avenue, Imperial Beach, 423-3479. Linda Sherman and Sonny, country music, Friday and Saturday.

Joe's, 415 Broadway, Chula Vista, 423-8628. Rock and roll from the 50s through the 80s, Friday and Saturday.

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Maui's, 1401 Palm Avenue, Imperial Beach, 423-3479. Linda Sherman and Sonny, country music, Friday and Saturday.

Friday and Saturday, Los Angeles, 423-3479. Linda Sherman and Sonny, country music, Friday and Saturday.

Joe's, 415 Broadway, Chula Vista, 423-8628. Rock and roll from the 50s through the 80s, Friday and Saturday.

The Hot Rock, 1901 Palm Avenue, Imperial Beach, 423-3479. Serious blues, rock and roll, Thursday through Saturday.

Maui's, 1401 Palm Avenue, Imperial Beach, 423-3479. Linda Sherman and Sonny, country music, Friday and Saturday.

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Allen Strong, the Decade's
Rock & Roll
Allen Strong, the Decade's
Rock & Roll

The Banned from Hell Band
The Banned from Hell Band
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invites you to
SUPER BOWL SUNDAY

Doors open at noon
 Kick-off 2 pm

\$1.00 DRAFTS
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 EXTRA GOLD

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Fantasy Fashions
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 Choose from 1000 hits
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AZZ IZZ
 From Arizona

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AZZ IZZ

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 Green Environmental Fundraiser featuring
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 followed by
BONEDADDYS

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Super Bowl Party
BABY DINOSAURS, KATCHABEAT

Monday
ORIGINAL BAND NIGHT featuring
BORDERTOWN, CALIFORNIA REPUBLIC

Tuesday
THE MIGHTY PENGUINS

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"BLUES"
 3 TIME
 HANDY
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JUST
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 FROM
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 ROAD
 TOUR

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 QUARTET
 with
 Randy Porter,
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and special guest
PETER SPRAGUE
 Jan. 17-28

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 Bob Magnusson
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Jan. 31-Feb. 18

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 - 3 Days, 2 nights, deluxe accommodations (Subject to availability)
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Dine at **MERLANO'S**
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Marriott Mission Valley

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
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Toast our mates from Down Under —
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8:00 PM

Saturday, January 26
8:00 PM

Sunday, January 27
8:00 PM

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Featuring: **SONGWRITER'S SHOWCASE**
CANDY JACK & ROBERT AND SPECIAL GUESTS

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8:00 PM

Wednesday, January 31
8:00 PM

Thursday, February 1
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Saturday, January 26
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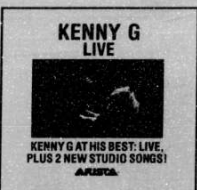
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Before After Before After

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 <p>ISUZU IMPULSE 1986, 4 speed, 2.0 liter, leather interior, alloy wheels, power windows, 5000s, 15, cruise, no rust. Low miles. \$7900. 1-800-455-9999. Expires Feb. 7/32-6285.</p>	 <p>ISUZU IMPULSE 1985, 4 speed, Turbo, with intercooler. 5 speed, power windows, 15, cruise, alloy wheels, metal stereos. Only \$6500. Expires 2/29/90. Courtesy Chevrolet, 289-4321.</p>	 <p>JEEP CHEROKEE KJANVOS-4x4, 4 door, automatic. Ample power steering, 15, cruise, custom wheels, 8 cylinders, \$11,988. Financing available on approved credit. Call 1-800-739-0700. Expires 2/29/90. Courtesy Chevrolet, 289-4321.</p>	 <p>JEEP CHEROKEE 1986, 2.8 liter, V-6, Black, 2 door, 4x4 with Crag package and new Aluminum rims with new tires. Blackout interior. Call. Immediate. Tom, 885-7004.</p>
 <p>JEEP COMANCHE PICKUP 4 door, 4 speed, 2.0 liter engine. Power steering, pull-out stereo cassette, 15, 5000s. Financing available. Hurry, expires 1/31/90. Courtesy Chevrolet, 289-4321.</p>	 <p>MAZDA 323 1988, 4 door, 5 speed, 2.0 liter, one one and one half. End we know you'll buy it. \$7777. Call 427-7803. Kathy's Used, Toyota, 571-3208.</p>	 <p>MAZDA 323 1986, 4000479, 1987, 5 speed, 4 door, air conditioning, with stereo cassette, call \$5088. Financing available on approved credit. Hurry, expires 2/29/90. Courtesy Chevrolet, 289-4321.</p>	 <p>MAZDA RX-7 1985, 4000479, Black, 2 speed, A/C, power steering, \$15,998. Financing available on approved credit. Hurry, expires 2/29/90. Courtesy Chevrolet, 289-4321.</p>
 <p>JEEP COMANCHE PICKUP 4 door, 4 speed, 2.0 liter engine. Power steering, pull-out stereo cassette, 15, 5000s. Financing available. Hurry, expires 1/31/90. Courtesy Chevrolet, 289-4321.</p>	 <p>MAZDA 323 1986, 4000479, 1987, 5 speed, 4 door, air conditioning, with stereo cassette, call \$5088. Financing available on approved credit. Hurry, expires 2/29/90. Courtesy Chevrolet, 289-4321.</p>	 <p>MAZDA RX-7 1985, 4000479, Black, 2 speed, A/C, power steering, \$15,998. Financing available on approved credit. Hurry, expires 2/29/90. Courtesy Chevrolet, 289-4321.</p>	 <p>MAZDA RX-7 1986, 5 speed, air conditioning, cassette, cruise control, van interior, chrome black alloy wheels. Very clean. \$8792. Dave, 674-0777.</p>

		
<p>MAZDA RX-7 1979, #69749, 5-speed, 3-c amfm cassette, sunroof, custom wheels. Only \$2798. Financing available on approved credit. Furry Estate 105850 Courtney, Chemist, 497-8237.</p>	<p>MERCEDES 450SE 1973, Lurcy Edition, 75-80 style. Automatic V-8, loaded, power windows, sunroof, cruise, central lock, aluminum split rims, stereo, alloy. Mileage 34,475/mile. 497-5767.</p>	<p>MERCEDES 1978 Toyota Corolla. Extra low. Price \$284.95.</p>
		
<p>MERCURY GRAND MARQUIS 1989, LE, #242K827, V-8 sedan. A/C, 100,000 miles, leather interior, 80,000 miles. Leather interior \$14,995. Financing available. Eugene 105943 Courtney, Chemist, 497-8237.</p>	<p>MITSUBISHI STALION LE 1984, Loaded ship, mileage 16,000 and drive & export. Has new turbo, 3.0 power windows, moon, \$40,000/mile. 590-6665.</p>	<p>MITT 1980, 7 speed, 100,000 miles. A/C, leather interior, leather upholstery. Courtney Chemist.</p>
		
<p>NISSAN PICKUP 1984 short bed, 107K miles. Excellent condition inside and out. One owner. Super. 100,000 miles. San Diego \$45,000/mile. Call Gowden, 589-8500. 285-6545.</p>	<p>NISSAN PICKUP 1987 01, King cab, #W600703 V-6, 44,000 miles. Low miles, power windows/locks, TLE, cruise, alloy, sunroof, cruise. Eugene 105946 Courtney, Chemist, 497-8237.</p>	<p>NISSAN 1984, Ford Taurus. 100,000 miles. 1984, Ford Taurus. 100,000 miles. 1984, Ford Taurus. 100,000 miles.</p>

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