

# Reader



Just what are San Diego taxpayers paying the San Diego International Sports Council to do? And just how much will it ultimately cost? Those closely guarded secrets soon leak as the Sports Council, a group of well-heeled and well-connected local business hitches, launches an expensive effort this week to sell Chargers tickets on behalf of City Hall.

Under the City's controversial deal with the Chargers, city taxpayers must guarantee that the team sell 60,000 general admission seats for each game. If the seats don't sell, the city must pay the Chargers for the difference. One widely reported estimate by the San Diego County Taxpayers Association pegged

the possible taxpayer liability for the unsold seats at \$1 million a year.

Officials from City Manager Jack McGraw on down have argued that the seats would practically sell themselves, and if they didn't,

the Sports Council had agreed to lend its good offices to sell them. It was generally assumed that the Sports Council would make its services available for free, but a contract signed two weeks ago between the City and the council is casting serious doubt on that assumption.

The vaguely worded contract, dated May 21, calls for the city to pay the sports association \$15,000 for just five weeks of service, ending

## CHARGE IT TO THE TAXPAYERS

CONTINUED ON PAGE 16

JUN 1 1997

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## LETTERS

We welcome letters pertaining to the contents of the Reader. You may phone them in by calling 235-3000, ext. 400, address them to Letters to the Editor, Box 85803, San Diego, CA 92186-5803, fax them to 231-0489, or e-mail them to letters@sdreader.com via the Internet. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

### I Can Relate

Prop's to Hawkins Mitchell for his story "Nobody Wanted to Hear from Us" (May 29). As a former classmate of Jerry Stadtmiller at USMHS, I had the opportunity to visit him and his wife recently. It was a moving experience for me, and I can relate to his story.

Despite suffering from his injuries and being handicapped, Jerry remains a positive person with an extreme sense of humor and a caring commitment to his fellow veterans.

SGT Mario Rabello, USAR  
Oceanside

### Not Forgotten

Tears have always come easily when the topic is Vietnam ("Nobody Wanted to Hear from Us," May 29). There were some of us who did want to hear from you, though it seems we missed each other. You may, or may not, remember a day in the fall of 1964, when two young girls rounded a corner near the Broadway Pier just as your transport ship was pulling away. There wasn't another soul on that pier to see you off, not one person for the thousands of you. We waited until we thought our arms would fall off! Then I shouted out a question which I later realized showed how naive I was: "Where are you going?" One of you answered, "Where hell Vietnam!" This was the first time I'd ever heard those words, yet I burst into tears with a seemingly instant awareness. I began to reach out to you that very day but wasn't sure exactly what to do. I became involved in my own battle to survive the beatings of my men.

A few years later, I began to write letters to the people who sent you to this place. Vietnam, and even to the Vietnamese government. I baked brownies, and my three-year-old son and I delivered them to the ward as we visited two friends. (It seemed like the right thing to do at that time.) I heard the stories of how you were treated when you came home. I never understood how anyone could blame you for doing what you were told. Anyone with half a brain could see who really should shoulder the responsibility.

I have never forgotten a

single one of you. I've written poems, feelings, and memories of those times, eager to share them with you. It seems we just keep missing each other. On Veteran's Day, I thank you, and on Memorial Day I remember all that you gave. Remember that there is always at least one person who will never forget!

Cecilia Corvera  
North Park

### 95 Percent Correct

This is Ron Kramer calling from the Pawnshop Incorporated at the corner of Ninth and Palm in Imperial Beach. Your "Blurt" story of May 29 regarding our shop was 95 percent correct. The part that's incorrect is the finance charge on a \$50.00 loan. What you pay back on a \$50.00 loan for the first 90 days is \$9.50. If you go to the fourth month, all that has to be paid is \$14.00 for the interest and letter writing fee and the ticket is renewed for another four months. The figures that were printed in this week's Reader are incorrect.

Ron Kramer  
Imperial Beach

Bill Manson responds: Mr. Kramer's figures are correct regarding the schedule of payments he charges to pawn, say, a wedding ring. My figures, quoted from my page slip, included storage charges for the bulkier item.

### Organized Loneliness

"You Can Sleep on Our Couch Tonight" by Annie Laurie ("City Lights," May 29) is a saga of survival on the meanest streets in America. Barbie and Ken are trapped humans in the city of San Diego. Broadway is the newest/oldest Bombay, as more and more homeless San Diegans camp daily and nightly. Neither is there any outcry from our own people to eliminate this intolerable evil that pervades this city. Homeless San Diegans are objects within our sight and in our hearts.

Under the Golding administration the homeless/loneliness has increased. Now there is the criminalization of homelessness: the victims have become the villains of role reversal. Mayor Susan Golding and the city council are permitted to oppress an individual homeless person or family without suspending the act of habeas corpus. Councilwoman Chris Kehoe has introduced more Nazi-style legislation than all other councilmembers in the history of San Diego. Herself a minority, a despised member of our society, she has joined in by being the chief oppressor of the homeless. *continued on page 12*

## Reader SD WEEKLY

JUNE 5, 1997

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**Zoos and other living things** A commercial endorsement by San Diego Zoo horticulturist Cary Sharp, of the controversial herbicide Roundup, has set off a mound of protest from the environmental group Greenpeace. The TV spots have Sharp strolling around what appears to be one of the Wild Animal Park's exotic jungle settings, saying things such as, "The sun brings life. People come to the park to see animals, not weeds," and "Pulling weeds is a waste of time. We use Roundup." He concludes by saying, "Roundup. No roots. No weeds. No problem." The New York Times reports that two versions of the 30-second television commercial are running in 48 local markets as well as on national broadcast and cable networks; there are radio commercials as well. But the paper quotes Greenpeace spokesman Paul Clarke as claiming that Roundup is dangerous to life forms other than weeds. "By using a herbicide, the ad could be deceiving," Clarke argues. "It implies a false sense of security." Roundup's maker, Monsanto Chemicals, claims the product is safe for all living things and is using not just Sharp, but also the zoo's own poster woman, **Jean Embury**, to lead a national tour of major zoos called the "Roundup for Species Survival." At each zoo, Embury hands out grants from Monsanto and hands out Roundup. "The program gives exposure to the zoos and dollars to the endangered species program," Embury told the Times. But the tour is also fueling controversy. Mike McGrath, editor of *Organic Gardening* magazine, thinks the zoo business is getting greener. "These zoos are looking for auxiliary income. They want partnerships, and they may not care that these are chemical companies. Or maybe they believe what the chemical companies say."

**Feminists rivals** Yet another potential competitor to **Susan Golding** in the race for the U.S. Senate has surfaced. **Noel Irwin-Henscheid**, who did not graduate from college, founded American Tours International in 1977 at age 24. Today the company is said to have annual revenues of about \$150 million and approximately 450 employees. She's chairman and chief executive officer. Little is known about her ideology, but because money talks, Irwin-Henscheid, a mother of seven and wife of a real estate developer, could be a formidable foe. The fact that she's female also would undercut Golding's current advantage of being the only woman in a field that now includes state Treasurer **Matt Fong** and Vista car alarm magnate **Darrell Issa**, with Palin Springs Congressman **Sammy Bone** waiting in the wings. Meanwhile, Golding continues to hit the road, spending more and more time away from the city. Next stop: Riverside, where the mayor is set to appear tomorrow before the local Federation of Republican Women. Tickets are \$20 per person.

**S.D. vs. Pittsburgh** Football great **Rocky Bleier** has finally reached a divorce settlement with his ex-wife **Aleta Whitaker** and her daughter **Samantha**, both of San Diego. The 32-year-old Bleier will have to pay his ex \$350,000 a month in alimony through November 2005, for a total of \$357,000, plus \$150,000 a month for the rest of her life, along with \$40,000 in cash. Most of the money will come from Bleier's National Football League pension, according to the *Pittsburgh Post-Gazette*. To guarantee payment, Aleta is taking a security interest in Rocky's four Super Bowl rings.

**Rock-and-roll heaven** Rock singer **Jeff Buckley**, son of the late singer-songwriter **Tim Buckley**, who died of a drug overdose in 1997 at the age of 29, disappeared last week after going for a swim in Memphis Harbor, a commercial marina off the Mississippi River. Did the 30-year-old performer, described as "eccentric" and "very strange," drown? Memphis booking agent **Charlie Walker** told a local paper, "If he's dead, I won't be surprised, [and] if he's in San Diego, I won't be surprised." An ex-San Diego sheriff's homicide detective who resigned to work for the Nevada gaming control board and later became chief of security at the El Cortez hotel in Las Vegas has been busted in connection with a stolen property fencing operation at the hotel. **Fred Balmer**, 51, was arrested last week along with 28 other hotel employees by Las Vegas police during a sting operation code-named "Foxy Gold," according to the *Las Vegas Review-Journal*.

Contributor: Matt Potter

The Reader or e-mail for news tips published in this column: Call our news desk at 235-3096 or fax us at 235-3096 or write to 235-3096 or e-mail at crowd@electrict.com.

## Greer Grabs for Pension

By Matt Potter

In February, when ex-superior court judge Michael Greer stood before a federal judge for sentencing on the bribery charges he had

pled guilty to several months before, he was contrite. The 42-year-old former presiding judge, who was trying to escape the prison terms handed out to his fellow defendants in the city's most sensational judicial corruption case in modern times, rose from his seat to apologize for the "incredible disaster" he said he had caused for local

he has caused to be placed on the court is unbecomingly. "I want said in a prepared statement timed for release after the sentencing. "He has dishonored himself, his family, his friends, and the court and community he was sworn to serve."

But Howatt invited Greer to an exception. "It is my sincere hope that this community

news coverage. A spokeswoman for the court administration says that the case was automatically sent north to avoid the appearance of conflict of interest, although there are no official filings to that effect, merely a letter of transfer by judicial secretary Pauline Berglund.

Greer claims in his lawsuit, filed two weeks ago, that the state can't legally take away the bulk of his pension because a provision in state code that requires revocation of judicial pensions in corruption cases was passed into law in 1989, and most of Greer's time on the bench was served before then.

The law requires that "a judge who pleads guilty or is not convicted or is found guilty of a crime committed while holding judicial office is that is punishable as a felony under California

1993 in the wake of the investigation that eventually started him and his fellow defendants. Greer says in his suit that despite his demands for payment, the state has "refused to pay [his] retirement benefits as well as medical and dental benefits." At the time of Greer's retirement, the suit says he had served 13 years and 11 months on the bench. Based on what he maintains was his annual salary in 1993 of \$103,219, Greer's claim works out to about \$300,000 a year.

A spokeswoman for the California Public Employees Retirement System, the target of Greer's suit, confirms that the ex-judge's pension and benefits have been denied under the law, and that the pension system has been served with the suit, but would not comment further. Irwin



Michael Greer

jurisprudence. "Early on, I recognized Mr. Greer for what he was: he didn't have the courage to put an end to the problem before further damage occurred," Greer said of Patrick Frega, the attorney whom he had testified against and who was convicted of providing gratuities to Greer and two of his fellow judges, Dennis Adams and James Alan Mahan, both of whom received more than two years in prison for racketeering conspiracy and mail fraud. Frega, who provided such gifts as health club memberships and car repairs, drew a 4½ month sentence.

At the time of the sentencing, the superior court's current presiding judge, William J. Howatt Jr., was happy to absolve the local bench of any wrongdoing, reserving all his public abuse for Greer. "Greer's betrayal of his oath of office and the disrespect

will come to know, as I do, that each of the judges of our court takes his oath and responsibility seriously to provide this community with a fair, impartial, and independent judiciary." Howatt's remarks triggered the inevitable snickers among city courthouse watchers, who claim that a good old law network at the courthouse often controls major judicial decisions. Now comes word that Greer, who during a controversial sentencing hearing postured himself as a poor and broken man doing penance for his judicial sins, is back for another bite at the apple.

This time, he's suing the state to get his \$300,000-a-year pension back. And after hanging around in Howatt's court for a week, the case has been quietly kicked up to the Riverside County court, where it presumably will get much less

or federal law, which either involves moral turpitude under that law or was committed in the course and scope of performing the judge's duties. "shall not receive any benefits from the judicial Retirement System," except that the amount of his or her accumulated contributions shall be paid to him or her by the judge's Retirement System."

But Greer's complaint argues that "the entire denial of benefits prior to January 1, 1989 [effective date of the pension denial law], is contrary to settled principles of the California Supreme Court as it relates to retroactivity." Greer also argues that the state pension board "acted arbitrarily and capriciously with regards to withholding benefits for the years January 1, 1989, to January 1, 1991," which was the date on which Greer's last term in office began. He quit the bench in June

Cornblum, the Rancho Bernardo lawyer representing Greer, did not respond to requests for comment on his efforts to hang on to his pension after he is in direct contradiction to the claims of poverty he and his criminal defense attorney made during his February sentencing hearing. Although his fellow defendants were appealing their convictions, Greer, who took \$75,000 worth of gratuities from Frega, said he would face the music. He pleaded guilty, he said as soon as he was confronted with the charges against him as he claimed, "a demonstration of the courage I lacked in the past." Greer's attorney Robert Brewer added that the former judge would soon be disbarred from the practice of law and that Greer would be prohibited from any activity having to do with the practice of law.

continued on page 4

## Dog Eat Dog

By Cris Mazza

His name is "Scat." Sounds like a dual champion Shetland sheepdog. Not

only was he deemed worthy of the title as a representation of his breed, he proved himself worthy of the distinction in obedience trials as well. His partner and trainer is North Park resident JoAnne Griffin, who on the Camera One Canine Actors dog talent agency. From a storefront office on 30th and North Park Way, where she also teaches obedience and trick-training classes, Griffin holds auditions, screens talent, stores photos and bios, and arranges a variety of jobs — for her dozens of canine clients. Scat himself has worked as a feature actor in a TV ad for Con Cable.

Scat, at eight years old, should be in the prime of his career. But Scat's future is uncertain, in all likelihood his ability to compete or work in the entertainment industry presently taken away. Last February as Scat and Griffin worked in Morley Field, gearing up for the American Shetland Sheepdog Association's yearly national specialty show, Scat was ripped from his partner's arms by a marauding rottweiler. As he was twisted and shaken in the rottweiler's mouth, Scat's hip was dislocated, and the muscles of his abdomen were being pulled apart. In a pilot project, San Diego designated several areas in Balboa Park as sites where dogs are allowed to run free. One of these "leash optional" locations is a



Ped therapy

routine in her storefront training center without disturbance. It is necessary, however, to help dogs who could perform in distracting locations to become accustomed to ignoring all manner of interruptions, from punger hamburger booths to other dogs playing in an adjacent ring. So Griffin was in the practice of bringing her dogs to Morley Field once or twice a week. She trained weekdays in the mornings and weekends in the evenings. Scat and presumed, usually correctly, that loose dogs would not be present in significant number at that time. Otherwise, she used to welcome distractions near her training area, as natural distractions — help her instruct and remind her dogs to pay sole attention to her.

But as demands at her canine talent agency grew, Griffin began training at Morley Field on weekends as well. On a February Sunday afternoon around one o'clock, Griffin was set up in the leash-free area south of the Morley Field tennis courts. The area she needs to train is not much more than 60 by 50 feet, the size of a dog show ring. The parcel of leash-free lawn at Morley Field is considerably larger.

Griffin and Scat became aware of a loose rottweiler. Dogs read canine body language like neon signs, and Griffin is experienced enough that she recognized the danger signs of aggression in the rigid posture of the approaching male dog. With male dogs the concern for trainers is often that the visiting dog is going to want to urinate on the trainer's jumps. But it became apparent that situation was going to be the least of Griffin's worries. The rottweiler was interested in Scat himself. To remove her dog from the rottweiler's temptation, Griffin gave Scat his command to jump into her arms. Ordinarily this would defuse the problem as most domestic dogs have learned healthy respect for human beings and won't try to assert their dominance against anything except another dog.

Unfortunately on this day in this situation with this dog, the menace was not diffused. Instead it accelerated. The 70- to 80-pound rottweiler lunged at Scat's thighs, the smaller dog was shaken and thrashed like prey. The spin of Sunday morning at Morley Field was shattered not just by the thunder of a dog-fight, but by the screams of the smaller dog being tossed and torn. Griffin managed to straddle the rottweiler and pull him

growing directly into her ear. In fact, Griffin's neck was the only barrier between the assaulting rottweiler and his intended quarry. Griffin has been training dogs since she was a teenager before she trained for and rode her pony in show. This was



The wound

the first time in her life Griffin had been in fear of an animal. Somehow the rottweiler succeeded in extracting Scat from Griffin's embrace. With the rottweiler's jaws clamped on one of Scat's thighs, the smaller dog was shaken and thrashed like prey. The spin of Sunday morning at Morley Field was shattered not just by the thunder of a dog-fight, but by the screams of the smaller dog being tossed and torn. Griffin managed to straddle the rottweiler and pull him

owner and resumed his attack on both Griffin and her dog. Griffin received a full, uninflicted bite on her shin — two canine tooth rake wounds three inches long that will permanently scar. By the time it was over, a bleeding trainer and her canine partner were risked in a 15-ton van to the veterinary emergency hospital in Mission Valley. Scat's thigh had been clamped in the rottweiler's jaws with such

continued on page 9



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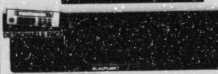
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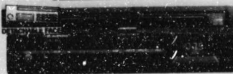


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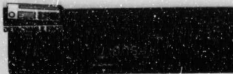


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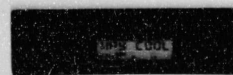
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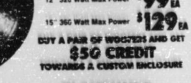
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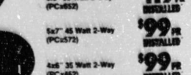
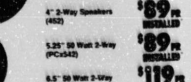
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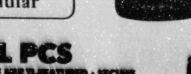
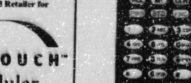
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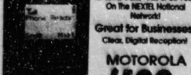
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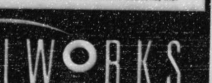
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phone efforts), he not only made the new chamber available for Scar, he arranged for the chamber's delivery to the Broadway Animal Hospital and provided technicians (from UCSD) to operate the chamber for Scar's treatments, which amounted to five sessions of 90 minutes each.

Gangrene (or gas gangrene) is a bacterium that requires the presence of no oxygen in order to live and spread. It typically occurs in internal injuries and where blood supply to the injury is entirely or almost completely impaired. These two conditions create a zero-oxygen environment, the same as conditions in Scar's leg. What may

seem like a rather bloodless injury, a puncture wound can be very grave for exactly this reason. The canine tooth of the attacking dog punctured the skin, tears up the muscle under the surface, then withdraws, leaving bacteria in an internal injury, protected from oxygen in the air by the still-intact skin: the

wounded tissue is also no longer provided with blood oxygen because of a deviated blood-supply system.

The hyperbaric chamber produces an oxygen-rich environment. The body inside is in a high-pressure condition, not just breathing pure oxygen, but saturating all tissues with it. Possible

side effects include death from brain embolism, seizures, deafness caused by the high pressure to the eardrum, and temporary blindness. There are additional risks for an injured animal in the chamber due to the inability to immediately stop treatment if a problem arises. Suspending the hyperbaric con-

ditions in any way other than gradually would be like bringing a deep-sea diver to the surface too quickly—they call it "the bends."

Ordinarily, when people are treated in hyperbaric chambers, the chamber is big enough for a medical professional to remain with the patient, so if a difficulty arises, the technician or nurse can attend to it without necessitating immediate termination of the treatment. Scar, however, had to be alone in the chamber; it would not only be difficult to tell if he was experiencing adverse side effects, there would be no way to stop him from creating some side effects of his own. Most significantly, he could disturb or damage his sutures, his IV, or the drain inserted into his deepest puncture wound.

To alleviate this possibility, Scar was put into the chamber wearing a big Elizabethan collar—those plastic funnels put around dogs' necks to keep them from biting or licking other parts of their bodies. But the collar was too big. Scar couldn't move at all in the chamber, so Griffin switched to a smaller collar before the treatment was started. When the treatment began with the smaller collar, however, Scar notified observers outside the glass door of his chamber that the collar was now too small—by immediately ripping the drain from his puncture wound. During another session, Griffin noticed that Scar's IV tube, when disconnected, had been capped but not secured with tape. She sat for 90 minutes feeling the pressure would blow the top off the cap and cause an uncontrollable bleeding.

Griffin says that the technicians agreed the small chamber would have to be redesigned for veterinary use to allow a person to accompany the doctor at during sessions. Scar's treatment was, according to the attending veterinarian, very likely the first use of a hyperbaric chamber to treat an animal in San Diego County. As such, the chamber has already served as a research tool. Griffin says the company now plans to look into designing and manufacturing hyperbaric chambers for veterinary practices (and even zoos).

Scar did survive his bout with gangrene. After weeks spent confined to a room he wouldn't then work carrying his rear leg in a sling, he now darts and glees black. From here his rehabilitation will include swimming, walking, laser eye treatment, eventually being allowed to trot—an grass. Someday maybe he'll be able to jump, but there's no indication yet whether his recovery will ever be that complete. Likewise there's no answer yet as to whether he'll ever compete again or be able to sit in another commercial.

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## BY MATTHEW ALLICOTT



Dear Matt:  
Picture this: I'm driving home from L.A. on the 5, approaching San Onofre. I pass under what looks like an overhead street lamp, only instead of a lamp, there's what looks like a Dustbuster on the end...and it's pointed at ME! It's got a big, thick, electrical-looking "cable" coming out of the back, so I know it's got power. What is it? Should I cover the jewels with lead while racing by below it in my little metal truck? I have to drive to L.A. every weekend this summer, and my paranoia will only grow. I'm scared, Matt. Help.

—PaperKiss, e-mailville

No need for us to picture this. The estimable Mr. Geary's already takes care of that. Today marks Rick's 20th anniversary as director of cinematography and special effects for Team Matthew Alice. Two decades of turning your aimless ponderings into clever visuals. To celebrate, the reward elves pitched in and bought him a new set of felt pens and free emergency psychiatric care for the next ten years.

So now that we've got the picture, Papercut, you can encounter these jewels. It took a little snooping, but I think we've detected the culprits on the perp. According to the California Highway Patrol, the Big Dufusbuiter is a semi-detector. A truck tracker. It lets the nearby truck weigh station know when a customer's coming. Trucks are required to check in at weigh stations, and, according to the CHP, the overhead detector sends a signal from the semi and delivers it to the weigh station so they can make sure they stop. They don't care about your little nuzul truck or the jewels. Just the big guys.

**Matthew Alice:**  
In the recent tele drama, the *Odyssey*, Athena appeared with spectacular blue eyes. In Andrew Lang's translation of the *Odyssey*, she is consistently called gray-eyed. What is Homer's word for the color of her eyes, and what does it mean?  
— Mary Kimmel, the Ne

As a rule of thumb, I'd trust Andrew Lang with the *Odyssey* and *NB*, with well, I guess, then an acre up to *Franklin*, and even a sharp stick and poke around into the color thing, although I suppose it could be made after *Odyssey's* baby list. The word *glaukōn* was *glaukopis*, and here's where our trouble begins, if you take a tiny adverb. According to *The Homeric Dictionary*, it means "gleaming-eyed," particularly with reference to "the color grayish-blue, either of the warlike Athena." The word *glaukōn* appears as an eye adjective in the *Iliad*, and the *HLG* translates that as "with gleaming or glaring eyes, of a lion." The 2000-*entry* Liddell and Scott Greek-English lexicon says the word originally means "gleaming," and they say Homer's use of *glaukōn* is "gleaming eyes of cow, the owl being eye of Athena's symbol." They end the discussion by saying the word evolved to mean a shade of light blue-gray.

The plot thickens. And changes color. The *Oedipus Comparsion* to Classical Literature tells us that Athena was portrayed as a woman of "severe beauty," and that she invented the flute. As for her eyes, the book says that, described as *glaukops*, she was probably blue-eyed, "and Pausanias remarks on the blue eyes of a statue of Athena which he saw." Shall we check out the Roman counterpart, Minerva? She, too, is called *glaukops*, "grey-eyed," according to the *Oxford Latin Dictionary*.

NB, since I mean to put the *Odyssey* on the little screen, so, why-they figured they had to go for a *Xena: Warrior Princess*-kind of thing. Who *knows?* Athena isn't real, and Homer isn't around to complain.

Hi, Matthew:  
1. Where did the index finger get its name? 2. Why do clocks run in the direction we call clockwise? Shouldn't they run the other way in the Southern Hemisphere? 3. Is a person who uses meth a Methodist?  
— Frank Russell, San Diego

As long as we're foraging through Latin dictionaries, we may as well clean up the index finger. *Index* in Latin means "that which (or he who) points out," a pointer, indicator.

Clocks run clockwise, basically, because most big things except *Yergimite* and *koala* originated in the Northern Hemisphere. Clocks with hands and circular dials were based on their predecessors, sundials. In the Northern Hemisphere the shadow on a sundial moves "clockwise." And a person who uses meth is profoundly irritating.

**Matt:**  
I bashed my head on an open kitchen cabinet the other day. I "saw stars," little flashes of light.

They were made up by your bewildered brain. When real light strikes the back of your eyeballs, it starts any of 100 million nerves buzzing. The nerve impulse zaps to the vision sector of your brain and it does what it's trained to do: tells you there's light out there. Anything else that sets your eye nerves buzzing will have the same effect. Bashing your head is a perfect stimulus. It shakes your nerves and it rattles your brain, which then figures it's just random light and creates "stars."

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 58003, San Diego, CA 92186-5803, or fax your questions to 231-0489, or e-mail to [matmail@aol.com](mailto:matmail@aol.com) via the Internet.

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## ALI, JORDAN, AND A WRITER'S EYE



"So, what do you think?" Ask a half-time writer for game one of the Chicago Bulls championship series. "Well, they certainly do more well," he says. Stephen Whitler, referring to the Bulls, is a writer who has been running around my television screen for the last hour. Whitler is 34, six-foot-five, possesses a slender, delicate, bony frame except for a conspicuous pot belly. He has long, thin black hair, a red pocketed face made peculiar by his blazing, intense black eyes. His manner is soft-spoken and exceedingly gentle. I've invited him over to watch the first professional basketball game he has ever seen.

Stephen has lived a sedentary life. He went to UCLA in the States, majored in creative writing. He wrote screenplays and novels that nobody ever bought. Once, he landed a job in television. He was one of six writers on a show called *Open For A Day*. He was fired after six weeks.

In one way Stephen has been luckier than most. While still young, he received a modest inheritance and bought a house in West L.A. He built the business up and sold when prices went recklessly high. He invested his money and has never worked again. Which is different than being well. Stephen has had a lifetime of making do on a poverty wage, but it was always his wage. He has never had to slog to an office or live a boss's life.

In his early forties, Stephen married a woman, a ballplayer, and they moved in with his parents. Stephen's caution is to find a congenial coffee shop and read; go there with a writing pad, that, write, and up coffee. Stephen's health is poor. He has had a heart operation and was born with a bad Achilles tendon, making it difficult for him to walk.

Stephen's wife wanted a horse. Stephen purchased a horse. Very shortly, his wife began an affair with the horse trainer and one day she said to Stephen, "I've never loved you. I'm moving in with Charlie," and she did.

Stephen, who has no idea how to keep a house or feed himself, continued to live with his departed wife's parents, continued to go to the coffee shop and write. Finally, after two years, the ex-wife's parents said he had to leave. By that time ex-wife had left the horse boy and married a cult leader who ran a

Branch Davidson-type outfit on a ranch 40 miles outside of Austin, Texas. Stephen moved to the ranch. The deal was he'd write a book glorifying the cult leader, and in return he'd have three square meals a day and a place to sleep. That lasted a couple years, but the book never got written and eventually Stephen was invited to leave. So, Stephen returned to California and married his ex-mother-in-law. Yup, in the preceding two years his old mother and father-in-law were divorced and one fine day last fall I was informed that Stephen had wed his ex-wife's mother.

Among his friends, and he has many, there has been an ongoing debate about his credentials. Is he really a writer? Stephen has never published anything. Half of us say he is a writer because that's what he does, and while writing he goes through the same torment other writers go through. The other half say that writing in itself is not enough; one must have a public reckoning as well.

And some Stephen is sitting on my couch watching Michael Jordan take over in the fourth quarter. I have spent most of the afternoon talking about Jordan. I coach Stephen to watch every time MJ is on the screen. "See him fake, see the no-look, behind the back pass, see the fade away jump shot, watch this rebound." I add, "There is Michael Jordan, and we down the hill in every other basketball player who ever lived."

You may recall the fourth quarter of game 1. The score was 82-82. Chicago called a time-out with 7.5 seconds left. Everyone on both teams, everyone in billion other people watching on television knew what was going to happen next. And it did. Jordan got the rebound, he faked to his right, got Bryon Russell off balance, stepped to his left, and drained a 19-footer to win the game with less than a second left.

"Yeah," Ali was shown at the opening wearing a red Bull's jacket, slow-stepping to his seat in the front row. "I'll bet he's the only one in that arena who understands what it's like to be Michael Jordan."

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JUN 1997



CONTINUED FROM PAGE 1



Paul Giametta

Henderson:

"It clearly

demonstrates that

the City, as one

would expect,

doesn't know

what it's doing."

# CHARGE IT TO THE TAXPAYERS

later this month. According to terms of the deal, the Sports Council has embarked on something called the "Business Development Program," which the document describes as "development of a marketing plan" and "implementation of activities to involve local business, media, military, and civic groups, and foundations to ensure the success of sports in San Diego."

The contract is careful not to mention specifically what the Sports Council will be doing, and city officials, as well as those from the sports association, failed to return repeated phone calls seeking clarification of the deal. But a close examination of the fine print in the document and conversations with those who have been approached by the Sports Council suggests the objective is to unload packages of Chargers season tickets on local buyers.

A one-page attachment to the contract lists a series of "goals" for the program, including creation of a "database of prospective targets for sales presentation," conducting "40 sales presentations," coordination of a "media campaign to generate awareness of sales opportunities," and securing "commitments."

Another attachment, labeled "Director of Business Development Budget," calls for a monthly salary of \$7,500, plus a "bonus" of \$2,500. Other expenses include installation and use of a new phone for \$800, a computer system for about \$3,000, and monthly entertainment, involving "banquets and receptions" at \$315.

Although the City and the sports association aren't talking, those who have been contacted by the association say that the Chargers' ticket sales campaign is set to be unveiled to business insiders this week. "The Sports Council is developing this plan to go out and sell these tickets, and it includes packets of 20 season tickets for a certain amount of money, or a hundred season tickets for another amount," says Paul Giametta of the San Diego Convention and Visitors Bureau. "We as an organization will probably buy one of those, and we use that to take clients, meeting planners, and members of site selection committees that we're trying to woo to town, to a game or two."

Giametta adds that the convention bureau is not picking up any of the tab for the ticket sales effort. "Beyond whatever package we would buy for our organization that we would use to take clients to the games and so on, there would be no other hard

dollars coming from the bureau in any way for this."

Back in February, as the debate raged over whether voters should be given a say in whether the City should have entered into the Chargers' contract with its controversial ticket guarantee, the *Union-Tribune*, a big backer of the deal, reported that "business leaders are trying to take heat off the City" by "coordinating efforts to generate enough season ticket sales from the business community to make the City guarantee moot."

There was no mention of requiring local taxpayers to subsidize the sales efforts. That same month, City Manager Jack McGroarty told a reporter that he trusted the Chargers to sell all the tickets for every game. "We feel confident in terms of the loyalty of that organization. The ticket guarantee is not going to be a significant risk to the city of San Diego."

At the time there was talk of a plan by local business leaders to embark on a ticket marketing plan, but the idea of selling taxpayers for it was never mentioned. Sports Council executive director Ky Snyder told the *Daily Transcript* that "the plan would materialize in the next few weeks, although there are a few components that have to be finalized." But nothing ever emerged.

Neither McGroarty, his assistant Bruce Herring, nor Snyder returned repeated phone calls seeking comment for this story. The unclear wording of the City's \$15,000 contract with the sports association, along with word that the city-sponsored sales ticket efforts are just now getting up, concerns Bruce Henderson, one of the chief critics of the Chargers' deal with the City, who warned early on that the ticket guarantee meant trouble. "It clearly demonstrates that the City, as one would expect,

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Jack McGroarty

doesn't know what it's doing. There's no marketing program there, there isn't a program of any sort outlined in the agreement, there isn't even a requirement that they come back with a full-scale program to sell the full 60,000 tickets.

There's no indication that there is any performance schedule. Every ticket that doesn't sell costs the City money, so they want to have a subsidy. What they should be trying to do is sell out the stadium, sell out their 60,000 seats at least a month in advance.

Henderson also questions the secrecy of the Sports Council contract and the way it was handed out without explicit city council approval. "From a certain perspective I don't care whether their public relations plan is secret or public. There isn't any reason to keep it secret. They should be quite open about it because that encourages people to get involved, but I'm not so much concerned about them being secretive about it as the fact that there's no indication from this agreement that they don't have a plan at all."

He also notes that the contract is "sole source," meaning that the City has awarded it without bid or even advertisement. The document says sole sourcing is justified because the Sports Council can provide "unique services." Says Henderson, "The real problem with the sole source aspect here is that there is no backup information that suggests the Sports Council has the expertise to market 60,000 Chargers tickets over a ten-game schedule. There is nothing particularly wrong when you're asking for professional services to pick the best person, but if you don't have any basis on which you make that decision that they are the best, then sole sourcing is the equivalent of cronyism."

Henderson says he fears that the cost to taxpayers of marketing the tickets may end up being much bigger than the \$15,000 included in the five-week Sports Council contract. "Whoever is going to sell those Chargers tickets has to expend anywhere from \$1 to \$2 a ticket to sell them. That's a guess, but that's got to be in the ballpark. Promotional expenses have to be in that range for tickets at that price, and it may even be higher than that because we don't know that the tickets are set at a price that the public is going to find acceptable. If you set it too high, selling them becomes a very difficult problem and requires substantial expenditure of money."

One indication of the selling job that awaits the City is initial response to an offer by the city-affiliated credit union to give special one-year loans at 10.9 percent limited exclusively to credit union members to finance the purchase of Chargers season tickets. A spokeswoman for the San Diego Metropolitan Credit Union, which has widely distributed full-color brochures promoting the loans, says that early response has been slow. "People are saying it's too early to decide to buy season tickets. I imagine they might be making up their minds in August."

Henderson speculates that the city council knows how tough it's going to be to sell tickets and therefore is keeping the seat marketing deal off its public agenda, instead allowing City Manager Jack McGroarty to issue the contract quietly and take any subsequent heat. "It's not come to the city council because the council wants to be absolutely certain that they can avoid accountability. That would be the motive for the secrecy. Then, if the tickets don't sell, the council can say, well, they didn't bring a plan to us, it's the manager's fault. They have deniability. And, of course, that's exactly what happened with the San Marcos trash plant, where we taxpayers in the region lost \$125 million and no one, not one single person, was ever held accountable."

Matt Potter



Convention area at Inland

"If the tickets don't sell, the council can say, well, they didn't bring a plan to us, it's the manager's fault."

JUN 1997

Some primal termites knocked on wood  
And tasted it, and found it good,  
And that is why your Cousin May  
Fell through the parlor floor today

— Ogden Nash

If my ears were sensitive enough, I could hear the termites eating into the wooden skeleton of my bedroom. The collective action of their tiny jaws, gnawing and chewing, makes a noise that electronic sensors can discern.

The DowDentico chemical company, which manufactures the most popular poison for killing termites, has connected such sensors up to small computers that can

**San Diego is One of the Most Termite-Rich Areas in North America**

# HUNGRY ROYALTY



assess the size of an infestation by sound alone. My ears are inadequate to do this, but I know the termites are there, and sometimes I try to imagine what they would sound like if I could hear them.

I know how they got in. Eleven years ago, my husband and I remodeled our Pacific Beach house, adding a two-story wing that now contains three bedrooms, two on the ground floor and a master bedroom upstairs. The carpenters were framing this addition in September of 1986 when someone noticed the presence of termites with wings. My husband called a La Jolla pest controller whom he had consulted in the past, but he recommended against fumigation, pointing out that drywood termites swarm in the early fall, and more of them were apt to land upon the exposed framework. This pest controller advised us to wait and see what developed, if anything.

Knowing what I do now about termites, I can reconstruct the sequence of events that unfolded. Drywood termites don't fly well, so the ones that settled in my house couldn't have come far — maybe from a colony in the wooden fence at the back of our property or on one of our neighbors' homes. At some point, a chemical signal transmitted by the queen of that colony had caused sexually immature individuals within her community to grow wings. A few hundred of these "alates," roughly half of them male and half female, had spilled out of a hole in the wood

they were inhabiting. Then they had dispersed on a terrifying journey.

San Diego's drywood termites don't face the predacious anteaters, pangolins, chimpanzees, and even hungry humans found in some places, but a host of sharp-eyed birds, lizards, bats, spiders, ants, and other insects finds them deleterious and it has been estimated that no more than 2 percent of flying termites survive their hours of exposure. The first act of the ones that landed on the framing of my bedroom would have been to break off their wings. Biologist Paul Harvey's essay on the life history of the drywood termite, published in 1934, explains how this is done. "Quickly spreading and lowering the wings until their tips touch the wood, [the termite] pinches first one wing and then another, thus bringing pressure to bear on the wings at the basal sutures."

Harvey continues that, once wingless, the insects run "rapidly higher and further until an individual of the opposite sex is encountered, whereupon both stay abruptly and stand with heads very close together, moving their antennae back and forth continuously over one another's heads." (The king makes advances toward the queen, the queen strikes at the king with her head. After three or five such overtures, each of which is followed by a pause during which the termites stand facing each other with their antennae fanning slowly, the king is accepted or rejected. If he is rejected, the queen turns and runs quickly away, and the king goes in the opposite direction. If, however, the king is accepted, the queen turns quickly and speeds away, with the king in close pursuit.") Throughout their lives, the two will rarely separate.

Once having chosen each other, my king and queen termites would have begun working together to tunnel into the soft Douglas fir in my nascent bedroom. When their hole was between a third and a half inch deep, they would have sealed themselves within it, never again to see daylight. Then they would have worked to excavate a nesting chamber, eating the wood and digesting it with the aid of protozoa living in their guts. The king and queen at some point would have interrupted their labors to copulate, the first act of a sexual intercourse that may still continue today. Back then her ovaries would have been developing, so she wouldn't have laid her first batch of eggs to mother six to seven weeks.

She may have laid only one or two eggs at first, and these would have required regular cleaning and turning, made that the queen and king would have shared. After about two and a half months, the eggs would have hatched nymphs that looked like miniature versions of their royal parents. The jaws of the nymphs would have been too weak to chew wood, so the king and queen would have fed them with a clear fluid that they regurgitated. In time, the nymphs also would have begun slurping up a thin soup made of partly digested intestinal contents, delivered to the royal anus. This oral feeding supplies the young termites with the protozoa they need in their guts to digest wood on their own. They're not born with the "infectious" protozoa, so the eggs were laid and hatched. The nymphs would have taken up the burden of caring for the young, freeing the king to devote his self to egg production.

According to Harvey, my colony after two years probably

included the queen and king, a dozen or more nymphs, and one soldier dedicated to guarding the nest. The queen's abdomen would have become broader and longer by then, and her egg laying would have assumed a pattern from 1 to 12 eggs each day for seven to ten days, then a break of a month or more, then resuming the laying, with the pattern continuing from late spring to late fall. Harvey concluded that the queen's maximum egg-laying capacity is reached when she's 16 to 17 years old. If he was right, then the queen termite living in my bedroom wall is probably just now reaching her prime.

Of course, we've never seen her. Two or three years ago we did notice some gritty material beneath one of the exposed ceiling beams. This was fine — the common term for the dry pellets of undigested food excreted from the termite's anus. Had we examined the fecal pellets under a microscope, we would have seen a hexagonal configuration created by a set of six plates around the Western drywood termite's anus. Under a microscope, the sculpting makes the pellets look like seeds. But you don't need magnification to recognize the stuff. Light brown in color, it has an even, granular texture that termite swarms, a couple of dozen altogether (though we noticed them a few at a time and never could tell just where they were coming from).

If your only experience with termites was with one of



Dr. David Kellum displaying termite damage sample.

Termite and squirmed it into some of the holes in the wood. The pellets stopped appearing. That was a good two years ago. But last fall we saw our first house swarmer, a couple of dozen altogether (though we noticed them a few at a time and never could tell just where they were coming from).

These winged Western drywoods, you would wonder how termites ever came to be known as "white ants." The wings, more than a third of an inch long and the same color of women's nylon, are the alates' most dramatic feature. The creatures bearing these wings are the ones with red-dish heads, several about the size of a grain of uncooked rice. The sexually immature

nymphs from which they develop do have milky pollen and a shape that could be interpreted as antlike. Moreover, termites and ants, along with many wasps and bees, belong to the remarkable group of insects known as eusocial insects. Such insects work together to care for their young, dividing up the labor of the colony, which includes tasks of sometimes stunning complexity.

However, differences between termites and ants are more striking than their similarities. The 130 species of termites that belong to two quite unrelated insect orders (ants, bees, and wasps are Hymenoptera, termites are Isoptera), and their closest phylogenetic neighbor is the cockroach. While bees and wasp societies are almost exclusively female, a termite colony includes roughly equal num-

bers of males and females, both of which attend to the community's daily chores. A dramatic difference also distinguishes the way the two groups develop. Whereas ants, bees, and wasps go through larval and pupal stages before changing into their adult form, termites bypass this metamorphosis and come into the world looking like termites. They then increase in size via a series of molts but usually never reach sexual maturity. In a sense, termite societies are composed almost entirely of children.

Termites live much longer than most insects, including the Hymenoptera. "Most insects live and die in a few weeks," says Michael Rust, the chairman of the University of California Riverside's urban entomology department. "When a queen bee lays an egg, that bee will probably work most of the summer and die. The queen herself may live two or three years, but most of her offspring will live a summer. And the ants are like that. With houseflies and mosquitoes, we're talking about weeks — from start to finish." Worker termites, however, probably live about three to four years, according to Rust. And studies indicate that the Western drywood queen may live up to 18 years. Termite queens from Africa have been estimated to live 30 years. "That's an extremely long time for an insect," Rust comments.

Talking with Rust made me think that I would have missed things about living in San Diego were I a termitologist. What we

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don't have here are termites that build orientation structures of the sort found, for instance, in Australia. Near the city of Darwin in the tropical far north, the compass termite (*Amastromus meridionalis*) constructs wedge-shaped homes that stand 12 feet tall, 10 feet long, and 3 1/2 feet wide. Even more remarkable is the fact that these wedges are always oriented so that the narrowest sides face due north and south. As a result, the long side catches the sun's rays as it climbs to its apex and then begins to sink.

Australia is also home to *Mastotermes darwiniensis*, a primitive species of termite that builds vast networks of underground galleries. Its workers "have been observed attacking poles, fences, wooden buildings, living trees, rubber, sugar, human and animal excrement, and the plastic lining of ditches, cables," reports Edward O. Wilson in his landmark work, *Sociobiology*. Wilson adds that the species has been known to reduce "untended homesteads in the outback... to dust in only two or three years—houses, fences, and all."

In Africa and Asia, superb architectural accomplishments reach even more dazzling pyramids. African termites build gigantic mounds that "improved backgrounds of the eighteenth and nineteenth centuries so much that they assumed without question that the creatures that built them must be highly intelligent and their society comparable in



Dr. Mike Rust searching for Formosan termites in La Mesa.

almost every way with human society," writes British termitologist P.R. Hovde. Henry Swarthman, who gave the first detailed account of termites in 1782 to the Royal Society of London, described towers he had seen in Guinea containing "towers, pavilions, churches, guard rooms, corridors, bridges, subterranean mounds, canals, and a myriad of..."

Although Swarthman misinterpreted what he saw in the

among the termite tower residents "castles, churches, water towers, wall houses, arches, engineers, and surveyors." (The diversity of their society didn't inhibit Swarthman from sampling mounted termites, which he declared to be "better than drying... something, water, but not so far and clever as the caterpillar or maggot of the palm tree.")

Although Swarthman misinterpreted what he saw in the

Congo basin create egg-shaped nests found about a foot below ground and penetrated by air-like openings formed so precisely that they look as if they were created by human using machine tools—not by insects with brains smaller than pinheads.

Rust, the urban entomologist, points out that San Diego County is home to four or five species of termite that belong to the highly advanced Termitidae family—the same one that includes the mound-building fungus growers of Africa. The local Termitidae belong to the genus *Amastromus* Rust explains.

"People in San Diego often wonder what a rainforest is like after a rain. They're in the family that does that." But because they don't do much damage to structures, they haven't been studied extensively. "And then the other thing is that they're extremely difficult to study. I mean, they're not visible for 15, 20, 30 feet down. Several of these termites are almost impossible to study because of their cryptic behavior. And no one really cares too much. Except

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JUN 1997

By far the biggest termite troublemaker here is the species in my bedroom: *Incisitermes minor*, aka the Western drywood

ent from the workers. Should something happen to the king or queen, a humble worker can become transformed into a

Another capability of the drywood termite that struck me as sophisticated is their talent for surviving in the absence of

wood has one big drawback. Trees, dead or alive, are of limited size, so termite colonies within them can't grow very

ground, they bore into it directly, but they also get to wood by building tubelike passages over obstacles. They make the tubes

lanits) nurse, being termites and steal food and they parasitize or they kill other termites. There's a whole little world that lives in



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**22** San Diego Reader June 5, 1997



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there, usually in the royal chamber... This guy was a world authority on them and had them from all over Africa and Australia, and he offered a \$100 reward to anyone who could bring him a Western subterranean queen, along with the rest of the royal chamber. He offered it for 30 years, but no one ever found one." Rust says. Similarly, there is the worst leprosy case to the floor joists and wall studs of San Diego homes, the Formosan termites. Capone's Formosan Shards. Until 1992, no evidence had turned up to suggest that it had become established anywhere in California. State agricultural officials had even declared with some vehemence that Formosan termites probably couldn't survive here; they needed better conditions than those normally found in this state, some authorities thought. But in fact, a huge colony was thriving in a tree-lined street just a few blocks east of downtown La Mesa.

The owners of one of the properties in the 8000 block of Alpine Avenue got the first warning of the problem one evening six or seven years ago when they found their bedroom to be filled with living insects. One pest control company declared that the invaders were carpenter ants, the wife declines today. She and her husband called in an "A" rated pest control operator, who tormented the house. But afterward, we still had them," the wife says. The El Cajon exterminator tried using soil based poisons, but when that didn't seem to be working either, he finally sent some specimens of the hard to kill bugs to the entomologist at UCR. They in turn alerted David Kellum, the staff entomologist for the County of San Diego. Although no Formosan termite was known to be established in San Diego, word of its infamous reputation had reached Kellum. Native to South China, the Formosan termite was probably imported to Hawaii via the sandalwood trade in the late 1800s. Today the infestation rate exceeds 50 percent in some Hawaiian neighborhoods, with the insect causing far more damage than any Western subterranean or drywood termite ever dreamed of inflicting. "You can see the damage in the stores," Kellum commented recently. He visited Hawaii last summer and saw in one Puna that he patronized, "You could punch your hand through the wall very easily. You notice that people don't build very elaborate buildings because they have to replace the wood as it eats up the termites."

Significant structural damage can occur within six months, and the Formosans "may almost destroy an unprotected home within two years," stated an article in *California Agriculture* last summer. *Wired World* magazine has reported, "It is not uncommon to find a \$250,000 home with \$100,000 in termite damage," caused by the

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Among the half-dozen terrestrial species that the researchers collected that morning were soldiers and workers that looked an awful lot like Formosan termites. A Florida researcher soon confirmed their identity and shed additional light on them. The head size of Formosan soldiers increases with the age of the colony, a phenomenon that the Florida researcher had been studying. He was thus able to declare that the La Mesa colony was probably at least ten years old.

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started to feel optimistic, as the bait disappeared and the signs of the formonans' presence started to drop. "I thought, 'My goodness, this thing has been swarming for eight, nine, ten years, and we can't find any other [colonies]."

**R**UST says no Western subter because it's so hard

So maybe it's just not possible for them to make it." Maybe San Diego County residents had gotten lucky.

That optimism evaporated last year, however, with the discovery of a second colony located perhaps three-quarters of a mile

So maybe it's just not possible for them to make it. " Maybe San Diego County residents had gotten lucky.

more ominous is the fact that the second colony is upwind from the first one—in the opposite direction from where sticky traps have captured most Formosan alates.

Something else happened last summer that disturbs Rust.

hugs ten-by-four-inch beams structurally unsound.

"I've never encountered this kind of damage before," Rust says. Kellum, the county environmental engineer, agrees. "The beams were not bolted into you. You could pick them up with one hand."

Nor had California walls ever been found to contain "carton," a rock-hard material manufactured from mud, wood, sand, and fecal cement by certain termite species (including the Formosans). But when the workers opened the walls of the La Mesa house last summer, they found it. Rust thinks the carton serves as a form of protection. "I think the termites are modifying the environment to make it more like the soil. This mat-

"I've never encountered that kind of damage before," Rust says. Kellum, the county entomologist, elaborates. "The beams were just hollowed out. You could pick them up with one hand." Nor had California walls ever been found to contain "carton"—a rock-hard material manufactured from mud, wood, sand and fecal cement by certain termite species (including the Formosans). But when the workers opened the walls of the La Mesa house last summer, they found it. Rust thinks the carton serves as a form of protection. "I think the termites are modifying the environment to make it more like the soil. This mate-

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in the Poway house had a four- or five-foot clearance, but it looked as if it was designed to be an obstacle course. Candelabra and hanging plants and mysterious cables snaked through the pil- low insulation, and here and there wood joints lay in wait to trip the unwary. The space was dark, although a light bulb dangled overhead. Zepnick prefers to work by flashlight. "It's easier to spot the droppings," he explained. "Sometimes when you turn the lights on, they blend to blend with the insulation."

Even with the lights out, Zepnick couldn't find any fecal pellets in the Poway attic. "I see a lot of silverfish, but no termites," he declared. "With our one kick-out hole in the living room, you almost want to think it's something just getting started. I doubt very seriously that there's more than a couple of hundred termites up there now."

He wasn't finished. The third inspector spent at least another 45 minutes on the property checking the garage, mapping the house, poking at all the wood under the rafters, but he found no more evidence of termites. Back in the pickup truck he told me what he would recommend to the owner. "You always give them two options," he said. "Assume you see any evidence, you always want to give them the option of the tent fumigation—because there are so many inaccessible areas in any house. Tent fumigation is the only thing guaranteed to wipe out all the termites everywhere. But as a secondary recommendation, we'll advise them just to treat that one small area."

A fraction of the cost, local treatment probably made the most sense, Zepnick hinted. Zepnick's second inspection of the morning proved much more productive. The Point Loma house of two retired court reporters, it was under attack by carpenter ants. They'd started drooping out of the living room ceiling, a turn of events that

reputed the traditional owners. The husband also had discovered termite droppings on the new paint job of his Buick Skylark, housed in a tidy garage. When Zepnick emerged from the crawlspace under the house and announced that he'd found five separate signs of termite infestation, the couple needed little convincing to agree to a 1983 tent job that they scheduled for the following week.

It wouldn't be difficult for a termite inspector to report evidence that wasn't there, Zepnick acknowledged as we drove away from the house. Most home owners don't follow along with the inspector as he wriggles through a crawlspace or around an attic. And inspectors get a commission for whatever a termination service they sell. "But he couldn't deceive people," Zepnick told me. "If they have termites, I tell them, and if they don't, I tell them that too. I have to be able to sleep at night."

I got a taste of a higher-pressure approach a few days later. Talking to termite experts had made me think about my own house, and in my bedroom I'd taken a good look at one of the window frames. In a corner where the paint appeared to be peeling, I had poked, and a paper-thin layer of paint and wood had given way. Further prodding revealed a yawning cavity that stretched for two or three inches in both directions from the corner. It looked as if some vandal had kicked at the wood with an ice pick.

The termites did this, I knew, and I suggested to my husband that maybe we ought to get a full inspection. It's easy to grow alarmed once you begin to read the termite industry literature. Dowd Lanza distributes one brochure about "the enemy within" that bristles with menacing phrases: "(Urgent) well-trained and ready to destroy. You may never see the enemy within... until it's too late." Orkin Pest Control claims that termites

in 1993 caused nearly \$1.1 billion of damage in the United States, "more than the combined damage done by all tornadoes, hurricanes, and floods."

I called a local office of Termites and requested a free inspection. A brusque middle-aged man with shoulder-length hair showed up a half hour early for our appointment. "What seems to be the problem?" he asked. When I mentioned the bedroom window, he asked to have a look at it, and after I led him there, his face grew grim. "They've been in here a long time," he intoned. He claimed to see more pellets in a crack in the floor below the window. Then, straightening, he looked me in the eye and told me I shouldn't be alarmed if he wound up recommending fumigation. "This looks like a serious problem." Termites in the window almost certainly meant that they were in the walls, too, inflicting the structural damage, threatening the structural integrity of the room. In a corner of

another window, he found remnants of some wings and the corpse of one ant—more confirmation of the dire condition surrounding us.

He didn't inspect my kitchen inside the house but proceeded to the outside, where he took only a few desultory pokes at the rafters. Then he prepared to enter the crawlspace area, of which my house has two. A moment or two after disappearing into the first one, he scurried out, looking shaken. There was an animal nest in one corner, he asserted. When I asked if he'd seen any animals in it, he confirmed. "I didn't get that close to it."

He spent more time inside the main crawlspace, and when he emerged, he asked me if we'd even treated the house for subterranean termites. I said no, and he told me that he'd seen some evidence of their presence, so it might be a good idea to treat for them too.

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# THINK OF DAVID BRIN'S ERROR AS AN DEMONIC MISCHIEF INFECTION

If all of human history, there has only been discovered one antidote to error, and that is criticism. For those of physical form, there is nothing as so true as receiving. This is the greatest secret of the human condition.

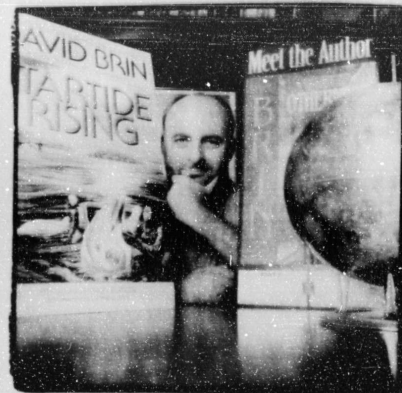
Recently we've heard about the cloning of a sheep and then monkeys and the Bible and that we would be able to clone human beings. And then just weeks ago we had a few people do something that no right-thinking human being would ever do for a solid week—I don't live in Fat City Santa Fe but just across the water in a middle-class area. Anyways, these poor people tried to design their own future by making sure that they had none.

The speaker, I think Brin, astronomer, physicist, a knowledgeable expert on technology and one of the most popular science fiction writers in the world. He is standing before a group of 200 in San Diego State's Montecito Hall on

a Thursday night in April. His topic, *Designing Ourselves and Our Future: Life in the Brave New 21st Century*.

Nineteen years ago Brin had published his first novel, *Sunrise*, about a space voyage to the sun. When my then-wife and I met him during a writer's workshop group we held at our home in Mission Hills, Brin was just finishing his doctorate on comets at USC and wanted to "work shop" his short stories. He was not, he said, as comfortable with the form as he was with novels. In spite of this he had placed one story (called "Just a Ham") in *Asimov's* magazine. This was 1981.

I remember him walking in my front door and exclaiming, "It's Brin!" waving the issue of the magazine. He was referring to then-editor of *Asimov's* Ben Bova, and he was not telling us he'd punched this office just but was using writers' peak for "hold on."



David Brin

Other members of that workshop group have gone on to various degrees of success or obscurity. To most of the group Brin seemed a candidate for the latter because of his verbose style and often humor, but always fascinating—they grudgingly admitted—science-fiction concepts. At one of our workshop meetings, I writer held

up a short story of Brin's called "The Vision Man," if memory serves. "That" provoked the writer, who went on to an august career writing for Saturday morning cartoon shows. "Is why they invented the paper shredder?" I don't remember what the story was about, but even then admitted it was a turkey.

Brin took harsh criticism in that living room.

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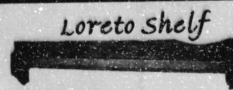
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but instead of being outraged or pouting, as some of us did, he would lean forward and devour any observation of possible weakness, especially in terms of plot. I remember thinking he was either a masochist or the toughest person in the bunch.

**Fast Forward:**  
Montezuma Hall,  
April 1997  
Brin on computers and science fiction:

"We're fascinated by the future. My job as a science fiction writer, I should point out, is not to predict the future. In all fairness, [if writers] have an only slightly better-than-average track record. Yeah, we predicted nuclear submarines and stuff like that, but on the other hand, only a very few science fiction stories before 1975 even hinted at the possibility of the home computer. Why? Computers were a big deal even then.

Well, look at what they would talk about when they would talk about computers. They would show a big-assed single machine. A central processor, a civic or national machine in the middle of town. And maybe some rich people would have access to it through keyboards. "Well, if you think about it, it was a very seductive and attractive idea. If you want to write a story about the future, what is the most important thing that

you have to do? You have to tell an entertaining story, which means you have to keep your heroes in jeopardy for 600 pages or 90 minutes." Brin then describes a typical science fiction scenario where the computer is evil and must be destroyed by the good guy or the computer is a good thing and must be defended by the good guy against the ignorant masses and/or evil forces. Either way you've got drama, suspense,

jeopardy, etc.

#### Brin on propaganda

"Name for me a propaganda campaign that pervades American media. Because we have been subjected to some of the most relentless, mind-numbing propaganda the world has ever seen. Now bear this in mind: people tend not to notice as propaganda that which they already agree with. Sometimes I ask this question of audiences

and someone will say, as an example of propaganda, 'Buy something.' Oh, it's mind numbing all right, these buy something messages, but guess what? You notice it, right?" "In the 1990s, some science fiction writers saw what was happening to TV, and they depicted human beings in the future as being virtually conditioned by advertising." I believe Brin is referring to *The Spies Merchants* by Fred Phil and

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JUN 1997



Civil War bluffs or perhaps "The Marching Morons," Kornbluth's short story. "Well, at the time it was a reasonable hypothesis. It was contemporary, but who knew? In fact, you know what advertising has done to us: it has made us very thick-skinned about advertising. We tell ourselves on some level, 'I will acknowledge this commercial exists and maybe remember the name of the product if you entertain me for 60 seconds.'"

"Often, some bright young man will raise his hand and cite another example of propaganda: conform! How many of you think we are surrounded by conformity messages?" More than a dozen audience members raise their hands. "Can you name any pro-conformity messages you have seen over the last 20 years? I mean, ostensibly pro-conformity. No, what you have seen is a madroom, a tsunami of messages that say,

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dents, Brin fans, curiosity seekers from their teens to mid-60s. If anything Brin's appeal is both intellectual and eclectic. "Number one propaganda message we get, without a doubt, is suspicion of authority. You will not be able to name a movie that does not have at least some suspicion of authority message. Even if it's about a military unit. I mean, Tom Cruise's character in *Top Gun* would have had his ass fired in the first five

minutes. "The most popular movie of all time, *E.T.*, has as its lesson, 'You-hoo, little boys and girls, American kids! If you meet a strange alien from beyond the pale...and his jaws don't drip formic acid from the beginning...' much laughter here. "...by all means hide him from your own, freely elected tribal elders." Name for me any other culture that ever said that to their children. Almost all other

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JUN 1997











## LETTERS

...and from page 1  
whom she is legally bound to represent. Furthermore, she and city manager Jack McGraw called the SIPD when we were demonstrating during the KNC. A judge ruled that homeless San Diegans have the right to demonstrate on the Civic Concourse, as is their

constitutional right. That faithful night there wasn't any violence, due to the TV cameras that were our protection. However, this isn't due to the kindness of city manager Jack McGraw or Councilmember Chris Kehoe, who placed homeless San Diegans in harm's way in the first place.  
I am a member of CCDC, and they have a mission and goals to help homeless San Diegans. Furthermore, the

monies that CCDC does receive are in the main HUD monies. The \$2 billion that CCDC has expended has never been for homeless San Diegans and their basic right for long-term housing. Right now CCDC is leaning to poor millionaires at an interest rate of 4 percent, giving away a \$20 bill for \$5. I'm the sole voter against this socialism for millionaires as the greatest good for the present and future of the downtown area.

The only outreach program that Mayor Susan Golding has planned for homeless San Diegans is more and more

arrests. The City of San Diego doesn't have its own Department of Health and Welfare. The state and federal monies that are rightly ours are not in the pipeline for us because there isn't any pipeline to place them in. The County of San Diego has failed to receive from the state its fair share of medical funding. The City of S.F. receives from the state 400 percent per capita more than we do.

The County of L.A. receives 700 percent more per capita for their health and welfare than we do. Governor Pete Wilson one time stated

that a big city must have a big heart. Since Governor Pete Wilson is almost a native son of this city and county, it's time that his Republican brethren ask for payback time for the city and county of San Diego.

The San Diego Zoo has a new program. For \$80 a person can join a zoo safari and become a camper. However, there have been many unthoughtful safaris organized by homeless men, women, and children in Balboa Park. One is legal and the other is illegal thanks to the legislation introduced and passed by Chris Kehoe and the city council.

Right now, there is a new organization: Urban Safari (U.S.), who are a coalition to advocate on behalf and for homeless men, women, and children. Working Plan for a Safe Haven is one of the feasible goals that is being sought from the city council. (1) Access to food service. (2) Daily trash pickup by the city. (3) Brooms and other tools to be provided for homeless San Diegans and the police on a reg-

ular basis. (4) Water available for sanitation needs (washing hands before eating). (5) Access to ambulance and SUTP services.

Nevertheless, organized homelessness for a homeless person or family is considerably more dangerous than the unorganized impotence of all those who are ruled by the tyrannical and arbitrary will of Susan Golding and her canine corps loyalty of the city council. Its danger is that it threatens to ravage our conscience and San Diego as we know it. A world, which everywhere seems to have come to an end, before a new beginning rising from this end has had time to attest itself. A homeless person or family is forced to live down in the gutter but not their spirit and humanity. The City of San Diego and C.D.C. are many unaccomplished buildings, but not one of them is ever open for our homeless sons and daughters. Why?

Art Salberg  
Downtown

### More Gold, Please

The story entitled "Is it Me, Every Day Is Christmas" published in the May 22 issue of the Reader was a very good piece of writing. Whether or not it was factual or not, I don't know. I might find more of the David Gold's writings. If he has not written for you before, or if you do not know where else he has been published, perhaps you would forward my request on to him. I certainly do admire and enjoy this story.

Linda Thum  
Centre City

The story was not fictional. David Gold writes for the East Bay Express. —Editor

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### More Conservatism, Less Sewage

In a letter from Jane Hollinger of Ocean Beach (May 22) concerning the Reader's examination of City of San Diego plans to put treated sewage directly in our drinking water, she makes several assertions that just don't bear up to objective analysis.

First she repeats a common misconception: "Some day a glass of recycled sewer water may be the best we can do." Thankfully, there is no environmental, economic, or political justification for putting treated sewage directly into our drinking water, although, it is also true that in a few industrial cases, and in quite limited uses for irrigation, recycled water can make sense.

Here's why we don't need to be adding treated sewage to our drinking water today and why we won't need to tomorrow. California's water numbers tell the story. Society uses about 50 percent of the water nature provides to California each year. Of that 50 percent of it goes to agriculture. In fact, agriculture accounts for almost 90 percent of water used in California. The remainder is shared between industrial and urban uses. Therefore, conservation is the obvious answer to our water needs as California grows — even over the next several hundred years. After all, if agriculture just conserves 10 percent of the water it currently uses, that effort almost doubles the amount of water available to industrial and urban consumers.

Conservation is the best solution environmentally, but the waste of the energy (most of which comes from burning scarce and nonrenewable fossil fuels) in the reclamation process makes reclamation environmentally unacceptable when compared to conservation. Economically, conservation is the proverbial no-brainer. Even adding the cost of shipping the water to San Diego from the Imperial Valley and from the Central Valley, conservation is about a third the cost of reclamation.

The politics are, naturally, a different story. Mark Twain summed it up: "Whiskey is for drinking. Water is for fighting over." As a result, it may be that the only solution to the political problem is "privatization" — characterized by Jane Hollinger as "the scariest thing" in the Reader article.

Some people fear market pricing of agricultural water and fear privatization of water delivery because they are concerned that government alone can be trusted with the task of making certain the water they drink is as clean as it is healthy for them. This is where the Reader article scooped the rest of San Diego's media. The Reader both disclosed and exposed a plan of the City

of San Diego to conduct a 30-year experiment to determine whether or not adding treated sewage directly to our drinking water will be detrimental to our health. In the process, the Reader has uncovered the fact that San Diego appears to be unique in the world in conducting such an experiment. Even worse, it is the Reader, again as a first in San Diego, which looked behind the scientific work done to date in designing this city health experiment and in doing so brought to light the fact that none of the studies have been peer reviewed. That is, in essence, the very same as getting a doctor's opinion only to discover that the "doctor" never attended medical school and really doesn't practice medicine.

So, the "scariest thing" is that (1) our San Diego City Council wants to conduct an experiment with our health and (2) that not one of them has even suggested that we citizens be asked for our consent. Recently the Tuskegee experiment has been in the headlines. That was one of many government health experiments in which the participants were blissfully unaware that they were being used as human guinea pigs. Surely we have reached a point today that we can all agree that no one should be forced to engage in a health experiment drinking treated sewage unless the participant has given his informed consent.

J. Bruce Henderson  
Pacific Beach

### Cinema Leo RIP

Duncan Shepherd's May 22 column, "A Door Also Closes," reviewed the changes among movie theaters and the evolution toward multiplex screens in San Diego during the past 20 years.

Another theater worthy of mention among the film venues from South Bay to downtown North County is the Cinema Leo. This theater was located on Garnet Avenue in Pacific Beach and disappeared from the local landscape during the 1970s. Its reclining, lounge-type seating and creative movie schedule created an intimate film experience. Along with the Unicorn, Ken, and La Paloma Theater, the Cinema Leo was also a well-known and unique presence within the film community at that time.

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Encinitas

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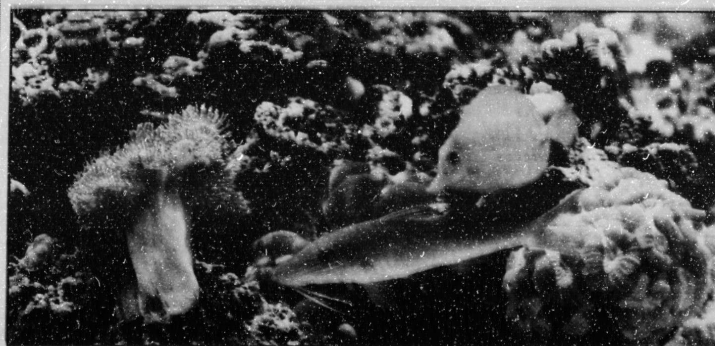
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# Calendar

## Torn Fin Means Aggression

Advanced Home Aquarium Class



Burner Reef Tank, Birch Aquarium

Local Events:  
Highlight  
and Guide  
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Classical  
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### LOCAL EVENTS

A fish can seem like the world's easiest pet. Why else would kids at the fair be toting water bags? Carnal fish are doomed to the care of children, and the rest, it would seem, are doomed to aqua kitsch, the "frog on a frog on a log" statue, the salvage diver with gold ingots, the sand fountain.

But if you go beyond castles and dams to the marine vivariums of a saltwater aquarium, you find the lucky fish, the ones whose owners are as serious

(and as heavily invested) as the owners of pedigreed dogs.

To set up house for gobies and tangs, you need a 40-gallon tank, a bag of Instant Ocean, a water test kit, a filter, a heater, a temperature gauge, a 10-gallon quarantine tank, and a 10-gallon sick tank. You need multiple-wall outlets, fluorescent light bulbs, and a constitution that will permit you to visit the freezer at the pet store, reach past the naked pinky mice in Ziploc bags, and pick up a plastic tub of bloodworms.

During the three- to six-week tank-conditioning period, when you're not

testing the water for bacteria (which are good) and ammonia (bad), you might cruise the pet store for Fairy Bubbles, Oriental Sweetlips, Ocellated Puffers, and Lemonpeet Angels. You might think, "Sure, I could feed live grass shrimp to a sea horse every day. Then, instead of having striped damselfish and dotted wrasses, two good choices for the home aquarium, you might be tempted to sock a little Nurse Shark or a Queensland Grouper, two very bad choices for the home aquarium."

"Right now, we can keep many different kinds of fish at the aquarium," says Fernando Nouratpour, senior aquarist at the Birch Aquarium. But people with small tanks (from 40 to 100 gallons) should keep their heads. "We try to tell people," he says, "to stick with hardy animals."

No slow-feeding, pearly sea horses. No Queensland Groupers or Nurse Sharks, which at their adult length of eight feet need 3800 gallons of filtered seawater and a tank as big as a bedroom.

Instead, Nouratpour recommends damselfish, which come in Domino, Green Chromis, Blue Chromis, and stripes, some gobies, which come in Fire, Yellow, and Neon, and certain wrasses, which are known as a family, for cleanliness. In a 40-gallon tank, for

example, you could house a damselfish, a pair of gobies, a pygmy angelfish, a butterfly fish, a small wrasse, and a surgeonfish or "tang."

"We try to tell people to keep as few fish as possible," Nouratpour says. A small population creates less toxic buildup and reduces aggression between the fish. "The fish just seem to have more of a stress-free environment."

Stress, among fish, can lead to disease, and diseased fish are identified by their sunken foreheads, scratching, disoriented swimming, cloudy eyes, excessive hiding, body ulcers, or prolonged, unusual breathing. But if you're a true aquarist, you don't give up the Yellow Tang or the Blue Diamond dead. You don't flush him. You put him in the sick tank and look up the symptoms of black ich, white spot, flukes, and popeye. You learn about freshwater dips, ionic copper, and organophosphates.

But it's better to start with healthy fish than to run a fish hospital. "We look for clear skin, bright colors," Nouratpour says. "The eyes should be clear, the fins should be clear." A torn fin, on the other hand, means "there's been some aggression inside that tank, and this fish is being picked on." Nouratpour further recommends that a

buyer request a feeding demonstration — fish that as well as accustomed to captivity.

But a captive fish shouldn't be fed too much, less is better, and it shouldn't be treated to live black worms every day, lest it get picky. "What we recommend is to buy these prepared frozen foods," he says, referring to an icy gelatin of algae, kelp, spinach, romaine lettuce, squid parts, mussels, and other tasty sea bits.

On Saturday, June 7, Fernando Nouratpour will teach an advanced home aquarium class at the Birch Aquarium. He'll talk about filtration systems, disease treatment, natural history, species interaction, and nutrition. Participation must register in advance.

— Laura McNair

### Advanced Home Aquarium Class

taught by senior aquarist Fernando Nouratpour

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## Calendar LOCAL EVENTS

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**Wages 12th** (remember record album?), sheet music, books on a variety of subjects, and an encyclopedia are among the items to find at the rehearsal Music and Art Library's book sale, starting from 10 a.m. to 4 p.m. on Saturday, June 7. The rehearsal is located at 1008 West Street, in La Jolla, 454-5072.

**All Manner of Used Books** will be offered during the Calab Library book sale, taking place from 9 a.m. to 3 p.m. on Saturday, June 7. Find the library at 1250 Carlsbad Village Drive, Carlsbad. For more information, call 942-4533.

**Sunday in the Park** leads to Chula Lake Park on Saturday, June 7, when 7 becomes the site for the annual festival from 9 a.m. to 5 p.m. with pony rides, kids' races, canoe

rides, a junk race, fun jump, face painting, arts and crafts, carnival games, a karaoke contest, flea dancing, and so much more. Find the fair at 5350 College Grove Drive, call 527-3883 for more information.

**"Around the World in a Single Day"** is the theme for the City Heights International Village Celebration street fair, slated for Saturday, June 7, from 10 a.m. to 6 p.m. on University Avenue between Tenth Avenue and 46th Street. Get ready for music by the Mississippi Mudhuts, ethnic food and dance, a performance of Chango, Cahn by community members and the SD Repertory Theater, pony rides, and more. Question? Call 584-1355 for answers.

**Solana Beach Summer**, the eighth annual Fiesta del Sol Festival, will be held at the Solana Beach from 9 a.m. to 5 p.m. on Saturday and Sunday, June 7 and 8, with live musical entertainment, food, beer, games, presentations by local performing arts groups, children's activities, and more.

**Wheeler Cave** is found at the west end of Lomas Santa Fe. Admission is free. Call 755-4775 for more details.

**Garden Yarns for Fun**, the 28th annual St. Spyridon's Greek Festival is set for June 7 and 8; organizers promise food, imported wines, a col-

lection, folk dancing, crafts, and more. Hours are 11 a.m. to 10 p.m. on Saturday, and from 11 a.m. to 9 p.m. on Sunday. Admission is \$2 general, free for those under 12. Overseeing: Call 267-4343 for answers. Find St. Spyridon's at 3655 Park Boulevard, in Hillcrest; shuttle will run from Ujima and Richmond.

**"Pagkahanga, Pagkahanga at Pagkahanga"** — means "Search, Discover, and Reclaim" — and it's the theme for Pagkahanga, the Filipino American student culture organization at Southwestern College. Pagkahanga announces its Filipino Cultural Awareness Festival '97 on Saturday, June 7, from 10 a.m. to 6 p.m., with exhibits and displays, vendors, art, entertainment, games, and more. Find the campus at 800 Old La Jolla Road, in Chula Vista. For more information, call 421-4300 x3595.

**Book Sale**, the San Carlos Book Society plans its monthly book sale from 9:30 a.m. to 3:30 p.m. on Saturday, June 7. Paperbacks and hardbacks of all types will be offered. Call 527-3630 for additional information. The library is located at 7250 Jackson Drive, in San Carlos.

**Traditional and Modern Ballet** techniques that reflect Native American history and lifestyle will be demonstrated by Gladys McKinley of the Western Museum in the San Diego Museum of Man in Balboa

Park from noon to 4:30 p.m. on Saturday and Sunday, June 7 and 8. The demonstration is in conjunction with the current exhibit, "Dances and Dances of the West," and is included in regular museum admission. Call 239-2001 for more details.

**Beautiful Writing: A Japanese Calligraphy Display and Demonstration** are planned at the Japanese Friendship Garden in Balboa Park on Saturday and Sunday, June 7 and 8. Demonstrations will be presented by Toshiaki Hasegawa at 1 p.m. each day; work by Hayashi is on display at the garden through June.

**Garden Hours** are 10 a.m. to 4 p.m. daily. Admission is \$2 general, \$5 per family, or \$1 for unemployed/retirees. Call 232-7272 for more information.

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To reach the lake, take Express Road in north Poway to Lake Poway Road, Bonita. Call 685-3536 for further information.

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## FOR KIDS

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## SHE DIDN'T ASK THE HARD QUESTIONS

### LOST ANGELES



Yaya Maya Murray

Despite the current hard times, it's difficult right now to feel pessimistic about Los Angeles. At night, good, jacaranda are blooming, families throng to Home Depot on the weekend for garden supplies. It's the beginning of tourist season too, and local TV is busy with commercials squabbling about the newest attractions at Disneyland, Magic Mountain, and Knott's Berry Farm. It's hot and sunny, and the trend would generally seem to be up.

You wouldn't know this, however, from the literature the city has been reading about itself. Four grim L.A.-related books were released last month, each inspecting a dark corner of this city pervaded by light. *Not Forward: Growing Up in the Shadow of Hollywood*, by photographer Laurent Greenfield, is a series of dark and gloomy photos and interviews of faded-up rich and poor Angeleno children. *The Reluctant Metropolis*, by city planner William Fulton, is a political history — and a pretty one — of L.A. urban growth.

Activity index is a 50-cent book of "hundreds of dead" and "hundreds of alive" activities, and a T-shirt. For more information, call 759-1305.

**Carbide Children's Museum**, the museum is designed as an educational environment through art, science, and social activities targeted for children 2 through 12. Look for a medieval castle, magic mirror, mini-city, and children's marketplace. Find the museum at 160 Carlsbad Village Drive, suite 103, in Carlsbad. 739-0773.

**San Geronimo**, play games and learn about the southern and create some southern art when the Barnes and Noble Bookstore at 11 a.m. on Saturday, June 7. The store is located at 1235 El Camino Real, in Del Mar. 681-4038.

**Children's Museum of San Diego**, come from Africa, Asia, and Central America may be enjoyed when Teatro Macaca Macaca and Asian Story Theater perform at 1 p.m. on Sunday, June 8.

**"Pop Culture Museum"** offers an exploration of pop art, encouraging visitors to look more closely at everyday objects and images to consider their sources and meanings. The exhibition includes Rock Warhol's "Myth Series," Lawrence Hughes' "KREMEBROTH ALPHABET," Roman Polanski's "The Color Purple," and the "Myth Series."

Volunteers from Rolling Rock and OXOOS present story times for kids there and older adults. The book "Pop" at 11 a.m. on Sundays, and at 1 p.m. on Tuesdays and Thursdays.

Continuing exhibitions include "Room 7," "The Book Shop," "Imagined Theater," and "Crown's Rain-forest." Find the museum at 200 West Main Avenue, downtown. Call 233-8700 for additional details.

**The Price on the Box**, Mr. Frizzle continues her "Wacky Science Series" on Tuesday, June 10, from the fourth

annual Taste of the Gallery takes place from 5:30 to 8:30 p.m. For the 115th, participants may take a self-guided tour (with samples of cuisine) of one of the Gallery's quarters. For more information, call 233-2227.

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and its expansion have at least raised more transit to the level of credible civic debate. Yet the idea of Los Angeles, City of Dreams, persists.

Perhaps someday Americans will be able to see just their portion of Los Angeles and, glimpsing the city itself, begin to ask real questions about the ways it and its citizens live and function. The failure to look past clichés for the truth has consequences, and not all of them are literary.

Murray's *Lost* is a good example. Murray obviously knows her hometown very well. She knows how they talk, dress, eat, kiss, and sweat. And Murray has an excellent feel for the romance of gang life — its high drama, its suspense, but for all her considerable skill at writing suspenseous, detailed prose, Murray fails to tell us something new. Her characters, born into poor, abusive families, turn to gangbanging as a means of earning cash and self-esteem — a familiar story, and one we know isn't going to end well.

Murray could have told us something new. In two short sentences she asks and dismisses the most interesting question posed by her book. When explaining how she became a gangster, one of Murray's characters says that she knew she had other options: "I was, she could have finished high school and gone on to college, but that such accomplishments were only for dreamers who 'waited too much TV.' But Murray doesn't let her character explain why getting an education appeared so uncool to her. Like most of the literature about this city, *Lost* doesn't ask the hard questions. Although well-done, it offers us a story that is familiar and therefore comforting and safe.

And yet Los Angeles still stands, almost in defiance of scholarly expectations. And people familiar with the city over the past few decades seem to agree that it's gotten better, not worse. There are no decent restaurants and bookstores and less smog. Centrifugation has tamed some of the city's once marginal neighborhoods like Hollywood and Los Feliz. True, traffic has gotten worse, but the Metro

the opening exhibits include limited packing case labels, photographs of downtown Chula Vista, doors and white blocks from the original Star newspaper building, and relics from the Chul Vista Company. Find the museum at 360 Third Avenue, Chula Vista. For further information, call 423-6976.

**Continuing Museum of 20th**, article from the beginning of the Marine Corps to the present are displayed, with special rooms dedicated to ribbons and medals and to the Bear Battalion. The museum is located in Building 26, just inside Camp 4, off Pacific Highway. 524-6076.

**Continuing Museum**, a museum celebrating the evolution and creation would open in 1998. World, ask Avenue North, in San Diego. 524-6076.

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**The Viejas DreamCatcher Showroom**  
Presents...

**Thursday June 5**  
2 Shows: 7:30pm

**Friday June 6**  
9pm - 1am

**Jump & Jive**

**Big Time Operator**

**Enjoy Cocktails & Dancing.**  
FREE VALET PARKING • 24-HOUR RESTAURANTS

**VIEJAS**  
Casino & Turf Club

**The DreamCatcher**

**Paul Rodriguez**

**Jerry Vate**

**FOR MORE INFO & TICKET PRICES**  
619.659.1998

**Visit us 21+ yrs old in DreamCatcher Showroom**  
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## Calendar LOCAL EVENTS

Sunday, August 10

The museum is located in the Casa de Balboa building in Balboa Park, 221-4201.

**Bolton II. Post Science Center.** The center's permanent exhibitions present a variety of hands-on exhibits illustrating scientific principles, including "Tigrids." Explore the various methods of transmission and storage of information, such as letters, telegrams, newspapers, and more. The Science Center is located in Balboa Park. For other information, call 238-1235.

**San Diego Automobile Museum.** More than 50 automobiles and motorcycles from historical eras are featured. Permanent exhibits include the museum's permanent collection. "Pony" on the Run features a dozen elegant models from the 20s and 30s, such as a Duesenberg, Bugatti, Rolls Royce, and more. The museum is located in Balboa Park near the San Diego Zoo. Call 238-1235.

**San Diego Hall of Champions.** Permanent exhibits include the careers of famous athletes, including Homer Griffith, Jim Thorpe, and more. The museum is located in Balboa Park near the San Diego Zoo. Call 238-1235.

The museum has permanent exhibits dedicated to the thoroughbred racing and art of the sport. The museum is located at 1549 S. Prado, Balboa Park. Call 238-1235.

**San Diego Maritime Museum.** Where have all the tuna boats gone? Find out in a unique exhibit. "Harvesting the Sea," displayed on the deck of the Bonita, tells the tale of the rise and decline of one of the world's greatest fishing fleets, and the industry that led to its demise. The exhibit is located in San Diego at the San Diego Maritime Museum. Call 238-1235.

The Star of India is a historic ship. A collection of more than 30 black and white sailing photographs with captions on both the ship's hull and the West Coast of the United States. Admission is \$10. Call 238-1235.

## Roam O Rama

### A Guide to Unexpected San Diego • By Jerry Schad

Most high Palomar Mountain State Park has the finest mountain scenery in San Diego County, complete with trickling streams, misty oak-forest forests, and rolling meadows. The long, stomach-churning drive up Palomar's South Grade and East Grade roads is well worth the trouble once you get out of the car and start breathing in the sweet, tangy air.

Here's a great hike at Palomar that will impress anyone. Start walking at the large parking lot at the base of the mountain. Beyond the stone parking entrance, pick up the Deane Valley Nature Trail, following

Deane Creek downstream. Along the bank, you'll find a variety of plants, including sagebrush, mountain juniper, and Sierra gossamer. That's the way to go for a quick return, but for a longer (2.5-mile) walk, continue this way. At a junction, bear left on the Lower Deane Trail. Following Deane Creek through scrubby fir and mountain cedar forest, continue to a confluence of streams, where Palomar Creek, flowing south, meets a course from a hidden canyon toward Palomar Valley. The valley of the San Luis Rey River.

There's a small waterfall just before the confluence, plus the remains of a stone and mortar building, possibly used in the late 1800s to evaluate the hydroelectric potential of the stream. Today, the site is a lush, heavily wooded area, water to soak your feet in, and the flow of water is quite refreshing to the eyes, ears, and skin. — Jerry Schad

From the west, backtrace 1.2 mile and take the trail connecting to the Lower Deane Valley to the Lower French Valley Trail. Go left, then, passing into Lower French Valley. The setting is quiet, rolling grasslands dotted with tall, slender pine trees, surrounded by hillsides covered in oak and oak groves.

Several of the site's trails are marked

with poles — some plugged with acorns. This is the trademark of the Acorn Woodpecker, who uses the holes to store acorns for the winter. The birds return these acorns and the groves in higher tones. Listen for the repetitive, rhythmic call of this bird, and observe the distinctive red patch on its head and the white wing patch when it flies.

You can hike up as far as the bank of French Creek, then return along the same trail, staying left to finish the hike on Lower French Valley Trail.

**San Pasqual Battlefield State Park.** This park commemorates the Battle of San Pasqual (December 8, 1846) during the Mexican War between the U.S. and Mexico, led by General Zachary Taylor and General Antonio de Padua. The battle was a tactical draw, but it was a significant victory for the United States. The park is located in San Diego County. Call 238-1235.

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holidays, including Thanksgiving and Christmas, departing at noon and 1:30 p.m. to a one and a half hour trip to Miller Creek, in San Diego's Chalk Bluffs. At the Camp location, there are picnic tables, a picnic shelter, a picnic area, and other amenities.

The Camp Depot is about a half mile drive from San Diego (roughly 50 miles east). Find the depot at Highway 94 and Forest Road. Question? Call 474-9937.

**The La Mesa Depot.** 1890. This depot is a historic building, and it is a good example of the architecture of the time. The depot is located in La Mesa. Call 474-9937.

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## The Moors' Revenge

A lot of color, a lot of vigor, a sense of listening to living music from a living tradition...

The San Diego Early Music Society concluded its exceptional season with a concert of medieval music by Heppner XX. This lovely, constituted and ever-changing assemblage of early music players — directed by the great gamba player

Jordi Savall, and usually including as singer his wife, the extraordinary Montserrat Figueras — is one of the best-known groups of its kind, and the SEMS study shifted the concert's venue from St. James by the Sea to Sherwood Auditorium, where a larger audience can be accommodated. This meant abandoning the visual beauty and suggestive atmosphere of the church, as well as adding a certain formality and distance to the performing conditions, but the scope in Sherwood was certainly more comfortable than St. James's, and the acoustics are clearer, although less poetically expressive.

The subject of the concert was vocal and instrumental music of the 12th and 13th centuries, with separate sections devoted to music of the three religious orders, communities in medieval Spain: Christian, Jew, and Arab. Program notes by Judith Cohen provided useful historical information, but paid little attention to the actual music performed and to the musicological problems associated with it. Texts and translations of the songs were generously provided, but the half-light was turned down so that one could not read them. Consequently, the audience for the most part had to enjoy the performance as a musical experience, not really able to differentiate the different kinds of music or to get any clear idea of what the individual pieces signified.

There was, of course, considerable pleasure just in this. Figueras, with her striking, Montserrat Addams beauty and that coarse, refined, passionate, gripped vocal production that calls to mind some wild gypsy dancing on a table in a smoky-filled tavern, is always a fascinating figure, and her singing, although highly mannered (and identically so in every medieval, Renaissance, or Baroque performance), invariably makes an unforgettable impression. Savall, a master musician of the utmost sophistication, captivated the attention on a collection of various bowed instruments (including the bizarre rebec from Afghanistan, like a cross

between a lute and a fiddle that has been squashed sideways), all of which he played with supreme nuance. The very British Andrew Lawrence King, although he does a bit resemble Mike Myers in Austin Powers, is an incomparable exponent of such plucked instruments as the medieval harp and the psaltery, which he plays with a subtlety and delicacy one would not have thought them capable of. The

group's percussionists, Pedro Estévez (who — to complete this little portrait gallery — looks like the late Allen Ginsberg in No Hardie, Refe, gone), provided virtuosic accompaniment on a collection of African and Middle Eastern drums and tambourines, the virtuosity defined not by spectacle and flamboyance but by the most infinitesimally shaded gradations of timbre and articulation, as though the drums were singing.

These descriptions perhaps indicate two salient characteristics of Heppner XX's performance: an extraordinary refinement to the point of delicacy, and a virtuosity defined not by spectacle and flamboyance but by the most infinitesimally shaded gradations of timbre and articulation, as though the drums were singing.

The group's collective personality (to which Figueras's intermittent and intentional flashes of virtuosity add a disconcerting spice, like cayenne pepper in a chocolate soufflé). The second is a recognition of our massive ignorance of what medieval music actually sounded like. All the musical aspects of this concert, in fact, were speculative reconstructions, with the chief stylistic influences coming from modern North African and Middle Eastern folk music, along with an enormous amount of creative imagination on the part of the Heppner XX musicians themselves. It all may have sounded wonderful, at once creating and satisfying new exotic tastes in the discerning audience, but what we were hearing was not exactly medieval music, but rather the soul of Jordi Savall and his colleagues, dreaming on the Middle Ages.

How could it be otherwise, given the fragmentary and confused state of the evidence? The Middle Ages, a 12th-century woman troubadour, has left us few fragments in Old Provençal (or Langue d'Oc), of which only one melody has been preserved. The melodies used for her con-

positions rather than "A chanter m'er de u s'es no volidre" are taken by modern performers and musicians from songs by other troubadours entirely. The immense collection of Gallego-Portuguese religious poems collected under the auspices of Alfonso the Wise, King of León and Castile in the 13th Century, were even in their own time paired more or less arbitrarily with secular tunes, popular dances, troubadour music, or liturgical melodies.

The deepest uncertainty of all concerns the origin of medieval Spanish music. The notion that medieval Spanish instruments, musical forms, manners of performance, and even poetry derive from Arab models has been debated among musical historians throughout this century. But from the point of view of Heppner XX, the issue is settled, at least for practical purposes. How else would an instrument from Afghanistan get into the act? In questions of medieval music, the recognition of our massive ignorance of what medieval music actually sounded like. All the musical aspects of this concert, in fact, were speculative reconstructions, with the chief stylistic influences coming from modern North African and Middle Eastern folk music, along with an enormous amount of creative imagination on the part of the Heppner XX musicians themselves. It all may have sounded wonderful, at once creating and satisfying new exotic tastes in the discerning audience, but what we were hearing was not exactly medieval music, but rather the soul of Jordi Savall and his colleagues, dreaming on the Middle Ages.

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Heppner XX: "Paradise Lost" Sherwood Auditorium, San Diego Early Music Society.

about a husband going on a voyage against his young wife's protests all sound pretty much alike. All the more reason that intelligent listening would have required an understanding of the texts — which would have meant attentively reading them along with the performance, especially since Figueras's diction was so often obscured by her measured expressive effects. ■

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JUN 1 9 9 7



## Fill the Tank with Dreams

"There's a lot of folks living one step from the street. But they're free."

**T**railer Park Royalty is an elusive set but royalty just the same. They live in places like Needles or Barstow — the outer perimeters of Las Vegas.

Imagine jungle drums and a female Tom Waits — or CNN's Jeanne Moon talking at you with a little more fight and edge in her voice.

*Joanite La Rue is what you might call royalty in exile. Always had star quality. Had it from day one. She's had naturally the kind of girl you'd expect to see on the Ricki LaLonde show. She and I grew up together in Imperial Beach, California. Killed many a fascinating hour in the doughs. Harassing webcams and eating tapas. Writing Fuck You on people's garage doors.*

Teresa Gunn has this edge to her. I'd seen her around town, having coffee at Cafe 1114. She has those brilliant eyes that I'd guessed had lived some, that compact body rippling with energy. Her CD *Trailer Park Queen* is the story of her 18 years. "It's a microcosm of the rest of the world. It's just more obvious in it," she says, sitting in a Coronado coffee shop. "There's a lot of folks living one step from the street. But they're free. I see them as a kind of royalty in exile."

It's a summer I would remember with great fondness, for that would be the summer that Joanite's younger brother Romeo and I had a hot and cold romance. Romeo was 12 and I was 22. It was the perfect combination of adolescence and experience.

That's how "CherryLime Ricky" starts out. The second, sung part exposes the vodka/beer/guinness/ice sniffing reality of life by the 18 year. How come you go to high school when you go to drink? With her flow, Joanite has a limit, baby. I'm gonna quit after three... hurry up honey, get me outside here, we'll fill the tank with dreams and fly across the tracks. I'll wrap my arms around you — we ain't never comin' back.

"But the reality," says Gunn, "is that nobody leaves IB. Good or bad, it's their niche. I'm writing about people living on the edge. Not to expose

them. To honor them. These are survivors. They live with uncertainty every day. And this is my childhood I'm talking about. And guess what? I've come back."

Gunn left Imperial Beach in 1968, when she was 17, alone and pregnant. She made for LA to have Ge baby, but also to have a shot at becoming a rock and roll star. After living in an LA rooming house and giving birth to a son, Gunn was not thrilled with the state of the rock scene. She says she "did the mom thing" and moved to Hawaii to cook in a health-food store and bring up Dashi. She tried more money track in Montana but in the end couldn't stand the isolation of rural life. "So that's when I started to get serious about my music. I didn't have the courage to go to New York, so I went to Washington, DC [in 1979]."

Not a soul knew her there. She went into a club and, between sets, asked somebody in the band if she could get up onstage and do a number by herself. She says she did a monologue she wrote about boys.

I go through 'em like a box of crayons! I love 'em broken on the floor! I love new boys! Just been opened! Painted lips and great selections! I love 'em when they're teasing! I draw them out! I keep persuing! My nails are short but I use my teeth...

At the end, amidst cheering from the crowd, she yelled, "My name is Teresa Gunn, and I'm looking for a band!" Within 24 hours she had one.

"I worked hard on my career there," she says. "At first it was hard. Can you believe I played one solid year in a comedy club every Sunday night to — no one! I sang! There a little group of three girls appeared. They'd stand up and clap and dance and started bringing their friends. Then suddenly — it was word of mouth — I came out one night and the place was full. Everybody stood and clapped for me! It was marvelous."

Suddenly she was getting noticed by the press. "Gunn prompts the same DMZ between new and old rock that Christie Hynde and Joan Jett

have staked out," wrote the Washington Post.

Teresa Gunn does some of the toughest rock 'n' roll in town... She's the lady your mama warned you about," wrote the Washington Tribune. Gunn started cutting albums *Teresa, Identity, Urban Baroque*, and *The Savage Garden*. "I never had a hit record, but I was making good money," she says.

One day in 1991, Nicky came to his mom. "By then he was a great football player, quarterback. He had a scholarship to Georgetown Prep, right there in DC, but he said they played grubby football. He wanted to go to a Southern school where he could play with the best I had to make a decision. His life or mine. I chose his. He needed to make a life, too. It was a mommy decision. So I upped stakes and headed for Athens, Georgia. At my last club date after 11 years in DC, I had 2,000 people standing and cheering. The Washington Post wrote a special farewell story to Teresa Gunn, the Queen of the Lipstick Wars."

In Athens she was a nobody once again, lonely as hell. No band, no friends. She started thinking of IB. "That's when I began writing *Trailer Park Queen*. Just thinking of my childhood. I never for her to produce the CD. *Trailer Park Queen* was released last fall.

Has Imperial Beach welcomed back the prodigal daughter? Have her songs made her the local hero? "No way," says Gunn. "It says obvious to this whole thing. The town will always be its own Shangri-la. Carroll, Planet IB." She says it like she'd hate that to change.

She wrote lines like "My sister's wild and sweet, walks in a world that burns her feet, with one flat tire and a drive-thru scream, the pretty debutante in a *Trailer Park Queen*. My sister was raped, brutally," explains Gunn. "She won't be the same again."



Teresa Gunn and friend

## Calendar MUSIC SCENE

### INTERVIEW

BILL MANSON

# CAMEL LIGHTS

YOUR GUIDE TO URBAN WILDLIFE

CHAMPION CHOICE FOR BEST TASTE PREFERRED

### G. Lounge

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Thursday, 8/5, don't miss Best Kibitzer, direct from NYC, with DJ Jackson. Friday, DJ's Greyboy and Ruffy rule with raw grooves and hip-hop. Saturday, Vegas is a sure bet for drinking and dancing. Monday, it's a jungle out there. Stick with us Professor B. 8/10, 8/11, 8/12, 8/13, 8/14, 8/15, 8/16, 8/17, 8/18, 8/19, 8/20, 8/21, 8/22, 8/23, 8/24, 8/25, 8/26, 8/27, 8/28, 8/29, 8/30, 8/31, 9/1, 9/2, 9/3, 9/4, 9/5, 9/6, 9/7, 9/8, 9/9, 9/10, 9/11, 9/12, 9/13, 9/14, 9/15, 9/16, 9/17, 9/18, 9/19, 9/20, 9/21, 9/22, 9/23, 9/24, 9/25, 9/26, 9/27, 9/28, 9/29, 9/30, 10/1, 10/2, 10/3, 10/4, 10/5, 10/6, 10/7, 10/8, 10/9, 10/10, 10/11, 10/12, 10/13, 10/14, 10/15, 10/16, 10/17, 10/18, 10/19, 10/20, 10/21, 10/22, 10/23, 10/24, 10/25, 10/26, 10/27, 10/28, 10/29, 10/30, 10/31, 11/1, 11/2, 11/3, 11/4, 11/5, 11/6, 11/7, 11/8, 11/9, 11/10, 11/11, 11/12, 11/13, 11/14, 11/15, 11/16, 11/17, 11/18, 11/19, 11/20, 11/21, 11/22, 11/23, 11/24, 11/25, 11/26, 11/27, 11/28, 11/29, 11/30, 12/1, 12/2, 12/3, 12/4, 12/5, 12/6, 12/7, 12/8, 12/9, 12/10, 12/11, 12/12, 12/13, 12/14, 12/15, 12/16, 12/17, 12/18, 12/19, 12/20, 12/21, 12/22, 12/23, 12/24, 12/25, 12/26, 12/27, 12/28, 12/29, 12/30, 12/31, 1/1, 1/2, 1/3, 1/4, 1/5, 1/6, 1/7, 1/8, 1/9, 1/10, 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**SPRUNG MONKEY • SX 10**  
 Thursday • June 6  
 Every Friday  
**9/1X LIVE BROADCAST**  
**ROOFTOP DECK HAPPY HOUR 3-8 PM**  
**FUNKENSTEIN**  
 Saturday • June 7  
**COLLAR BLUE**  
 9 pm  
**GENE**  
 9 pm  
**SATURDAY NIGHT FEVER**  
 Tuesday • June 10  
**NOODLE • SERANTONK**  
**DEWEY DEFEATS TRUMAN**  
 Wednesday • June 11  
**COMMON SENSE**  
**PAPA NATA**  
 Thursday • June 12  
**DAR WILLIAMS**  
 Friday • June 13 & June 27  
**HOT CHICKEN STEW**  
 Sunday • June 15  
**BLUR**  
 Monday • June 16  
**SPACE**  
 Wednesday • June 18  
**AN EVENING OF MAYHEM**  
**W/ A D & E**  
 Thursday • June 19  
**PRE-X GAMES PARTY**  
**W/ GREGG LUGG & PHOT**  
 & special guests  
 Tuesday • June 24  
**BETTER THAN EZRA**  
 Wednesday • June 25  
**SKANK**  
**SEE SPOT GROOVE**  
 Thursday • June 26  
**SUGAR RAY • UPBEAT**  
 Upcoming in July:  
 7/1: **BLUE OYSTER CULT**  
 7/1: **RICKIE LEE JONES**  
 7/1: **COMMON SENSE**  
 7/1: **THE VERVE PIPE**  
 7/1: **TORN • IT'S CHOICE**  
 7/1: **PRINCE OF DOME**  
 7/1: **PRINCE OF DOME**  
 7/1: **PRINCE OF DOME**

**Calendar**  
**MUSIC SCENE**  
 Friday, Fusion and the Hornetmen, rock. Saturday, McDaniel Hayride and George Tuba Scott.  
 Rock by Brick, 1130 Buena Avenue, Box 74, 27-117. All bands perform rock/alternative. Thursday, Fusion, John Star and the Shale. Friday, It's Official, S&K and Spectrum. Saturday, S&K, M&H, H&G and R&G with Live Modeling. Sunday, Spunk Rock, Monday, the Hardheads, Rockabilly Blues, the Rampant Bullies, and the Holograms. Tuesday, call for information. Wednesday, Michael Crick and Morning Line.  
 Chris de Lane, 2900 University Avenue, North Park, 291-7070. Friday, Motor City and the Latin Spice, romantic Latin. Saturday, 8 pm, Tom Calahan and Ryan, Motor City.  
 Rita's Place, 6179 University Avenue (at College and University), 382-6730. Thursday, 8 pm, Zig Zag rock and blues. Friday and Saturday, 9 pm, Regal Blue, rock and blues.  
 Roger's Station, 5400 Sports Arena Boulevard, San Diego, 222-2791. Tuesday, 9 pm, Cotton 3 and Steve Swadlow, reggae.  
 The Gateway Cellarhouse and Christian Bookstore, 6715 Mira Mesa Boulevard, Sorrento Valley, 492-2122. Friday, Redline contemporary Christian. Saturday, Jim Farley and Walter Kettner, contemporary Christian.  
 The Handel Hotel and Islands Lounge, 2210 Haight Lauck, North Mission Valley, 492-8727 to 291-1101. Live lounge music, 100, 100 for information.  
 Harbor Nights, Quail Inn, 2901 North Harbor, 291-1101. Thursday, the Redheads, rock and blues. Friday, June comes alive, a tribute to Janis Joplin, and Cotton 3 reggae. Saturday, Rock, Wilson, Blues and swing. Tuesday, the Blueberry Blues Jam. Wednesday, the John Ben Swing Band, big band.  
 Hazard Center, since it is a 15th anniversary, 1500 Center Drive, Mission Valley, 296-7382. Sunday, 7 pm, for Redheads.  
 Humphrey's, 1414 Main Inn, 2241 Shelter Island Drive, Shelter Island, 224-1577. The Coastline Lounge. Thursday and Friday, 9 pm, Arctic. Friday, 9 pm, Arctic. Saturday, 9 pm, Arctic. Sunday, 9 pm, Arctic. Monday, 9 pm, Arctic. Tuesday, 9 pm, Arctic. Wednesday, 9 pm, Arctic. Thursday, 9 pm, Arctic. Friday, 9 pm, Arctic. Saturday, 9 pm, Arctic. Sunday, 9 pm, Arctic.  
 The Imperial House, 305 Kalua Street, San Diego, 234-1022. Wednesday and Friday, 7 pm, and Sunday, 9 pm, John La Duce dance music.  
 The Intersection Gallery, 424 Park Boulevard, University Heights, 298-7473. Thursday, 8 pm, Ryan Brown, blues and poetry. Friday, 8 pm, Ryan Brown, acoustic, and 9 pm, Ryan Brown, acoustic. Saturday, 8 pm, Ryan Brown, acoustic. Sunday, 8 pm, Ryan Brown, acoustic.  
 Kelly's Pub, 1344 El Camino Boulevard, San Diego, 234-1022. Thursday and Friday, 8 pm, Ryan Brown, acoustic. Saturday, 8 pm, Ryan Brown, acoustic. Sunday, 8 pm, Ryan Brown, acoustic.  
 Kensington Village Cafe, 6990 Adams Avenue, Kensington, 281-7144. Saturday, 8-10 pm, Paul Greenwald, jazz, classical and contemporary guitar.

**JON SECADA SECADA**  
 11.99 CD • 7.99 CA  
 OPEN SAM TO MIDNIGHT EVERYDAY  
**TOWER RECORDS • VIDEO • BOOKS**  
 1 • 800 • ASK • TOWER  
 SHOP BY PHONE

**THE POURHOUSE**  
**LIVE MUSIC LOUNGE**  
 528 F Street • San Diego's Gaslamp • 232-POUR  
 SPECIAL EVENT [Thursday, June 6]  
**SOL POWER**  
 [Friday, June 6]  
**POLYESTER EXPRESS**  
 [Saturday, June 7]  
**BLUE TOWARD**  
 [Sunday, June 8]  
**POURHOUSE FLOOR**  
 [Monday, June 9]  
**O.D. PRODUCTIONS**  
 [Tuesday, June 10]  
**VERY GOOD PRESENTS**  
 [Wednesday, June 11]  
**O.D. PRODUCTIONS**  
 [Thursday, June 12]  
**VERNON'S BURNT CHICKEN**  
 with JOEY HARRIS  
 [Friday, June 13]  
**SWEET 16 LIX FRONES**  
 [Saturday, June 14]

**June**  
**Guitars, Saxes & More**  
 Richard Elliot, Peter White, Craig Chappalo & Rick Brown  
 Friday, June 6 • 7:30  
**Air Supply**  
 Sunday, June 8 • 8:00  
**John Lee Hooker**  
 with special guest John Hammond  
 Thursday, June 19 • 7:30  
**Grover Washington, Jr.**  
 with special guest Joe Louis Walker  
 Sunday, June 15 • 7:30  
**Chris Isaak**  
 Monday, June 23 • 8:00  
**Robin Trower**  
 with special guest Larry Mitchell  
 Thursday, June 20 • 8:00  
**Richard Thompson**  
 with special guest Chris Kallman  
 Friday, June 20 • 7:30  
**Gordon Lightfoot**  
 Sunday, June 22 • 7:30  
**Enmylou Harris**  
 with special guest Richie Perry  
 Thursday, June 27 • 7:30  
**A Twist of Jobim**  
 featuring  
 Lee Hiatt, Dave Grusin, Verve & Lila Matarazzo  
 Wednesday, June 25 • 7:30  
**Robben Ford & The Blue Line**  
**John Mayall & The Bluesbreakers**  
 Thursday, June 26 • 7:30  
**Tom Jones**  
 Friday, June 27 • 8:00  
**Cancelled:**  
 Michelle Buckland, Wednesday, July 9  
 Pat McCarty, Sunday, July 13  
 19-1000 at POINT OF RETURN

**Barona Casino presents**  
**HUMPHREY'S CONCERTS**  
 by the bay  
**July**  
**Howie Mandel**  
 Friday, July 11 • 7:00 & 9:00  
**Guitars, Saxes & More**  
 Richard Elliot, Peter White, Craig Chappalo & Rick Brown  
 Thursday, July 17 • 7:30  
**Strunz & Farnh**  
 Friday, July 18 • 8:00  
**Daryl Hall & John Oates**  
 Sunday, July 20 • 7:30  
**Dave Brubeck Quartet/ David Benoit**  
 Thursday, July 24 • 7:30  
**Ottmar Liebert & Luna Nega XL**  
 Friday, July 25 • 8:00 & 9:00  
**Annie Murray**  
 Sunday, July 27 • 8:00  
**Randy Travis**  
 Wednesday, July 30 • 8:00  
**Hiroshima**  
 Thursday, July 31 • 8:00  
**August**  
**Paula Poundstone**  
 Sunday, August 3 • 7:00 & 9:00  
**Bill Cosby**  
 Sunday, August 3 • 7:00 & 9:00  
**Dan Fogelberg**  
 with special guest Cattle Curtis  
 Tuesday, August 5 • 7:30  
**Brian Setzer Orchestra**  
 Wednesday, August 6 • 7:30  
**Spyro Gyra/ Jean-Luc Ponty**  
 Friday, August 8 • 7:00  
**George Benson**  
 with special guest BBA  
 Sunday, August 10 • 7:30  
**Smother Brothers**  
 with special guest The Bells  
 Wednesday, August 13 • 7:30  
**Ripingtons**  
 Thursday, August 14 • 8:00  
**Neville Brothers**  
 Friday, August 15 • 8:00  
**Legends of Motown**  
 featuring The Supremes, The Jackson 5, The Miracles, The Four Tops, and The Temptations  
 Sunday, August 17 • 7:00  
**Willie Nelson & Family**  
 Monday, August 18 • 7:30  
**Wishu Yearwood**  
 with special guest Wayne Hancock  
 Tuesday, August 19 • 8:00  
**Dave Koz**  
 Thursday, August 21 • 8:00  
**Don Rickles**  
 Friday, August 22 • 8:00  
**Big Island Hawaiian Music Festival**  
 featuring Rick & Sandy Habel Bridges and S. Isidoro Haboro  
 Sunday, August 24 • 8:00  
**Pointer Sisters**  
 Thursday, August 28 • 8:00  
**September**  
**Tracy Lawrence**  
 Thursday, September 4 • 8:00  
**Wynonna**  
 Monday, September 8 • 7:30  
**Wayne Shorter & Harvie Hancock**  
 with special guest The James Moody Quartet  
 Tuesday, September 9 • 7:30  
**Linda Ronstadt**  
 with special guest Carlos Santana  
 Wednesday, September 10 • 8:00  
**Huey Lewis & The News**  
 Sunday, September 14 • 7:30  
**Chicago**  
 Monday, September 15 • 8:00  
**Alison Krauss & Union Station**  
 Tuesday, September 16 • 7:30  
**Sergio Mendes & Brasil '99**  
 Friday, September 19 • 8:00  
**Stephan Grappelli**  
 Sunday, September 21 • 8:00  
**Crosby, Stills & Nash**  
 Monday/Tuesday, September 22 & 23 • 7:30  
**Manhattan Transfer**  
 Wednesday, September 24 • 8:00  
**Harry Belafonte**  
 Sunday, September 28 • 8:00  
**Mark Chesnut**  
 with special guest Janelle Ross  
 Monday, September 29 • 8:00  
**October**  
**America**  
 Friday, October 3 • 8:00  
**Ray Charles**  
 Tuesday, October 7 • 8:00  
**Tower of Power/ Average White Band**  
 Wednesday, October 8 • 7:30  
**Koolhaas & Family**  
 Friday, October 10 • 7:30  
**Debbie Reynolds**  
 Sunday, October 12 • 8:00











# Calendar MUSIC SCENE

**Cave's Top Hat Bar and Grille**, 801 Fifth Avenue, downtown, 233-4555. Unless noted, all performances are 9:30 pm to 1:30 am. Thursday and Friday, the *Montgomery Mauldins*, blues. Saturday, *Fuzzy and the Blumenshine Blues*. Sunday, *Dead Dog Monday*, *Stella*, blues. Tuesday, the

*Angelenos*, blues. Wednesday, the *Pr* *Revs*, blues. **Debuta Grill and Sizzle**, 901 Fifth Avenue, downtown, 234-5554. Thursday and Friday, 6:30 pm to 9:30 pm, and Friday and Saturday, 8:30 pm to 10:30 pm. *Peter Kulevsky*, pop/funk/45 piano. **Dick's Last Resort**, 345 Fourth Avenue, downtown, 231-9100. Thursday and Wednesday, *Prossy*, *Domino*, rock and roll. Friday, the *Blumenshine Blues*. Sunday, *Dead Dog Monday*, *Stella*, blues. Tuesday, the

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1200 June 10  
K-11

**ERASURE**  
1200 June 10  
K-11

**K-CI & JOJO of JODECI**  
1200 June 12  
New single "You Bring Me Up"

**"SUPERHEROFRANCHISE" FEATURING: WISE MONKEY ORCHESTRA SUPERLOADER • SUNCHILD**  
1200 June 14  
80's

**BRUCE HORNSBY**  
1200 June 15  
K-11

**SQUIRREL NUT ZIPPERS C**  
1200 June 16  
K-11

**BUCKSHOT**  
1200 June 20  
80's

**BORN AGAIN**  
1200 June 22  
K-11

**STYLISTICS DRAMATICS • CHI-LITES**  
1200 June 25  
K-11

**KLEZMERFEST**  
1200 June 26  
K-11

**upcoming shows • July & August tickets on sale**

**JUSTIN HAYWARD** June 27  
**WAYMAN TISDALE** June 28  
**CRYSTAL METHOOL & Alan Hays** June 29

**BREAD** July 11  
**THRILL KILL KULT** July 12  
**THE RADIO TOWNE** July 13  
**BRUCE LOVER & PHILIP FRANCISCO** July 14  
**WINDUPPER** featuring **ROB SHYRON** July 15  
**DEAN LEVARY** July 16

**Belly Up**  
140 South Broadway, Downtown  
1200 June 10  
K-11

**THE JOEL NATHAN BAND**  
1200 June 10  
K-11

**THE LARRY MITCHELL BAND**  
1200 June 10  
K-11

**COMMON SENSE**  
1200 June 7  
K-11

**THE BLUES PHAROAHs**  
1200 June 8  
K-11

**THE MEDREAMERS**  
1200 June 9  
K-11

**NEIGHBORHOOD WENCH**  
1200 June 10  
K-11

**DAVID WILSON**  
1200 June 11  
K-11

**POOLS PROGRESS**  
1200 June 12  
K-11

**LOS MAN VAN**  
1200 June 13  
K-11

**CLARENCE CLEMONS**  
1200 June 14  
K-11

**upcoming**  
1200 June 15  
K-11

**WILD CHILD** June 16 • **The Rhythmatics** June 17  
**The Rhythmatics** June 18 • **Gregory Ingram** June 19  
**Black Wings** June 20 • **Belmont** June 21  
**Black Wings** June 22 • **Black Wings** June 23  
**Black Wings** June 24 • **Black Wings** June 25  
**Black Wings** June 26 • **Black Wings** June 27

**BRICK BRICK**  
1200 June 10  
K-11

**THE SHADE • FILM STAR • PHARMACY**  
1200 June 10  
K-11

**SUPERNAUT • SOCK ORCHID • IT**  
1200 June 10  
K-11

**BANG!!!**  
1200 June 10  
K-11

**SPANH RANCH**  
1200 June 10  
K-11

**THE HOOLAH • BARNYARD BALLERS**  
1200 June 10  
K-11

**K'S CHOICE**  
1200 June 10  
K-11

**STAR 60 • TWIST TOP**  
1200 June 10  
K-11

**LEON RUSSELL**  
1200 June 10  
K-11

**GUIDED BY VOICES**  
1200 June 10  
K-11

**RED KROSS/ SLOAN**  
1200 June 10  
K-11

**upcoming**  
1200 June 10  
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**upcoming**  
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1200 June 10  
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**SCHOONER'S BAR & GRILL**  
1200 June 10  
K-11

**HOME OF THE 1/2 LB. BURGER**  
1200 June 10  
K-11

**SAMBRASIL**  
1200 June 10  
K-11

**HIGH ENERGY DANCE**  
1200 June 10  
K-11

**POLEXSTER & THE FUNKY LOVE BOMB**  
1200 June 10  
K-11

**SUPERLOADER**  
1200 June 10  
K-11

**STAR-SPANGLED CELEBRATION**  
1200 June 10  
K-11

**Four Day Blast • July 3 - 6**  
1200 June 10  
K-11

**SOLID GOLD JULY 4TH**  
1200 June 10  
K-11

**\$12,000 BINGO BLAST**  
1200 June 10  
K-11

**SUPER 7 SPECTACULAR**  
1200 June 10  
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**OUTDOOR BBQ**  
1200 June 10  
K-11

**LIVE ONSTAGE**  
1200 June 10  
K-11

**July 3: Chuck Berry & Jerry Lee Lewis**  
1200 June 10  
K-11

**July 4: Smokey Robinson**  
1200 June 10  
K-11

**July 5: Little Richard**  
1200 June 10  
K-11

**July 6: The Beatles**  
1200 June 10  
K-11

**upcoming**  
1200 June 10  
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**TOWER RECORDS • VIDEO • BOOKS**  
1200 June 10  
K-11

**Open for Lunch!**  
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**\$1.99 Spaghetti Plate**  
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K-11

**DJ & Dancing No Cover Charge**  
1200 June 10  
K-11

**Eric Marienthal**  
1200 June 10  
K-11

**Mark Whitfield**  
1200 June 10  
K-11

**Chris Botti**  
1200 June 10  
K-11

**A Twist of Jobim**  
1200 June 10  
K-11

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JUN 1997

# Calendar MUSIC SCENE

performances begin at 9 pm. Thursday and Sunday, grunge, rock and roll. Friday, the King Bros. Blues. Saturday, Southbound Live, rock and roll.

**The Worthington Lounge:** 1 Market Place, downtown (inside the 11 am Registry), 212-1214. Friday and Saturday, 8 to 9 pm. Art Dixie and the New Day play.

**The Yacht Club:** San Diego Marriott Hotel, 133 West Harbor Drive, downtown. 234-1900. Friday and Saturday, 9 pm to 1 am, live rock and roll.

**The Butcher Shop:** 516 Broadway, Chula Vista, 420-9440. Wednesday through Saturday, 8 pm to midnight. Dance Japers, contemporary.

**The Country Club:** 131 Third Street, Chula Vista, 420-2977. Friday through Sunday, 10 and 11 pm. Retro and classic guitar.

**The Beaches Golf Club:** 5540 San Marcos Road, San Marcos, 737-1103. The Chula Beach Sports Bar: Friday, 7 pm. Beachfront rock and roll.

**The Beaches Valley Inn:** 5080 Beach Road, San Diego, 420-1400. Thursday, 7 pm. Jans Hammer's Rhythmic Express with Gregg Thornton joins.

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**South Bay/Coronado**

**The Regal Bar:** 720 City Lakes Road, Chula Vista, 421-0013. Friday, 9 pm to 1 am. Live rock and roll.

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**ETA's place**

SPORTS BAR AND RESTAURANT

Thursday, June 5  
**Zig Zag**

Friday, June 6  
**ROCK BLUES**

Saturday, June 7  
**ROCK BLUES**

Sunday, June 8  
**ROCK BLUES**

**VELVET**

Thursday, June 5  
**PULSE**

Friday, June 6  
**DEAD AND GONE**

Saturday, June 7  
**DEAD AND GONE**

Sunday, June 8  
**DEAD AND GONE**

**GREEN CIRCLE BAR**

Happy Hour 5-8 pm

Thursday, June 5  
**SOL POWER**

Friday, June 6  
**SOL POWER**

Saturday, June 7  
**SOL POWER**

Sunday, June 8  
**SOL POWER**

**MISSION BEACH**

Happy Hour 5-8 pm

Thursday, June 5  
**NEW HOURS**

Friday, June 6  
**NEW HOURS**

Saturday, June 7  
**NEW HOURS**

Sunday, June 8  
**NEW HOURS**

**FIBBER MCGEE**

Happy Hour 5-8 pm

Thursday, June 5  
**NEW HOURS**

Friday, June 6  
**NEW HOURS**

Saturday, June 7  
**NEW HOURS**

Sunday, June 8  
**NEW HOURS**

**30 Days**

Happy Hour 5-8 pm

Thursday, June 5  
**NEW HOURS**

Friday, June 6  
**NEW HOURS**

Saturday, June 7  
**NEW HOURS**

Sunday, June 8  
**NEW HOURS**



**EXTENSION 400: BLUES/ROCK**

642 Elizabeth Hummel: The Dill  
643 Michael Hunter: Rockin' Life  
644 C. Hernandez: New Day  
645 In-Value: Hotel del Coronado  
646 Peter Johnson: Peter Johnson  
647 John Smith: Larkin  
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**EXTENSION 400: BLUES/ROCK**

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JUN 1997















# "BIG SIZZLING SAMPLER BUCKET"

for two \$26

Our top 7 picks include:  
Shrimp Lobster Tail,  
Linguine Lobster Tail,  
Steak, Shrimp, Atlantic Crab Legs,  
880 Pork Chops,  
National Chicken and Corn Jamb.  
Served with Two Corn Cakes and  
"No-How Can-Do" Beans, Rice,  
Tortillas and Sautéed Veggies to  
Our Favorite Side Dish

## ROCKIN' BAJA LOBSTER

BAR & GRILL

The California Drive 495-9557 • 10000 Camino Del Rio South 944-9557  
San Marcos location 744-7550 • 10000 Camino Del Rio South 744-7550

Open 7 days a week. Hours of operation subject to change without notice.

Grand Opening!

## SHERMAN'S CAJUN CREOLE BUFFET

ALL YOU CAN EAT & DRINK LUNCH TAKEOUT AVAILABLE!

LUNCH 11 AM - 3 PM  
Jambalaya, Fried & Sautéed Bar, Dessert Bar, Chicken, Seared Gumbo, Sautéed Gumbo, Fried Chicken, Cajun Chili, Cajun Dirty Rice, Bayou Boudin, Boudin, BBQ Beans, Macaroni & Cheese, Caudou Green, Cream Pasta and Caudou Ham

DINNER 4-6 PM  
\$10.99  
Fruit & Salad Bar, Dessert Bar, Seaford Gumbo, Fishhouse BBQ Chicken, Fried Chicken, Red Beans & Rice, Jambalaya, Barbecued Beef Ribs, Creole Spaghetti, Cold Green and Caudou Ham

2300 EL CAJON BLVD • 944-8771 • CLOSED WEDNESDAY & THURSDAYS

## Calendar RESTAURANTS

Atlanta Market downtown are even more brightly lit. All items are served in a beautiful, modern setting, which includes a glass-enclosed kitchen and a large outdoor terrace. The food is delicious. Everyone wants to have the pasta, fresh fish and lamb and rice, as well as the fantastic pizza. Lunch and dinner service. Monday through Friday. Saturday, dinner only. Low to moderate.

**PERI HOUSE VISA CRUIZ** 500 Via Vista, San Marcos, 744-7343. This family-style restaurant is an indoor-outdoor eatery. The food is delicious. Everyone wants to have the pasta, fresh fish and lamb and rice, as well as the fantastic pizza. Lunch and dinner service. Monday through Friday. Saturday, dinner only. Low to moderate.

**THE FORTUNE COOKER** 16475 Bernardo Center Drive, San Marcos, 495-9557. This is a Chinese restaurant of high quality in South County. The chef, Hsiao Wang, comes from a four-star restaurant, and his cooking may be compared to Chinese with French influence. Open daily, lunch 11:00 a.m. to 2:00 p.m., dinner 5:00 p.m. to 11:00 p.m. Friday and Saturday. Moderate to expensive.

**MOLIER PIERRE** 4000 Pacific Highway, San Marcos, 744-7550. There's no doubt that in San Marcos this restaurant with a view of the Pacific Ocean, provides exquisite appetizers, soup, and entrees. First-rate seafood dishes are included daily. The wine list is impressive, and the food is delicious. Open daily, lunch 11:00 a.m. to 2:00 p.m., dinner 5:00 p.m. to 11:00 p.m. Friday and Saturday. Moderate to expensive.

**NEING COURT** 12700 Carmel Canyon Road, Carmel, 744-7550. This is a French restaurant with a view of the Pacific Ocean. The food is delicious. Everyone wants to have the pasta, fresh fish and lamb and rice, as well as the fantastic pizza. Lunch and dinner service. Monday through Friday. Saturday, dinner only. Low to moderate.

**THE OCEAN DRIVE** 10000 Camino Del Rio South, San Marcos, 744-7550. This is a French restaurant with a view of the Pacific Ocean. The food is delicious. Everyone wants to have the pasta, fresh fish and lamb and rice, as well as the fantastic pizza. Lunch and dinner service. Monday through Friday. Saturday, dinner only. Low to moderate.

**SAN DIEGO ARTISAN BAKERY** 1551 South Escondido Boulevard, Escondido, 744-7550. This is a French restaurant with a view of the Pacific Ocean. The food is delicious. Everyone wants to have the pasta, fresh fish and lamb and rice, as well as the fantastic pizza. Lunch and dinner service. Monday through Friday. Saturday, dinner only. Low to moderate.

**WINDMILL AND BEACHES** 9500 San Marcos Blvd., San Marcos, 744-7550. This is a French restaurant with a view of the Pacific Ocean. The food is delicious. Everyone wants to have the pasta, fresh fish and lamb and rice, as well as the fantastic pizza. Lunch and dinner service. Monday through Friday. Saturday, dinner only. Low to moderate.

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## LA JOLLA

**AVANTI** 275 Prospect Street, La Jolla, 495-9557. This is a French restaurant with a view of the Pacific Ocean. The food is delicious. Everyone wants to have the pasta, fresh fish and lamb and rice, as well as the fantastic pizza. Lunch and dinner service. Monday through Friday. Saturday, dinner only. Low to moderate.

**CANTON GRILL** 9613 Canyon Road, San Marcos, 744-7550. This is a French restaurant with a view of the Pacific Ocean. The food is delicious. Everyone wants to have the pasta, fresh fish and lamb and rice, as well as the fantastic pizza. Lunch and dinner service. Monday through Friday. Saturday, dinner only. Low to moderate.

**PERI HOUSE VISA CRUIZ** 500 Via Vista, San Marcos, 744-7343. This family-style restaurant is an indoor-outdoor eatery. The food is delicious. Everyone wants to have the pasta, fresh fish and lamb and rice, as well as the fantastic pizza. Lunch and dinner service. Monday through Friday. Saturday, dinner only. Low to moderate.

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## 2 for 1 Dinner

Monday & Tuesday 4-6 pm  
1/2-Price Entrée  
4-6 pm  
Buy 1 dinner and receive the 2nd dinner of equal or lesser value for \$1.00, with beverage purchase. Excludes 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