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Volume 28 / Number 28 / July 26, 1999

PHOTOGRAPH BY KIMMY MURRAY, JR.

## Something Stinks in Mission Bay

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### LETTERS

We welcome letters pertaining to the contents of the Reader. You may phone them in by calling 619-235-3000, ext. 460; address them to Letters to the Editor, Box 85803, San Diego CA 92186-5803; e-mail them to letters@sdreader.com; or fax them to 619-231-0489. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

#### Weird People Like Weird Things

Let us now nixip ("My High School Days with Lester Bangs," July 13): Crowley's (rhymes with "holy") first name is spelled Aleister, and Charles Fort dropped off the e. What Bangs's friend doesn't get is that weird people like weird things and gravitate towards each other. Crowley (1874-1947) had a similar religious fanatic upbringing and countered it by becoming "the wickedest man in the world" and its greatest coke addict, besides resembling an English version of Uncle Fester. Or was it the sheer dullness of El Cajon that did him in?

Greg Eichelberger

#### Whatever Happened To That Wyamine Inhaler?

In reference to the Lester Bangs/Robert Houghton article ("My High School Days with Lester Bangs," July 13): Whatever happened to that Wyamine inhaler? Did we use them all up?

Those were the days — and I've still got some brain left.

Mike Millsap

#### Aloha, Warm Stupidity

Charles Witt (Letters, July 13) convinced me it's not global warming we have to worry about. It's global stupidity.

Aloha, dumme!

Jeremy Chantant

#### Hispanics Contribute Positively

Robert Kachur's authoritative article in "City Lights" — "Hometown Backstretch" (July 13) — really illuminates the fact that 95 percent of the people doing menial low-pay work at the racetracks are Latino. What's new? If we enter fast-food restaurants, construction job sites (who are the framing carpenters), and the vegetable and fruit fields of Oceanside and Irvine, we would find the exact same Hispanic labor force, working for minimum and less wages.

I will not bite the hand that feeds me — yet recently there have been reports in the press of attacks on the canyon camps of migrant workers. What kind of people are we that we cannot make the obvious observation that Hispan-

ics contribute positively to the public's well being and rather than punish we should praise them!

J.P. Lopez  
Clairemont

#### Butter In Every Meal

Re Max Nash/Tortillas ("Tip of My Tongue," July 13). I am 64 years old, born and raised in San Diego. My mom was from a ranch down in Mexico, and I was raised on Mexican ranchero-type food. I can't remember ever having butter in my meals. We ate tortillas instead of bread so I wasn't familiar with bread and butter. When I was 21 I met my wife, who is from Pennsylvania. She insisted on butter, not margarine, in every meal. One of the great joys I have gotten out of our marriage has been her introducing me to the pleasure of eating fresh bread and butter.

In case you don't know, tortillas (usually old ones) are used as feed for chickens and pigs to "fatten" them up.

Tony Martinez

#### Thanks For Duncan

Thank you very much for your enlightening coverage of the recent mini-Kiarostami fest at the Ken.

In response to a couple of points brought up in Duncan Shepherd's July 13 review:

1. The child in *And Life Goes On* is not Kiarostami's 1990 film *Homework*.

2. Through the Olive Trees is not necessarily a behind-the-scenes view of the filming of *And Life Goes On*; it merely takes us from *And Life Goes On* as a point of departure for a completely different story.

Thanks to the San Diego Reader for continuing to press us with quality film review.

Jonathan Takagi

#### Mr. Opincar, Please Be Consistent

In the July 6 issue, Abe Opincar reviewed in "Sheep and Goats" the San Diego State Center Mission Valley, a church in the Church of Jesus Christ of Latter-Day Saints. For "Diversity," he wrote "white, Hispanic, African-American." Mr. Opincar, please be consistent by writing "white and black" or "European-American and African-American."

Ed Collins  
Oceanside

#### My Favorite Gypsy Trivia

Thanks so much for the review of Gypsy music (Pop Music, July 6). I'm gleefully looking forward to getting my hands on some of those CDs. And, even more, thanks for spreading the word on Lester Bangs, one of my all-time favorite pieces of cinema.

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## Reader

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San Diego Reader July 13, 2000

## Nigerian Nightmare

By Ernie Grimm

James Adler, Chula Vista resident and Tijuana business owner, is out \$5.2 million. He fell victim to an international financial scam perpetrated by Nigerian nationals, and his court case proved, the Nigerian government.

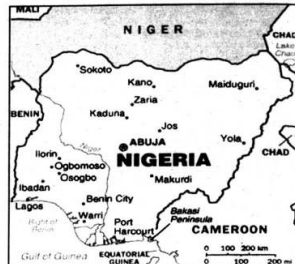
Starting in the early '90s, business owners in San Diego and around the country started receiving official-looking letters printed on corporate letterhead. They came from Nigerians offering to enter into lucrative business partnerships. "Several years back, Adler's attorney, Richard McCarthy, explains, "I just think about every person in town who owned a business got one. It was almost as if, if you didn't get one, you were nobody. At first, they would actually show up by mail. Finally, the U.S. Postal

the Central Bank, Adler signed a check he didn't read and was shown a bank draft for \$60 million made out to El Surridor. Olisa told Adler he would receive a copy of the contract after depositing "shortfall" funds to cover the difference in the exchange rate between the dollar and the Nigerian naira. Adler was also led to believe that his company, El Surridor, would receive an interest in some Nigerian oil fields. "Beginning with Olisa's request," the appellate ruling states, "individuals whom Adler believed to be officials of the Nigerian government repeatedly requested payments from Adler. They described these payments variously as shortfall deposit funds, taxes, processing fees, confirmation fees, surcharges, legal fees, travel expenses, and gratification. Almost every time that someone requested a payment from Adler, that individual told Adler that as soon as he made that payment, the \$60 million would be deposited into his account."

The \$60 million never was deposited into his account, de-

1994, he filed suit in San Diego district court against Olisa, Ogunwumi, and 15 other Nigerians, plus the Central Bank of Nigeria and the Republic of Nigeria. The suit alleged fraud, conspiracy to commit fraud, and negligence. Still, even after filing suit, Adler continued to make payments to Nigerian officials. His total loss on the scam: \$5,180,000.

After an eight-day trial, district court Judge Irma Gonzalez found that the Nigerian government was not immune to suit as a foreign sovereignity due to the commercial nature of their dealings with Adler. At least one government official (Paul Ogunwumi) participated in the conspiracy against Adler, and that the government allowed co-conspirators to use the Central Bank of Nigeria offices to further the fraud. However, the court also found that the original letter to Adler, which contained a criminal activity on its face in which Adler knowingly participated. And it found that Adler paid bribes totaling \$2.1 million to Nigerian officials in violation of the California Bribery

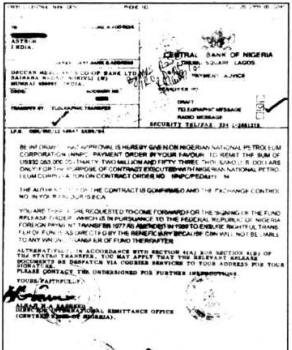


Both sides appealed the court's findings, but the Ninth Circuit Court of Appeals in Pasadena upheld the district court's findings by a two-to-one majority. The one dissenting judge felt the case should never

try to put this behind them." Though it didn't help him recover any of his money, Adler's case broke new ground: the Nigerian government was found to be party to the scam. That was the one big note.



Class 419 letter



Remittance letter from Central Bank of Nigeria



Nigerian scam letter

Service, at the behest of the Secret Service, started intercepting all mail from Nigeria because thousands and thousands of letters were arriving postmarked from Nigeria and virtually all of them were scam letters. That, for a while, did a pretty good job of deterring the tide. Then the Nigerians started using fax, which obviously can't be intercepted. I wonder if e-mail is next."

According to a recently published letter, sent by officials of a previously ousted Nigerian official coming to pay for first-class air travel between Nigeria and Mexico for Nigerian officials coming to pay for their money. For compensation, he was to be paid a 40 percent commission on the \$130 million. He never received it.

Over the next year and a half, Adler made three trips to Nigeria, where he visited the home of the Minister of Finance and the offices of the Central Bank of Nigeria in the capital city of Lagos. In the presence of John Olu, deputy governor of

spite frequent mail and telephone correspondence with various Nigerian officials and two more trips to Nigeria. On his December 1992 trip, he again met with Olisa. In February 1994, Adler hired two former congressmen, Henry Dymally and Bill Bates, to help him in collecting the \$60 million. Dymally went to Nigeria, investigated and returned to tell Adler that the deal was a scam. Apparently unconvinced, Adler made yet another trip to Nigeria in April 1994 and met with Paul Ogunwumi, governor of the Central Bank of Nigeria. Nothing came of that and, in May of

Law. Therefore, the court decided the "unclean hands doctrine" barred Adler from recovering any money. Richard McCarthy explains the unclean-hands doctrine as "a rule of equity that says if the court is presented with a situation where it prefers to leave the parties in the same situation as they were in when they came to court, it may do that. In our case, for example, we proved that the Nigerian government participated in a scam to defraud Adler's client. Notwithstanding that, the court, in its discretion, did not choose to assist him."

have been allowed to proceed, writing in his dissent, "The contract was criminal in nature and criminal in purpose.... As the truth has come out at trial, we have no jurisdiction now, nor had the district court. This disgraceful effort to make us parties to a criminal conspiracy should never have darkened our doors. It is time to expunge it wholly."

Through his lawyer, McCarthy, who describes his client as "very old and in extremely poor health," Adler's attorney stated that the client had a bank official from London who did due diligence on part of the monies that were sent over to Nigeria — because our client had to actually get a loan from a Mexican bank, which

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## Homing in on Racism

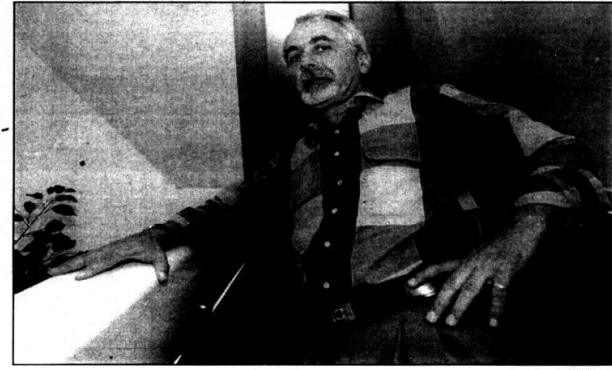
By Nancy Cary

Ask Dave Oddo about his latest findings, published in the press release he holds in his hand, and he springs to action. Scanning for his study results, he leans forward and brushes a wispy of gray hair from his forehead. He flips to the second page of the press advisory that sums up key findings on conventional home-lending practices for the past five years in San Diego County.

"That's appalling," he says, pointing to recent studies showing that in 1998, African-Americans received only 1.03 percent of conventional home loans granted in San Diego County. "One percent. I was shocked, and I've been studying this particular data since '94."

Oddo's studies trace the decline of loans granted to African-Americans from 1993 through 1998 (the last year for which data is available). From one passage, he reads that the 1.03 percent represents "a decrease of slightly more than 20 percent over the 1993 figures, when [African-Americans] received 1.29 percent of all such loans countywide. African-Americans make up 6 percent of the county's population, according to the San Diego Association of Governments."

Titled "African-American and Latino Mortgage Loan Applicants Treated Unfairly," Oddo's release begins with dramatic findings. "African-American and Latino in San Diego County are far more likely to be rejected for a conventional home loan than whites, and the racial disparity in denial rates is



With Scott at San Diego

Force, a city-county agency that monitors lending practices, finds another Oddo finding particularly disturbing. "In 1998, upper income African-Americans (those with median household incomes of \$50,828.00 or more) were denied conventional home purchase loans 17.14 percent of the time, while 16.39 percent of the 'low income' white applicants (those with median household incomes of \$21,602 and \$33,886) were denied."

Oddo's latest findings, detailed in his spring press advisory, have prompted people like Bleisner to put Oddo on their meeting agendas or print his findings in articles. "I just had a call from the president of the San Diego Urban League," Oddo said recently by phone. "He wanted

to talk to me about my study." A few weeks ago, John Warren, publisher of *San Diego Voice and Viewpoint*, printed Oddo's latest results for the third time since 1998. Oddo regularly sends his releases to the local media — *San Diego Union-Tribune*, *Voice and Viewpoint*, *North County Times*, and *El Sol* of San Diego. Below the title of the release he prints his name and number. Near the end of the release, Oddo adds his bio: "a longtime resident with extensive knowledge and background in the field of mortgage lending discrimination. In 1998 and 1999 he authored similar studies on mortgage loan discrimination in San Diego by area banks and mortgage companies."

Oddo's office/home studio, where he works and lives, includes a computer station, a wall full of Padres memorabilia, and family pictures. He sifts through articles he's pulled off the Web, where he checks in several hours a day with grassroots movements and federal organizations tasked with monitoring home-lending practices. "This group called ACOGN, Association of Community Organizations for Reform Now. They're a grassroots group that's active in about 35 states around the country. They have a website and have done studies in other cities that have shown that even qualified applicants who are minorities are being steered and told, 'Even if you do qualify, we can only give you a loan at a higher interest rate, a subprime loan.'"

"Predatory lending, Housing and Urban Development has just established a task force on that. So San Diego is behind

the nationwide trend. It's so conservative here. There's not the activism. It gets back to the media, the major media outlet, the *Union-Tribune*. Every time there's a study, it's buried in the 'Home' section, on Sunday, way back on page 10. People have to look for it."

In 1978 Oddo held a press conference on the redlining study and a joint city-county task force spearheaded. The findings showed that areas dominated by minorities and low-income persons did not receive a proportionate share of the home loans in San Diego County. In a 1978 newsletter titled "CLUB, Citizens United for Racial Equality," Oddo defined redlining as the practice by financial institutions of refusing home loans based on neighborhood conditions and the geographic location of the property rather than on the creditworthiness of the borrower or the actual condition of the house. It also includes the practice of making home loans to inner-city neighborhoods, but only on less favorable terms, higher interest rates.

"In 1978 the banks attacked my credibility. And they used some conservative minority leaders as their mouthpieces to say, 'Oh, the banks don't discriminate,' but the numbers don't lie. And when that study came out, the big banks threatened to cut off funding to these community groups if they didn't shut up. That's how I got to know Jim Bleisner."

Bleisner recalls the effects of the press conference. "At that time I was the director of San Diego Youth and Community Services. The agency was funded by United Way. The

chairman of United Way was chief executive of Great American Bank. We did that press conference, and within three months I was unemployed and couldn't get a job for two years. I had a wife and two kids living on 42nd Street in City Heights. I applied for six or seven jobs and couldn't get one."

It's not surprising that Oddo and Bleisner crossed paths. Raised and schooled back East, Bleisner finished graduate school in social ethics and wanted a job doing community organizing. "For \$400 a month, I was organizing tenant unions in Golden Hill at this place called Neighborhood Outreach Program. That's where I bumped into Oddo."

In 1976, Oddo earned a bachelor of arts degree in political science at the University of San Diego and immediately applied to VISTA, the domestic

continued on page 6

J. D. Crowe

ON THE STUMP WITH RON ROBERTS AND DICK MURPHY



An article of City Lights was once in the hands of a man who was a member of the San Diego Urban League.

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## Racism

continued from page 6

story on redlining, so I learned about the implications...of the Home Mortgage Disclosure Act, passed a year earlier and requiring lending institutions to publicly disclose detailed data on their mortgage lending activity each year. So this was the first data on San Diego.

"Some banks disclosed home-loan lending, but only by zip code areas. I started going around to the Urban League.... They said it was hard to get loans in their communities. So I started my own research project. I knew somebody in the county-planning department who was good with statistics and maps. We plotted exactly where the banks were making their loans and correlated where

they had their branches, too.

"The federal law, the Community Reinvestment Act, requires banks to meet the credit needs of the entire community they serve. That passed in 1977. It said that banks and other depository institutions have an 'affirmative obligation' to meet the credit needs of their entire community, including low- and moderate-income neighborhoods. The only sanction is, say, if Bank A wants to buy Bank B, and they want to merge, but Bank A isn't serving the low- and moderate-income community — which just so happens to be where a lot of minorities live — somebody could file a protest or a challenge to the merger application, and they have to hold a hearing. A lot of people have done this across the country, and the agency will ap-

prove the merger, but they'll say, 'In exchange for us okaying the purchase of Bank B, you should make a pledge to set a certain amount aside for loans to the poorest community.' It's been a very effective law, too."

Mary Scott Knoll, director of the Fair Housing Council in San Diego and active in national housing issues, describes the difficulty in finding solutions to unfair housing and home-lending practices. "When we're talking about mortgage-lending practices, we're talking about the old practice of redlining — discrimination that's blatant, open, and systematic. Equally negative in impact are the historical ways of thinking about things."

In that instance, the use of scoring criteria may penalize a person for not saving money in conventional ways, such as an established bank's savings account. "Banks are beginning to understand that maybe their profitability is being stifled by their own processes."

Knoll invites banks to consider investing more creatively into their branch communities, including low-income and minority. "Where are the branches located?" she asks. "Are special fees, such as late fees, charged to members in some branches and not others? Why not provide some help by lowering minimum-account balances, so members can take advantage of certain bank products without a \$100 balance?"

As far as she knows, Knoll says no bank has ever approached the Fair Housing Council for assistance in dealing with home-loan applicants. Knoll says some banks make small contributions to their office. "We direct that support to educational outreach" — and she's aware that some banks and home-lending organizations have established their own in-house programs to help clients, but she thinks an outside agency, such as hers, would have more credibility.

Knoll explained that if lenders have been challenged and taken to court and asked to prove their efforts to offer loans to nontraditional borrowers, it would look better if they had used an outside organization, such as Fair Housing, rather than their own in-house group.

"Since we haven't seen voluntary changes, the flavor of things had to change," Knoll said, referring to necessary legal actions, particularly in the era of the merger.

Oddo and Bleisner echo Knoll's sentiments. Bleisner, who heads up the Reinvestment Task Force, acknowledges some change. "There's been progress in lending institutions making loans in low-income neighborhoods. More minorities are in homeownership positions in the last couple of years because of the Community Reinvestment Act and the efforts of the Reinvestment Task Force. The

progress wouldn't have happened without the activities of enforcing."

Bleisner describes his history with the task force. "I started in 1985, and 1988 was the beginning of the bank mergers. Wells Fargo wanted to purchase Security Pacific, and we joined with organizations in California to file letters of protest. I used the data we had generated from our studies, and we drew conclusions about the performance of Wells Fargo and Security Pacific. It was one of the first challenges to mergers and resulted in a negotiated agreement, so the data had taken on a new purpose other than publicity. We were now able to technically use it, and we did in 12 mergers."

With Bleisner at the lead and with the authorization of the city council and Board of Supervisors, the Reinvestment Task Force hammered out agreements to develop remediation programs with each lender. "After we challenged the merger, we [addressed] the issue of the banks making loans to nonprofits to build affordable housing. We [addressed] the issue of small-business credit to businesses borrowing under \$100,000 in low-income neighborhoods. We [addressed] corporate giving, examined where all the money given to foundations went, and negotiated percents for housing and community development."

Bleisner monitoring the banks' lending practices, Bleisner says the task force "develops strategies for reinvestment, so at least 50 percent of our time is spent thinking up new ways to address the problem." He adds that the banks are part of the process.

"[The banks] sit on the task force board and participate in the brainstorming sessions. More than just talking, they're having to put money on the table. Twenty-eight percent of the bank branches in low-income neighborhoods in the last 15 years have closed. But we've opened five new bank branches in predominantly black neighborhoods in San Diego. We created a new bank called Neighborhood National Bank, owned by community organizations and pledges from other banks to address this problem of disinvestment. They put up half-a-million-dollar investments into this new bank corporation — Union Bank, B of A, Wells Fargo, Wells Fargo gave them the branch building and sold them the loan portfolio at a discounted rate with small-business credit. They now have three branches. B of A opened up a new branch in a new grocery store."

Bleisner can also speak to the changing face of home-lending practices. "Initially we were negotiating with the mainline banks to provide products for low-income and minority neighborhoods. But, take the B of A. Back in '88 and '89, they came out with Neighborhood Advantage Products. But banks don't necessarily want to keep these in their portfolio, so they've been creating subsidiaries, subprime subsidiaries, so when a person's credit is a little questionable, they've developed a process of referring them to a subsidiary, increasing the interest rate, and charging higher fees. This has just come to light since the mega-mergers started to occur. All we could ever rely on was the Home Mortgage Disclosure Act data, but once we realized in San Diego that seven years ago only 45 percent of the home-lending business was being done by mainline banks, that the primary credit shifted to mortgage companies, and they're covered by the Community Reinvestment Act, we couldn't challenge those mergers."

"I don't have any mortgage companies on my board. They don't keep the loans. They sell them. So Housing and Urban Development at the federal level has had to play the role of task forces. They've had to convince those secondary mortgage companies to be willing to buy more ethnic-based or low-income based mortgage products."

Studies like Oddo's may provide needed evidence in legal arenas. So the Oddos, Bleisners, and Knolls still struggle for fairer home-lending practices.

"I'm most proud of this study because it has the statistics for all of the banks in the county that make conventional home loans," Oddo says. "You can get a picture of the entire community." Some subsidiaries are also included. "Wells Fargo doesn't make direct loans, but their subsidiary Norwest Mortgage makes most of their home loans." He gives other reasons

for his study. "This is the same methodology that has been used by other groups around the country — National Reinvestment Coalition, California Reinvestment Coalition. I just looked at the conventional non-government-insured loans as opposed to refinancing loans (because) it's the home-purchase loans that expand homeownership. All this data comes from the banks. It's on the Internet site in every city of the country for '97 and '98."

Oddo mentions the San Francisco-based Greenlining Institute that used similar Federal Reserve data to track the decline of conventional home-loan approvals for blacks and Latinos from 1995 through '98.

While the Greenlining study focused on the lack of affordable housing and higher incomes needed for home purchase, Oddo emphasizes the racial disparity in mortgage

lending. "People posing as homeowners were given the exact same qualifications. Matched pair testing, a white couple, a Latino couple, an African-American couple. More often than not, even with the same incomes, the lenders often appeared to be less interested in giving home-loan information to black customers than whites. They urged black customers and not whites to go to another lender. They emphasized to black customers and not whites that the application process would be long and complicated. Whites were more likely to be coached on how best to handle problematic aspects of their credit plan."

"I think the banks would say that the cost of living is too high and that the lower-income minorities can't qualify even with better incomes. Then I would come back and say, 'If that's true, then why — even if they

have the same or higher incomes — are they still being turned down?'"

"My study shows that even the high-income African-Americans are turned down more often than white low-income, and the Latino middle-income are turned down more from the banks. They don't have to disclose the data about credit files, so the only way to find out is to send the testers to the banks."

When asked what he thought those figures showed, Bleisner answered, "Institutional racism. There is a cultural and racial bias that exists in American lending institutions.... The banks talk about risk. But there's a perception of risk. The perception of risk is a culturally and ethnically defined phenomena. White people have an innate emotional reaction to

doing business with a black person unless they've grown up in a community with African-Americans, and most bankers have not grown up in a black social setting. So they are more subject to that kind of institutional behavior."

"I agree with Mary Knoll. Those institutions exercise cultural, class, and ethnic discrimination. I've asked Dave Oddo to present his report to the full task force as soon as he does his '99 data findings."

Dave Oddo's battles continue. And now he adds to his list a personal battle. An illness he is reluctant to discuss has left him confined to his home. But he has built up enough strength to continue his studies, publish press advisories, return phone calls, and respond to requests for his data. The numbers for '99 will be out midsummer, and Oddo will have something to say about those results. ■

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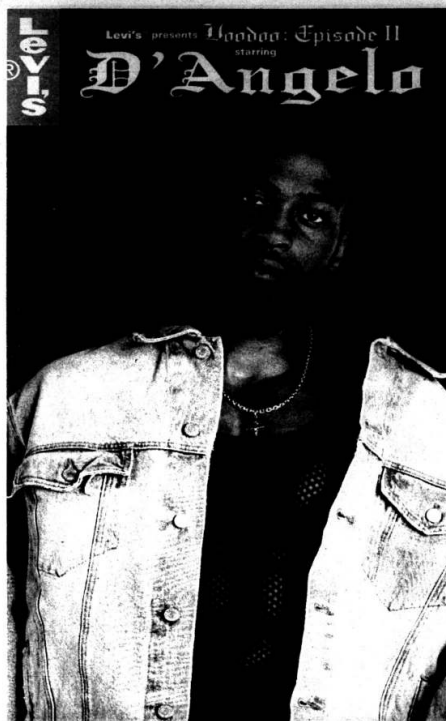
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## SportingBox By Patrick Daugherty

### Playing On A Computer Near You

The arug, baso profundo voice announces, "You're siding with William, because you're an agitator, just like he is."

"I hear slander. I hear ugly? gutter calumny. I'll have to report this in the Red Room."

"You sniveling wimp, you just want air-time."

Busted, but that won't slow my next lie. "That's not true! I have, totally, got some legitimate issues with you."

I placed this phone call to Len, an occasional friend and constant competitor. The idea was to arrange lunch. But, our conversation — as all conversations do these days — has quickly turned to the television show, *Big Brother*.

The program is on CBS, for something like 12 days a week. Ten strangers are placed in a house. CBS calls them "houseguests." Guests get no contact with the outside world. Sadists broadcast said guests 7x24. Every two weeks the guests vote to cull two from their herd. Then, the TV audience dials a 900 number and picks one of those two to be offed. Last person left wins \$500,000. Number two, \$100,000. Number three, \$10,000. Everyone else gets dog food. Follows is the cast of characters.

George: Middle-aged, porky, married, kids. Roofie who hates his job. Killed best friend in a hunting accident.

Brittany: Punk, virgin, exhibitionist. Poets never allowed to run at the mouth. Photos of naked Britt attending notorious youth festival now showing on the Internet.

Karen: Loathsome primate. Abandons offsprings, then complains about missing them. Trashes husband on network TV. Cannot open mouth to breathe air without attempting to mind-fuck. Seasoned pro.

William: a.k.a. Hiram Asante. West Philly youth counselor and a New Black Panther Party leader. Smart, intimidating. CBS fucked up, big time, on his background check. My favorite.

Eddy: Dumb, one-legged college boy. Favorite expletive: "Shit house."

Curtis: New York lawyer. Acts like lawyer. Playing *make-no-enemies, make-no-friends*. Has good game.

Jordan: Around-the-clock megalomaniac and former exotic dancer. Enjoyed "passionate relationship" with Minnesota Vikings running back, Robert Smith. Should be evicted from planet.

Cassandra: Former newspaper reporter, now United Nations communications officer. Very, very smart. Reads books. Playing *make-no-enemies, make-no-friends*. Has great game.

Joshua: SoCal dumb-ass blur. Impossible to remember. Comes in first (Jordan second) on TV-viewers poll. "Who would you like to date?"

Of course, only civilians watch *Big Brother* on television. The rest of us stand holy vigil before our computer monitors and watch the 24-hour-a-day live feed from the *Big Brother* house. The feed is far, far better than the TV show, which is edited by a seven-year-old kid suffering untreated

A.D.D. "I would kill," said Len, "to have Karen off the show."

"I agree. Indeed, hell towers would ring 'round the globe. But, how about Jordan? She was voted out by her colleagues last Thursday and, upon learning the news, inaugurated a 96-hour enduro-tantrum. I mean, her air-time was totally awesome. No one else has come close."

"True, she's very, very good." There is silence while Len considers the big picture. "Jordan summoned the entire house for a meeting to discuss Jordan. All hands were present, many hours wasted, and, finally, at the very end, she reveals that she had been a stripper. Master stroke. She racked up three prime-time hours. Brilliant."

"Amen."

"But, we must consider the depth of pain. Remember how Karen stated her life was shit and that she didn't love her husband."

#### The Vegas Line

Future Bet  
Winner of the *Big Brother*  
Back-Stabbing Grand Prix

| Houseguest | Odds     |
|------------|----------|
| William    | 100 to 1 |
| Karen      | 60 to 1  |
| Brittany   | 40 to 1  |
| Jaime      | 20 to 1  |
| Cassandra  | 15 to 1  |
| Curtis     | 10 to 1  |
| George     | 8 to 1   |
| Josh       | 4 to 1   |
| Jordan     | 3 to 1   |
| Eddie      | 5 to 2   |

hadn't slept in the same bed with him for years! This was like Day 2 or something. Then, the BB producers trotted husband before their cameras and let him read a few thoughts he had written for the occasion. His love sonnet was all about how insane Karen is and how living with her would cause a normal man to puke blood."

"That was totally special." Len makes a point here. "That was major league. But, what about William? His housemates voted to terminate him along with Jordan. TV viewers decide Thursday whether he goes or she goes."

"He's gone. Jordan keeps rattling on about how she'll be voted out by the viewers because William is a handsome black man and she's a stripper. She's been repeating, 'I was a stripper,' every ten minutes for four days. It's a transparent hustle; she's lobbying the audience, pushing them into thinking, 'Oh, we don't condemn you for being a stripper!'"

"There is a pause while we search for another topic. I give in first. "Did you catch Brittany confessing that she pierced three friends' nipples? That gal is beginning to show staying power."

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## SHEEP AND GOATS

PLACES OF WORSHIP REVIEWED

**Denomination:** United Church of Christ  
**Address:** 276 F Street, Chula Vista;  
619-422-9263  
**Year founded locally:** 1894  
**Senior pastor:** Richard Freeman  
**Congregation size:** 700  
**Staff:** two full-time, seven part-time  
**Church school enrollment:** five  
**Annual budget:** \$300,000  
**Weekly giving:** \$5800  
**Singles program:** no  
**Diversity:** predominately white  
**Dress:** dressy-casual to dressy  
**Services:** Sunday worship, 8:15, 10:00 a.m.

Community Congregational Church looks like most Americans picture in their minds when they think the word "church." Its tall spire is visible for many blocks in downtown Chula Vista. Enormous panels of stained glass glow in its vast, dim sanctuary. Fifty years ago, 1500 members filled its pews. Five hundred children packed its three-story Sunday school. Community Congregational's members tilted generously. The church has 128,000 square feet of usable space, including a social hall and large chapel. Nowadays most of that usable space goes unused.

Not long ago Community Congregational honored ten of its members who had turned 90. The majority of the church's 700 members are now in their 70s or older. They greet visi-

tors with an almost heart-  
 breaking enthusiasm. They pump your hand,  
 pat your back, squeeze  
 your shoulder and tell  
 you how good you are  
 before and after the ser-  
 vice they line up to tell  
 you it was nice that you  
 came.

"These are wonder-  
 derful people," says  
 senior pastor Richard  
 Freeman, who came to  
 Community Congrega-  
 tional in February. "I'm  
 very fortunate. They're  
 full of goodwill and they  
 have a sincere desire to

Sermon  
 content  
 delivery  
 Liturgy  
 Music  
 congregational  
 choir  
 Snacks  
 Flowers  
 Architecture  
 Friendliness

Poor to satisfactory  
 Good  
 Very good  
 Excellent  
 Extraordinary

reach out and attract newcomers. They're aware that we're an Anglo congregation. They want the church to grow and become multicultural, multiracial. They want contact with Filipinos, blacks, Hispanics. They just don't quite know how to reach out and make that contact."


Reverend Freeman arrived at Community Congregational on the heels of an unfortunate break-up. As one longtime member explained, the previous pastor, who served for only 14 months, was "an excellent speaker, gave wonderful sermons. But he drove a black Mustang convertible. Lived on a boat in the bay. He was, you know, a *live wire*."

Reverend Freeman, a tall, silver-haired baritone, comes across as a stable, down-to-earth sort. The liturgy he oversees is formal, old-fashioned. The organist plays a Bach prelude. Altarboys march down the center aisle to light altar candles. The congregation sings hymns like, "Go Tell It on the Mountain," "Jesus Loves the Little Children," and "Stand Up, Stand Up for Jesus."

sermon even during the Children's Moment. Noting that only one child had signed up for Vacation Bible School and that only four children were gathered before the altar for the Children's Moment, he said, "You people have really got to get to work to correct this. You've got to get out there and invite your friends and neighbors with children to this church."

During his sermon, Reverend Freeman told us that our society was "in moral free-fall."

"When astronauts are in space, when they experience zero gravity, they have no sense of up or down. When they leave their spacecraft, the only thing that keeps them from drifting listlessly off into space is a tether. As Christians, God's grace is what keeps us from drifting off into moral weightlessness. But not everyone in our society has that. Not everyone is aware of God's grace. Not everyone knows that to open yourself to the gravity of grace is to open yourself to the thrill and wonder of living according to God's own good pleasure.



**Richard J. Friedman**  
 Congregational  
 Arch  
 Vieta

"As Christians we have a responsibility to share God's grace, to pull these children back from the void. God's grace calls us to stop living for our own pleasure. We are obligated to show the world that the cosmos is not a black sea in which humanity is drifting without hope. We can grasp at grace fully offered.

participate in an effort to help young people in our community. To help them before the tetter breaks and they drift off into oblivion. And as I'm sure you all know, there are so many young people in Chula Vista, in this very community, who are in danger. We are so fortunate. This church has all these fantastic facilities, most of which sit vacant every day. This para-church organization is inviting us to put them to good use, and this is something which I believe God is calling us to seriously consider."

When I spoke with Reverend Freeman after the service, he said his sermon was one of the most "challenging" he's so far delivered.

"I'm not trying to hit them over the head with anything. They want change and are prepared for change. I'm trying to ease them into it. We're going to be reaching out to the neighborhood. Many of our neighbors are racially mixed families. The congregation is aware that the church is going to go through very drastic changes in the next ten years."

— **Abc Opinion**

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times when I'm all alone I feel a type of fear dawn's descending, dusk is breaking creep my darling near. I see my life before me as a seamstress sees her pins full and lined with failure and coated then with sin. An education gone to waste talent left ignored imagination rent with drugs someone who's always bored scared to death of life itself but even more by death...."

*Ecstasy* is Reed's best album since 1989's immaculate *New York*. It's raw and loud and abuzz; it sounds as if the studio were housed in the body of an electric guitar. Reed said once, "If God showed up tomorrow and said, 'Do you want to be President?' 'No.' 'Do you want to be in politics?' 'No.' 'Do you want to be a lawyer?' 'No.' 'What do you want?' 'I want to be a rhythm guitar player.'" Reed's pretension is legendary, but it's also his gift. He's what New York used to be. *—New York*

*Ecstasy* ranks with other obsessed-with-the-coming-end albums of late by our aging rock icons — Bob Dylan's *Time Out of Mind* and Neil Young's *Silver and Gold*, among them. The difference is that Reed's record is angrier, enraged with the burdens of both public and private existence, with the crumbling urban building and with the tiny, suffocating apartment inside its walls — with anything that

circumscribes how we live. I wonder if Tipper would have spit up her sour cherry paté du fruit had Reed sung at the White House his latest songs about crackheads "mating like apes in a zoo," about perverses climaxing while watching torture in city warehouses, about abusive chauvinists. In "Mad," Reed says of his lover "Mad — you just make me mad / I hate your silent breathing in the night." He's really mad because she caught him cheating on her: "I know I shouldna had someone else in our bed / But I was so tired, I was so tired / Who would think you'd find a bobby pin / It just makes me mad, makes me mad."

Clinton, by the way, loved it. He wrote a note to Reprise president Howie Klein, thanking him for a "very special night." ■  
—Justin Wolff

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| <p><b>AUDIO/FOX-100-watt Detachable-Face AM/FM Cassette Player</b></p>  <p><b>\$69</b></p> <ul style="list-style-type: none"> <li>• Preamp output for amp</li> <li>• 24 station presets</li> <li>• Separate bass, treble, balance, fader</li> </ul> | <p><b>KENWOOD 140-watt Detachable-Face AM/FM Cassette Player with Full-Logic Touch Controls and CD Changer Controls</b></p>  <p><b>\$109</b></p> <ul style="list-style-type: none"> <li>• 30 station presets</li> <li>• Output for amp</li> <li>• Listen to radio while rewinding</li> </ul> | <p><b>SONY 2000 Model 180-watt AM/FM Detachable-Face Cassette Player with CD Changer Controls</b></p>  <p><b>\$129</b></p> <ul style="list-style-type: none"> <li>• 24 station presets</li> <li>• CD track telling if you add CD-changer</li> <li>• Use and store names</li> </ul> | <p><b>KENWOOD 180-watt Self-Folding Face Detachable-Face AM/FM Cassette Player with CD Changer Controls</b></p>  <p><b>COME IN FOR INTRODUCTORY</b></p> |
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| <p><b>AUDIOFOX</b> 50-watt AM/FM Car Stereo with CD Player</p>  <p><b>\$79</b></p> | <p><b>BLAUPUNKT</b> 166-watt AM/FM Fold-Down Front Detachable-Face CD Player</p>  <p><b>\$109</b></p> | <p><b>JVC</b> 2000 Model 166-watt AM/FM Detachable-Face CD Player with Wireless Remote Control</p>  <p><b>\$149</b></p> | <p><b>SANYO</b> 2000 Model 160-watt CD and Cassette and AM/FM Radio in Register One Space. Also Opening with a Fold-Down Removable Front</p>  <p><b>\$329</b></p> |
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tip of my **TONGUE**

**S**ometime in mid-August my train pulled into Turin. I could see Aliza at the end of the platform, waiting just beyond the turnstile. She was a pale girl, her red hair cut into a blunt pageboy. She wore a white linen dress. She saw me and waved. Hot Italian light glinted off the gold bracelet she wore on her thin left wrist. I think I ran toward her down the platform. When

## Tomatoes

I thrust my sweaty face at her for a kiss, she turned her head so my mouth met her cheek instead of her lips.

We hadn't seen each other for a while. We'd met nine months before in Jerusalem at a conference sponsored by the World Union of Jewish Students. Aliza was representing an Italian Jewish students organization. I was working for the World Union's campaign for Soviet Jewry. We attended an interminable meeting. Jewish students screamed and bickered. The most common mode of expression was sarcasm, the Jewish lingua franca. At some point Aliza and I glanced at each other. Struck by the absurdity of trying to get a group of Jews to agree on anything, we both laughed out loud. We rose from the table and staggered out to the hallway, where we slapped our thighs and howled. When our laughter died down, we'd look at each other and laugh some more. She was very pretty, I thought.

We corresponded, Aliza and I. Timid, cautious letters. "I couldn't stop thinking about you after I left Jerusalem," she wrote. "Why don't you come visit me in Turin? You can meet my parents."

Our plan was to meet at Turin station and drive north to her family's summer home in the Valle d'Aosta, a strange, French-speaking part of Italy near the Alps. Our trip was uneventful. Aliza didn't say much. Instead, she played a cassette of Italian punk rock. One song, which I remember clearly, featured a male vocalist again and again hollering in English, "Don't touch my brain!" Aliza seemed to find the song soothing.

When we reached her parent's vacation home, a 200-year-old chalet of wood and stone, the two people burst from the front door and, with something much like ecstasy, dragged me and my luggage from the car. "I hope you've come to stay for a long time!" the father said. "Yes!" cried the mother. "You can stay as long as you want!"

We had lunch in the garden. It was the best meal I've ever eaten. Aliza's mother placed on the table a cold veal roast, a bottle of dark green olive oil, and a wooden bowl of ripe, brilliant red tomatoes. Aliza's father had grown beside the house. Maybe the clear alpine sunlight and the valley's pure water made the tomatoes so good. Maybe it was my pleasure at seeing Aliza. The tomatoes were unlike

by **MAX NASH**

any I'd tasted before. Italians grow few eating tomatoes. Their most popular varieties are used for making sauce. Aliza's father's were round and very sweet, and their skins' pungent dark-green aroma lingered on my fingers. They may have been San Marzano tomatoes or Borghese. I must have eaten a half dozen with nothing more than olive oil and salt. Aliza's father waded into his garden to pluck more. Aliza eyed me coolly and sipped her lemonade.

Aliza's mother served more fresh tomatoes with dinner. And more were on the breakfast tray she placed beside my bed the next morning. Aliza's father even tucked some into the picnic basket she and I took on our little driving excursion around the valley. The picnic basket sat on the backseat of her car, and as we drove, the air grew hot, and ripe tomato smell drifted to the front seat, where I tried, unsuccessfully, to hold her hand. She was playing "Don't Touch My Brain" again. The hellish drums, anguished guitar, and lunatic wailing made her pensive.

For our picnic we drove to a park, but it was occupied by a chapter of the Italian Communist Party that was holding some kind of summer camp. A banner strung above a makeshift stage announced an "International Children's

Day." Aliza and I sat in her stuffy car, the engine running, and watched a group of Italian children dressed as Zulu warriors and Chinese peasants stumble through a folk dance. All the while, "Don't Touch My Brain" played softly on the car's cassette deck.

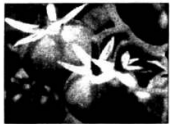
"I love him," Aliza said. "Who?" My eyes searched for my rival among the crowd of Italian Communists. "Him! Him!" She pointed at the cassette deck.

"Don't touch my brain!" The nitwit, whoever he was, shouted again.

"I met him two weeks ago. It was too late to tell you not to come. My parents don't like him. It is a scandal."

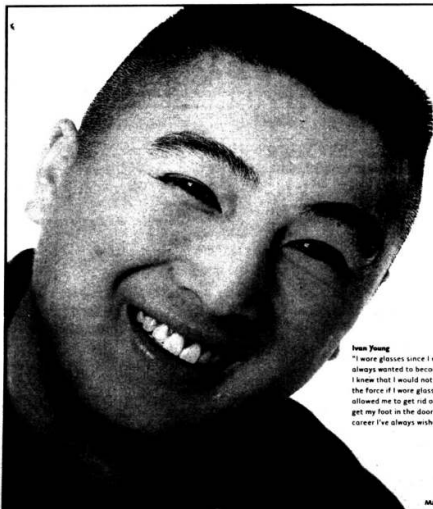
One of the tiny Zulu warriors threw himself down on the stage and sobbed. I wondered if Communist internationalism extended to Americans in need of a quick ride to Turin.

I left the Valle d'Aosta the following morning. Aliza's parents begged me to stay. She drove me to Turin. I didn't turn back to wave goodbye when she dropped me at the station. I boarded my train and went to Nice and from there flew to Jerusalem. I can no longer remember Aliza's face. When I think of the Alps, I don't think of shepherds or the Matterhorn or snow, or even of Aliza. I think of a wooden bowl filled with the sweetest ripe red tomatoes.



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## Unforgettable

LONG-AGO SAN DIEGO

"Between Mission and Reservation:  
The Experiences of San Diego Indians,  
1833-1880"

JULIE CHRISTIN EDSON  
MASTER'S THESIS  
USC, 1996

Before the Spanish conquest, five groups of Native Americans lived in what is now San Diego County: Northern Diegueño, Kumeyay, Luiseno, Cahuilla, and Cupeno.

They referred to each other by location; a band to the east, for example, was the "east people." And they lived in "seasonal camps"—the mountains in summer, the valleys in winter—"selected according to access to water and protection from extreme weather and potential ambushes."

When the Spanish established Mission San Diego de Alcalá in 1769, cultures clashed. The Spanish missionaries dedicated themselves "to converting the Indians from what they viewed as lazy, godless savages to hard-working, disciplined Christians."

Julie Edson's thesis studies the responses of the indigenous population to conquest. In trying to "grasp the thoughts and feelings of the Native Americans toward their conquerors," Edson finds both adaptation and resistance. She also tells one of the most horrific tales in California history.

To "prevent indigenous forms of knowledge, authority, and power from being passed from parents to their children," the missionaries placed "neophyte" children in dorms away from their parents. The children couldn't practice their religion or its rituals. Anyone who did suf-

fered severe punishment.

Along with submitting to mission culture, the Indians faced "increased migration, war, disease, and social and economic inequities." Old World diseases—smallpox, influenza, measles, and the common cold—devastated indigenous populations. (In 1806, for example, a measles epidemic killed almost one-third of all neophyte children.) "In pre-mission aboriginal society, the approximate annual death rate was 50 people per 1000.... [It] increased to an estimated 170 per 1000 by the beginning of the 19th Century."

The Indians became a cheap labor force under the missionaries. They worked in the fields and orchards, made soap and adobe bricks, spun cotton and wool. Some crafted saddles, while others worked as carpenters, vaqueros, shepherds, and shears.

Active resistance was rare, though in 1775, Father Serra predicted a rebellion after Spanish soldiers assaulted Kumeyay women. "The gentiles...many times have been on the point of coming here to kill us all," Serra wrote, "because" some sol-



Indians at Mission San Diego de Alcalá, c. 1900

diers would catch Indian women...to become prey for their unbridled lust."

On November 4, 1775, an estimated 800 Indians from nine villages destroyed Mission San Diego and killed three Spaniards. They rebelled to protest "sexual assaults on the women and six years of Spanish rule." That native Americans from nine villages—not all of them friendly—would band together illustrates the breadth of their rage.

To protest the "rigidity" of mission life,

### MASTER'S THESIS EXCERPTS:

1. The Indians adopted proactive methods for earning money independent from working for landowners or begging.... The Indians of Agua Caliente claimed "the immediate vicinity of a spring as their own," and they required one dollar [from people wanting] to bathe there.
2. The welfare of indentured Indian children went unchecked because the law also prevented Indians any recourse against an abusive or neglectful white owner. Section 6 of the Act [for the Gov-

ernment and Protection of Indians] provided that..."In no case shall a white man be convicted of any offense upon the testimony of an Indian."

3. "The son counts 18 years as a Christian, but the father is an obstinate savage still enamored of his brutal liberty and perpetual idleness. The granddaughter is a Christian, but the sister stays in the mountains."

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and to retain their ancient traditions, the Indians often used passive resistance. One group of neophytes at Mission San Diego refused to speak Spanish. Even when Fathers Fernando Martin and José Sanchez threatened punishment, the neophytes wouldn't obey. The priests couldn't understand "what reasons keep them from using Spanish."

In a famous instance of devotion to ancestral customs, as a young neophyte of Mission San Juan Capistrano lay dying, he refused

to take the final sacraments. "When asked why he refused," he responded, "Having lived deceived, I do not want to die deceived."

Priests often used the military to "recruit" Indians. As a result, many natives became fugitives. "The condition of these Indians is miserable indeed," a visitor to Mission San Diego wrote in 1829, "and it is not to be wondered at that many attempt escape from the severity of religious discipline of the Mission."

The soldiers on recruit-

ing forays traveled many leagues on horseback "to various villages, where they would drive off the Indian men and lasso the women to satisfy their lust."

The women responded with abortion and infanticide. Abortion prevented "the birth of an Indian child into the mission institution aimed to destroy Indian culture and society." Women practiced infanticide on racially mixed children. Hugo Reid observed: "Their disgust and abhorrence never left them.... In fact, every

white child born among them for a long period was secretly strangled and buried."

When they learned of this practice, the priests meted out severe punishment, even to mothers of stillborn children, whom the priests suspected of infanticide. Hugo Reid: "Having found out the practice...of destroying children born to the whites, [Father José María Zalvidea of Mission San Gabriel, Los Angeles] put down all miscarriages on the same cause."

Zalvidea's punishment included "shaving the head, flogging for 15 subsequent days, irons on the feet for three months, and having to appear every Sunday in church on the steps heading up to the altar, with a hideous painted wooden child in her arms."

Edson's thesis concludes that during the mission period, "The prevalence of neophyte disobedience illustrated that the actions by the missionaries...achieved limited success among the mission Indians.... Even the

priests acknowledged the limits of acculturation."

When the missions became "secularized," in 1833-'34, the Indians, no longer wards of the church, allegedly gained their freedom. "1833-1850 may be set down as the golden age of the Native Californians," says the *History of San Diego County* (1888). "The missions were breaking up, the presidios deserted. Never before and never since did a people settle down to the blessings of more diverse advantages."

## THE SECOND FORK

During a recent stay in Venice, every morning I thought of Rigoletto. Forget that he belongs to the court of the Duke of Mantua. His plush red-and-white coxcomb was practically the first thing I saw when I opened the shutters, along with

velveten, parafait-ed Dr. Seuss Cat-in-the-Hat hats, Mad Hatter plugs, and Uncle Sam stove tops, all bobbing and swaying on vendors' carts pushed along by a few of my neighbors on their way to Saint Mark's, jangling on the sides like costume jewelry was the more classic junk: gilded plastic gondolas; I [heart symbol] VENICE headbands; Italian flags; tiny miniatures of the great bronze horses brought to Venice from Constantinople in 1204 during the Fourth Crusade; and other hats. Sales seemed to split along national lines. Non-Italian tourists favored the beribboned regulation-issue gondolier's boater. Italian school kids, gangs of them on cultural outings, went straight for the florid head gear.

Though I was just a minute's walk from St. Mark's, my apartment was on a secluded double cul-de-sac reachable only through one of those enclosed passageways they call a *sottoportico* "under the portico" (*pordego*, in Venetian dialect). I'm an early riser, and the first sounds I heard each day were the thump of closing doors and the clock of cartwheels on cobblestones. Then canaries singing in cages outside high windows. And people going to work, whistling, singing, humming. So many windows opened onto my street (Corte Contarina Ramo II, or Second Fork of Con-

tarina Court) that any street whistler or singer had a theater right there. Because there are no cars or buses or motorcycles, you can hear making tuneful

the displaced Moor of Venice, was chatting with clients and cronies—they'd gossip and smoke while he laid his straight razor on your Adam's apple—I understood next to nothing. My Bolognese friends tell me that dialect usage is dying there and in other prosperous northern cities because the young aren't interested in learning it.

In a world where cultural dif-

ferences keep breaking down into an American-generated uniformity, young people are less inclined to adopt the linguistic subculture of their parents. Wherever I walked in Venice, however, I heard teenagers speaking dialect, rolled and gulped in an accent that pulls vowels down the throat as if they have to be held back in order to be expressed.

**KILL THAT MOONLIGHT!**  
Preserving dialect goes along with Venice's

island character. Dialect is still strong in Sicily and Sardinia, but those islands don't belong to the world. Visitors feel a sense of entitlement in Venice, to Venice. (Imagine feeling entitled to Naples.) There were always foreign populations there because of its commercial and geopolitical position in the Byzantine empire and the Renaissance. The quay near the Doge's Palace is named Riva degli Schiavoni after the Slavs (*schiavoni*) from Dalmatia, who sailed, traded, and settled there. By the 19th Century Venice had assumed its modern character as a civilization under glass, a place where Europeans came to see and be seen. It was already a jewel-box civilization, though even then if you opened the lid you smelled something spoiling. By the early 20th



San Giorgio Maggiore

## ROCKING at the Cadillac

IF I'M SO CLEVER, WHY DON'T I UNDERSTAND ANYTHING?

The Venetian accent has a certain sweetness that turns *ciao* into a three-syllable, three-toned word. Venetians also commonly speak to each other in dialect. Dialects aren't accents but complete languages more or less distinct from standard usage; they change not only from city to city but from small town to small town. Italy has hundreds. Linguists still travel around to collect and record them. Bologna, where I once spent three years, has its own. My Italian is all right, but in my barber shop, when Otello, whom I thought of as

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- 1 in 5 chance of transmitting herpes to the uninfected partner.

### COUPLES MUST BE:

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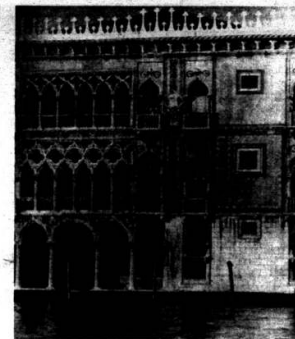
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history fixed in time. In recent years the city government has actually considered charging admission to the city.

From its early days as small scattered settlements around the lagoon, Venice has been a place of craftspeople, merchants, and traders. Other Italians respect the commercial caniness of Venetians and take for granted the secretive nature of their culture. They can seem outgoing and exuberant because their society is so secretive. The more they seem to offer their city to others, the more they keep it to themselves. My overwhelming feeling for Venice is that it gives and withholds itself at the same time, concealing its private life in its extraordinary public life. Its architecture illustrates this: the stately theatrical façades along the Grand Canal seem designed to mask another identity. The whistling vendors of my Second Fork are maskers, too; they share privacy of the city that none of us can know.

Venice also attempts to represent it. With Rome and Athens, it's the most written about city in history, a place about which nothing remains to be said, therefore everything remains to be said. But what to say and how to say it? One day in Piazza San Marco I watched a young man with a camera trying to line up a shot. He found a spot, checked the viewfinder, then without snapping the picture moved to a different spot and went through the same routine. I watched him test at least a dozen points of view before he finally gave up. He wanted what we all want: an original, fresh, personalized angle. But St. Mark's is cut to the same pattern as the Venetian character: its trapezoidal plan, widening as it approaches the basilica, opens up the space while the covered porches siding the piazza contain and compress it. And the clear sight lines we should have of the breadth of the marbled basilica and Doges' Palace are blocked by the red brick



The Ca' d'Oro

campanile. The more it seems to open to our view, to be a space with no secrets, the more it folds back into itself. St. Mark's may be the most photographed public space in the world, but every picture of it replicates an il-

lusion. Take a picture and you record today's mask. If you're really trying to find something with a camera's eye, you end up not really viewing the piazza or the loggia or the basilica; you're looking at all the failed at-

tempts to discover something that the place has occasioned. You lose yourself in a million perfectly respectable and completely unoriginal images that fill the air between your eye and its object. That young man, unlike most of us, realized how futile it was even to try.

### ROCKING CHAIRS

I've never taken a gondola ride, though one of my favorite spots in Dorsoduro, the southern branch of land that has the hardest clay substratum in the islands (hence *dorso duro*, strong spine), is an old gondola repair yard called in dialect *squero*. Gondolas have to be scraped and tarred every few weeks. This particular *squero* now turns up in guide books, so that what was once a quiet work site, where the overturned hulls create a lacquered black light, has become another itinerary stop.

Years ago, even before it became fearfully expensive to take a gondola tour, I thought I was above such crass tourist lures. Callow

and stupid youth! The best way to see the city historically, of course, is to see it the way we look at murals and ceiling decorations, *da sotto in su*, looking up from below, the way Goethe and Casanova and Byron and James and so many others saw it. So I've promised myself next time, if there is a next time, to ride in a gondola, if somebody else treats. Most people get around on the *vaporetti*, the water buses that at the beginning of high season remind me of old front-page images of boats tipsey with Albanian refugees chugging toward Brindisi. My favorite way of getting around is by *traghetto*, the very plain gondolas that ferry passengers across the Grand Canal, sparing you the effort of walking to the nearest bridge. You pay your 700 lire (40 cents), stand to face the landing, then push off and come around to face the opposite bank. It's a commonplace, and like most commonplace disturbingly true, that a *traghetto* rock-a-byeing across the water with its

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file of unappealing passengers, looks like a boatload of souls crossing the river Acheron in Dante's *Inferno*, though Venetians don't show the perverse anticipation to arrive as Dante's shades do.

Whenever I go to Los Angeles, I stay at the Cadillac Hotel in Venice. I feel at home in its weary Euro-trash ambience, and I love the gondolas hanging upside down above the bar like a mad emperor's baldachin. In 1904, when Abbott Kinney used his cigarette fortune to buy 160 acres of marshland, his vision was to create an American equivalent of the *serenissima*. He dug 19 miles of 40-foot-wide canals and bought Italian-made gondolas to put in them. (Without them people might have mistaken Venice for Delft.) The Cadillac is one of the few left. By the 1920s the canals had become so miasmal and smelly that

most had to be closed. In the 1960s there was a small run on original gondolas by Texas oil magnates. Who knows what became of them? There are genuine gondolas once again among us at the Venetian hotel in Las Vegas. Venice, Italy, is built on millions of wood piles driven into a hundred feet of mud resting on a heavy clay bed that floats on peat and watery sand. (It actually is the illusion it creates: a floating city.) The Venetian is built on the Sands, which was imploded in 1996 and where Jerry Lewis sang "Rock-a-bye My Baby." Gondolas cut their mild wakes along the Strip in a canal of recycled water that goes nowhere and in the "Grand Canal," which runs down the center of a shopping mall. Since most of the guests are there to gamble, *traghetto* would be more appropriate. I'd pay to see that. The Futurists, bad boys that

they were, called gondolas "rocking chairs for idiots."

#### GO SLOW

Gondolas, *traghetto*, *va-poretti*, speedboat water taxis. What is a person to do for cabbie talk? A Roman cab driver's oratory—I had just come from recon-dite, self-contained Venice—pumped me up for dealing with that explosive city. When I told him I was from San Francisco, he wanted to talk food. Never having been to America, he's sure he could never eat our food. When I told him that our cuisine, most of it, comes from somewhere else, anywhere else, he shrugs. When I ask him about the "slow food" movement in Italy meant to counter the cult of fast-food restaurants, he said it couldn't be true, that there can't be such a thing as a "slow food" movement because Italian culture is incapable of permitting fast food.

He kept shaking his head and squinting at me through the rear-view mirror. "Where did you hear about this so-called 'slow food' movement?" I read about it in the *New York Times*. "Ah! Well, there it is. Newspapers! They'll make you believe whatever they want you to believe. Within minutes we had left slow food and insidious newspapers and he was presenting, declaiming really, an analogy he had obviously devised and refined into a grievously sage aphorism. Rome has changed terribly, for the worse, and to think we were once a great ancient power. *Roma* has become a huge theater, with many spectators but no actors. It used to be a place where all Romans were actors in this great theater, who expected millions of spectators to come from around the world to watch the performance.

The closest I've come in Venice to such forensics was when I asked a guard at the Scuola di San Giorgio degli Schiavoni—more about this place in a moment—where I could get a bite to eat without paying an arm and a leg. (Italians say "without paying an eyeball from my head.") He went on at tortuous length, refusing to offer advice. Why? Because Venetians are all thieves! The restaurateurs most of all, and besides, it's very hard even to find a decent place to eat. I persisted. He carried on. The more he talked, the less he divulged, until finally, with excruciating caveats, he gave me an address where I might (or might not) get good food but where in any case the people are all thieves. Thus I found a smallish trattoria jammed with a tourist lunch crowd. Because I was alone, the waiter squeezed me into a small booth next to a Ger-

man couple. When he tossed down the menu I told him without looking at it that I wanted a plate of spaghetti with seafood—whatever the kitchen was producing—and a salad. Isn't the signore having a *completo*? No, I'm not. You may not have a meal here unless you order a full course. This is a place to eat, if you please; you serve the food, I pay for it, and I'd like a half carafe of white wine. I'm sorry but we can only accommodate orders for full-course meals. I refused again and got the bum's rush, Venetian version. I thought about going back to have a chat with the guide at the Scuola but remembered that by now he would be at home enjoying a full-course meal of slow food.

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shouted after a basket on "fallo" after a foul, you wouldn't know a game was going on except for the scraping of rubber and the rattling of the hoop. This elegant, digne quiet translates into the way NBA games are broadcast. The game sounds are muted, so the players seem to skate up and down court on a thin ice of sound. The commentator-color man is king because his is the only voice we hear. Italian ball is the same game played in a different style, with a different kind of gai-

  
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in the center of the Pantheon, though the walls and vault are coated with images of the prostitutes I saw at 1:00 a.m. on the periphery of Verona, or the conic shape a light rain took as it fell in Siena's famous Campo, where the Palio is held, or the big-mouthed, big-tongued sea monster giving

African silk, ancient gray-  
visaged mirrors. The apart-  
ment reminds me of  
Christopher Walken's in *The  
Comfort of Strangers*. One  
room opens into another,  
and suddenly we're in the  
kitchen with its two-inch-  
thick, rough-cut, marble slab  
table top, or the "Salon," or

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the atrium containing the harpsichord and grand piano and harp. I spent three hours there and left, like so many visitors to Venice, more disoriented than when I arrived. Then again, for lunch he offered vodka. I like vodka. It fills you like food.

Having lived in Venice

for nearly 30 years, nothing surprises him. And having been vocal coach and/or companion to Joan Sutherland, Maria Callas, Barbra Streisand, Ethel Merman, and Judy Garland, his stories are endless and his timing perfect. For him the "magic" of Venice so many people cherish has been

completely eroded. I suppose he's as Venetian as any American can become — cynical, weary, socially deft, professionally gifted but perhaps not quite at the top of the game, and an un-

**THE VENETIAN** is built on the Sands, which was imploded in 1996 and where Jerry Lewis sang "Rock-a-bye My Baby."

apologetic sensualist. I mentioned my full-course-meal story. "The restaurants used to be fair, never great, but now they're all awful, and I never set foot in Harry's, it's become so vulgar and Euro-

trashy. It used to be a place where you could actually have a conversation."

From his balcony he has, or used to have, a view of the Venice, Venice's great opera house, which on Jan-

Venetian city government has a lot to protect, if not more than Rome and other great towns, at least a different kind of patrimony. Rome, Bologna, Naples — these cities work hard to be vital contemporary places while also preserving remnants of their ancient past.

Venice is preserving the urban equivalent of a partially restored version of *Gone with the Wind* — it's fixed in time, and its serene stillness belongs to the world. My vodka chum said that when the local government decided to renovate the Venice, which means Phoenix, it drained the surrounding canals to expedite heavy-equipment access, knowing full well that fires

in Venice most often occur during renovations, because of all the complicated exposed rewiring. And so when a fire was ignited in the theater by faulty wiring, there was no way for fireboats to reach it. The torch burned and burned. When helicopters finally arrived, they had only the equivalent of water balloons to fight the flames. My host and Venetians all over town stood on balconies and watched what looked like a fireworks display.

When I stood to leave at around 4:00 p.m., the vodka had me swinging and swaying with Sammy Kaye, though my friend seemed to be just getting warmed up. He said good-bye with a mighty peroration: "Venetians! Penny pinchers! Thieves and cheats! Don't ever trust them! A great people, but very corrupt, essentially dishonest, but you have to give it to them, they're a people who knows what's what. Poor bastards. Can't blame them. History made them that way." I was so goosed that I left without telling him that earlier in the day, after returning from my morning's shopping at the Rialto market, I discovered that the vegetable monger had shorted me the zucchini I'd asked for — you have to eyeball the merchandise from bin to hand to bag — and that the fruit vendor had stiffed me two blood oranges and three bananas. ■

—W.S. Di Piero

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know how to answer the bedrock objection regarding free speech. Or maybe nobody really objects — through the discomfort of making some faces suggests otherwise.

The flower statement smacks of relativism — that the individual is the measure of all things and that no universal judgments are possible. "They start relativists," says Harlow when I ask her about her own view of the possibility of knowing truth.

"So I start [in my critical-thinking course] with a good three weeks talking about relativism. That's the most important theory to talk about — to try to say why people think it's true and how those reasons are not good reasons for thinking

it's true. I'm not a relativist. I think all of the reasons I've heard for accepting relativism on any level are not persuasive. What I try to do is put out in front of them what the reasons for and against are and let them come to their own conclusions.

"It's such a common phenomenon to think you're a relativist, [but] when you really put someone under the gun, they end up not being a relativist. They always claim, 'Unfair! Unjust!' But the fact that they come in thinking that makes it really hard to dispel — they've thought that for such a long time. You see it popping up all during the course of the semester. You've got to remind people what the

implications of accepting the theory are, because none of them wants most of the implications."

The class is diverse in age and race, though younger

**"It's very difficult to deal with the opposite sex and not have some innuendo there. I really wanted to beat the hell out of her."**

white women make up the largest percentage of the class. Then come younger white men, older white men, and younger black women. I count one older black man, one

younger black man, one older black woman, and one young Asian woman, plus one or two Hispanics. Some are clearly more engaged than others; some send blank gazes

settles into the quiz. Twelve questions, multiple choice, set up so that you can miss two questions and still get a perfect score. The first four questions deal with the textbook author's introduction, the rest are based on an article by MacKinnon. Fifteen minutes pass in silence, then tests are exchanged and Harlow leads the class through the right answers.

"These little quizzes have been really good," says Harlow, "because they've had to zero in on one article, and they've had to process what the person was saying as opposed to what they think, and that's a really difficult thing to do. When you read about a subject matter, if it's at all ambiguous, you'll read

the way you want it to be. Or if it's not ambiguous, you may read it, understand it, but confuse your ideas with it. 'Did she say that, or is it what I think?' So it helps them distinguish where an author is. I think this is important academically — to understand the other person's position before you do critical analysis. They haven't all had Philosophy 101, and it would be wonderful if that were required, but we did a little section on critical thinking in the beginning where we hit on some of the basic informal fallacies — ad hominem, begging the question, hasty generalizations."

From the quiz, I learn that MacKinnon believes the following: Pornography goes

beyond its content in that it sexualizes the inequality of men and women. Defending pornography as consistent with the equality of the sexes is to defend the subordination of women to men as sexual equality. Pornography is the political practice of power and powerlessness, whereas obscenity is a moral judgment of good and bad. Pornography is a practice of sex discrimination, a violation of women's civil rights, and the opposite of sexual inequality. The harm of pornography, broadly speaking, is the harm of the civil inequality of the sexes made invisible as harm because pornography has been accepted as an accurate portrayal of the sex difference. Men do not tend to be treated as a group the way women as a group are treated because men are not defined as "less" by pornography, but women are. And finally, anti-pornography laws (i.e., censorship laws) promote the freedom of speech because pornography strips women of their authority and silences them.

Bob raises a question. He has missed the question of the way pornography goes beyond its content, choosing instead the answer "it divorces dominance and submission from sex." "If pornography has been accepted as the accurate portrayal [of the sex difference], then it does... How is she defining pornography? Because most pornography is not women being beaten, it's not women being raped, it's men and women having sex. So that does divorce dominance and submission from sex."

I expect Harlow to answer that Bob has missed something of the point, that MacKinnon sees sexual dominance and submission in pornography no matter the scenario, perhaps because of its intended effect on the (presumably male) viewer. The woman in the picture is submitting to his desire, however indirectly. But instead, she is oblique in her reply. "Well, one thing I have to say is that you may well be finding an inconsistency in her writing, and that's fine." Challenging MacKinnon is not on her agenda at this point.

Erotica versus pornography — this is one of the big questions, the distinction between the two is what we want to [explore] in our dis-

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cussion." She then shows a 15-minute clip from *The People vs. Larry Flynt* — a film that makes an unlikely hero out of *Hustler* magazine publisher Larry Flynt by portraying him as a champion of free speech. The clip consists of three scenes: Flynt's initial arrest, trial, and conviction on the charge of pandering obscenity in Cincinnati; Flynt's visit with his wife while he is in prison; and "the next scene, which I want you to pay close attention to. You'll recognize it because you'll see lots of American flags. I want you to pay close critical attention to that."

The trial scene is a painful lesson in caricature, with Flynt himself playing the idiot judge, James Carville (!) play-

ing a Cincinnati lawyer (dripping a Southern accent to emphasize his doped-minded dimwittedness), and Edward Norton as the earnest defense lawyer, who solemnly warns the jury that, though he doesn't like what Flynt does, he likes living in a free country, and so he supports Flynt's right to do it. Whatever the validity of his position, it's hard to keep from feeling patronized.

After the prison visit, we arrive at the flag scene, a rally staged by Flynt under the name of Americans for a Free Press. A diva belts out "The Battle Hymn of the Republic," beautiful girls draped in flags march in place, and as Flynt steps out onto the stage, a massive projection screen

displays Old Glory behind him — a modern version of the classic shot from *Patton*. After waving to the cheering, motley crowd, Flynt launches into his speech. "I

**"Guys who look at pornography, or guys who are raised a certain way and so on and so forth, they always have free choice."**

have a thought for you: murder is illegal, but if you take a picture of somebody committing the act of murder, they'll put you on the cover of *Newsweek*. You might even

win a Pulitzer Prize. And yet, sex is legal — everybody's doing it, or everybody wants to be doing it — yet you take a picture of two people in the act of sex, you just take a pic-

ture of breasts and vaginas are obscene; hey, don't complain to me. Complain to the manufacturer, okay? And although Jesus told us not to judge — I'm not even going to judge, anyway — so judge sanely. Judge with your eyes open. What do you consider obscene? Is this obscene to you? [Flynt points back at the screen as a series of photos and film clips appear, all depicting naked women.] Or perhaps this is obscene to you. Maybe this is obscene to you."

Now the onscreen images begin to alternate between scenes of nudity and scenes of carnage — a couple of places, the face of ecstasy replaced by the face of agony, with striking similarities

between the two. Flynt continues: "But what is more obscene — this [naked woman], or this [murdered corpse]? You know, politicians and demagogues like to say that sexually explicit material corrupts the youth of our country, and yet they lie, cheat, and start unholy wars."

A shot of marching Nazis fills the screen. "Look at them. They're sheep in a herd. I think the real obscenity comes from raising our youth to believe that sex is bad and ugly and dirty, and yet, it is heroic to go and spill guts and blood in the name of humanity."

"With all the taboos

attached to sex, it's no wonder we have the problems we have. It's no wonder we're angry and violent and genocidal. But ask yourself a question: what is more obscene, sex or war? The music swells ("Dream Weaver"), the crowds cheer, and Harlow stops the tape.

"I just want to look at that last scene first and see what you have to say as critical thinkers. At the beginning of the semester, we talked about some of the rules of critical thinking and logic, and I thought this might be a little bit of a good review, because there's some real good food for fodder here. Anybody have comments?"

A man — balding, bespectacled, filling his button-down — goes first. "There's a fallacy in his argument. He's saying, 'Which one is more obscene, war or pornography?' Now, whether war is obscene or not, what does that have to do with pornography?"

Harlow takes the occasion to summarize Flynt's argument and also points out that "it's illegal to take pictures of [sex] and, in fact, pictures of people killing other people are even worse, then maybe they ought to be illegal, too. You see how that argument can run both ways. That's fine, but he's got

to give you good reason not to run it both ways, and they weren't given. So that was one problem."

Someone comments that Flynt goes from an "is" to an "ought": "If you can take these pictures, then you should be able to take these pictures."

A girl raises her hand. "I have a problem defining the line between pornography and erotica. I feel like what he's portraying is erotica, because there's no real violence involved in the whole thing. I think there's a fine line between seeing those pictures of war and death and having gang bangers take [a woman] when she's not wanting it, as opposed to if she's there with them, having the same kind of [pleasure]...."

There's one thing about taking pictures of things that are approved and okay, and then there's violence.... I think that has a lot to do with that final scene, because violence is what MacKinnon was talking about; she was saying that was the issue, but he was saying breasts and vaginas.... Harlow cuts in. "Yeah, he wasn't alluding to all the sorts of things that showed up in *Hustler*. There have been things that are extremely violent." She cites a few examples from a part of the text that was not assigned: an article claiming that men are basically created rapists, an article titled "Good Sex with Retarded Girls," and the cartoon "Chester the Molester." "That whole last part was a big piece of propaganda, and that's where else is the propaganda here? Do you guys know what flag waving is?"

Bob nods and expounds briefly. Someone else mentions the sort of marching Nazis. "They're called 'appeals to pity,'" continues Harlow. "But remember when we talked about emotional appeals, we said that they are not ever enough, that you have to have some sort of moral principle that shows why we ought to feel sorry in this case."

The balding man speaks again. "In his final speech there, he was making a connection between repression of sexuality and a lot of the problems Americans have with it, but he went even further, to allude to the idea that maybe violence itself comes from the repression of sexual feelings. That's pretty much the opposite of what

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7 DAYS

MacKinnon was saying, and I would have to go move with him."

The boy with the black-tufted chin jumps on board, suggesting that a comparison between the crime statistics in New York City and those in the more sexually uninhibited continent of Europe would lend credence to this notion. "My generation said, 'Make love, not war,'" concludes Bob.

Violence and porn seem to be floating about, bumping into each other, seeking their proper relation; MacKinnon suggesting that porn does violence to the idea that women are equals; Flynt suggesting that objections to porn are born of the sexual repression that explodes in violence. And as the tuffed guy points out, "You've got fetishism. You've got fetish balls with groups of people

who enjoy being tied up, who enjoy being whipped, who enjoy being submissive... Some people might say, 'Me getting tied up and whipped would be sexual violence,' and some might say, 'That gets me going.'"

Harlow returns to the text, which poses the discussion question, "Does freedom of speech apply to pornography? If so, does freedom of speech override the possible harms of pornography? Debate the moral issues on both sides of the debate in light of this case study."

"Yes, it does."  
"What would MacKinnon say?"

"Absolutely not." Harlow backtracks to the distinction she mentioned before the film clip, between pornography and erotica. She attempts to list the moral

violent stuff in *Hustler* under pornography, but Bob suggests that it's satire. Harlow tells a story about her other section. She had the class divide itself on the question of whether Flynt should have been acquitted, and nearly everyone favored acquittal. "The idea was to have each side give their reasons for

She shifted the objects of the pornography to children and animals, and most people changed sides. They believe that consent is required, and children and animals cannot give consent. So Harlow poses the possibility of using computers to generate a photograph of kiddie porn in which children are not actually sub-

is greater than the good that comes from freedom of speech. She returns to the distinction. "Did you want to put sexual violence towards children under pornography?" Bob objects. "Actual? And how much of this is personal responsibility again?"

"The problem is that *Hustler* is not going to indicate whether the shot is made up or not."

"Maybe it should, maybe it should be required by law." Someone volunteers, "Reflects negative, hateful attitudes toward women." Harlow adds it to the list, then asks, "MacKinnon would say women, but do we want to eliminate men?"

"Toward sex," someone suggests.

"Toward sex." The conversation trails off; restlessness begins to blow through the bodies. It's about 10:15; time to go. Harlow sends her final words at the departing backs. "The question we're trying to get at here is, does free speech override the possible harms of pornography? We've had some pretty decent discussion. I'm going to start off next time after the quiz ask-

ing that same question, because I want you to have some time to think about it."

The distinction between pornography and erotica remains unclear. The nature of pornography has not been made explicit. The question of free speech remains almost untouched. Other issues—what constitutes exploitation, whether exploitation takes place regardless of consent, the notion of a culture that conditions both men and women—have danced in the shadows, darting off before they were named. Easy to leave such an encounter feeling skeptical, feeling unsure that any solid answer can be grasped.

"I think there's more to skepticism than there is to relativism," grants Harlow, "so I don't feel as big a pressure to combat it. I try to explain to them that what they're going through are the first stages of really looking at these different issues from an organized philosophical perspective. Which means, instead of tunneling down to the answer, they're going to branch out to more questions. It is part of the process of doing philosophy, and if you don't get more questions to answer, especially at this level, then something's not being done properly. I say to them, 'I understand that this is incredibly frustrating. It's not that there aren't answers, it's that you don't get to them as easily as you can by reading a text and picking an answer out and memorizing it.'"

As it turns out, the next class is spent discussing date rape. "We couldn't spend a lot of time on pornography. We are covering incredible areas in a very short amount of time."

—Matthew Lickona

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(STORY CONTINUED FROM PAGE 1)

# Something Stinks in Mission Bay

Documents from those files indicated that the toxic waste being dumped into the Mission Bay landfill in the 1950s exceeded Convair's (1957) estimate of 200,000 gallons a year.

City trucks hauled garbage to the 115-acre site — the sort of refuse you can see being dumped into the Miramar landfill. But during its operation, the Mission Bay landfill served as receiving grounds for millions of gallons of industrial wastes being produced by San Diego's aerospace industry. In some cases, these toxic substances were buried in steel drums. Other times they were poured into unlined holes 15 to 20 feet deep, below the level of the groundwater.

It is not possible to list the hazardous substances the city allowed to be dumped there. No cleanup of the Mission Bay landfill has been conducted. If anyone kept records of what substances companies were discarding there, the files have disappeared. After the permanent closure of the landfill in 1959, the memory of the toxic dumping seemed to vanish. In 1981, in response to a media report that a local firm might have deposited toxic materials at the landfill during the mid-1950s, Jim Gutzmer, the deputy director of the city's Solid Waste Division, responded (in a letter to a staffer at the local water quality control board), "The site was never knowingly used for toxic waste disposal.... We have no reason to believe any illegal dumping of toxic wastes took place at the site."

Within the next few months, Gutzmer apparently found a report that offered reason to believe that toxics had been dumped there. Written in February 1957 by the assistant chief plant engineer for Convair, the report asserted that a majority of the aerospace manufacturer's "process solutions" were being hauled and dumped "into the sanitary fill in the Mission Bay area." (The first laws regulating toxic waste disposal were not enacted until the 1970s.) The plant engineer estimated that for 1957 through 1962 those deposits would amount to some 200,000 gallons annually of such substances as chromic, hydrofluoric, nitric, sulfuric, and hydrochloric acids; alkaline solutions; and paint and oily wastes.

Gutzmer further searched the records and (according to an October 1981 internal memo on file at the Regional Water Quality Control Board) found another disturbing document, a 1959 letter written by a local resident complaining about "objectionable practices being conducted at the Mission Bay location." This resident reported, "I have seen loads of dead animals being ground up by a tractor and powerful acids being disposed of at this sanitary landfill. The fill is not covered at all times, and the access roads and surrounding area are littered with debris and dust." According to the memo, Gutzmer planned to meet with them—City Manager Ray Blair and contact state health officials to discuss these findings. The 1981 memo also stated that a study would be proposed to sample the landfill for the hazardous wastes Convair had reported dumping.

But amnesia appears to have set in again. By the summer of 1983, no such research had been conducted. The city was concentrating on development on the Mission Bay site of what was to be one of the biggest hotels in San Diego County. Known as the Ramada Renaissance Resort, the project was to include 638 rooms, tennis courts, swimming pools, racquetball courts, restaurants, and banquet rooms. An adjoining 20-acre, \$1.4 million public park was planned. Revenues to the city were predicted to be more than a million dollars a year.

One week before Ramada was due to sign the lease, a news announcement brought development plans to a halt. On July 20, 1983, a local television station reported the revelations of an anonymous source who claimed to have been a truck driver during the 1950s. According to subsequent newspaper reports, the source said he had dumped hundreds of barrels of the carcinogen carbon tetrachloride at the Mission Bay landfill. This wasn't the first time someone had linked carbon tetrachloride to the old dump. An employee in the San Diego office of the state's Abandoned Site Project had received a tip about it after the office had opened in

September 1982, according to an internal state government memo written in August 1983. The state employee had met with officials from the City of San Diego as well as from the county and had "expressed his concern that sampling should be done before there was any development of the area." But "No action was taken," according to the August 1983 memo.

With the televised report of the truck driver's allegations, pandemonium erupted. Ramada announced that construction plans would be put on hold until the hotel chain could be convinced that the property was safe. Pressed by journalists, Gutzmer stated that the city had only become aware of the Convair letter in April 1983. "That was the first time...the city was made aware that industrial wastes had been mixed with household wastes," the *San Diego Union* quoted him as saying on July 24. Gutzmer implied that officials had no knowledge of the carbon tetrachloride dumping until the TV news report.

Then-City Councilman Mike Gotch (whose district included Mission Bay) told reporters that he had learned about the bay's toxic history from the TV news report. "If city staff knew it 90 days ago, why didn't members of the media know?" Gotch demanded, according to a July 26, 1983, article in the *San Diego Union*, apparently ignorant of the fact that city, state, and water-board officials had known about the Convair report two years before the news became public. Gotch's voice was among those that called for a study of the property.

In order to salvage the hotel-development project, city officials announced that they wanted to have that study completed in less than 60 days. The city council approved funding for the inquiry (which cost about \$300,000), and the city handpicked the consulting firm to do the work. The council waived the consultant-selection process "because of the urgency," City Manager Ray Blair explained to a competing firm.

Chosen to conduct the study was Woodward-Clyde Consultants, a geophysical and environmental firm with experience in city-funded projects. Woodward-Clyde had done at least two previous studies for the city at the Ramada project site. Early in 1980 the consulting firm had dug test pits in an effort to define the boundaries and composition of the old dump. (The dump had been covered with material dredged up when Mission Bay was being created between 1960 and 1962.) Woodward-Clyde had concluded in a 1980 letter to the city that the property was "suitable for development" but had cautioned, "Special treatment of near-surface soils and underlying trash fill areas may be necessary...."

Evidently, Woodward-Clyde had not tested for toxic wastes in 1980, but the 1983 study was to make up for that. The study was to ascertain whether any hazardous materials were present at or near the landfill, and, if so, what their concentrations were. Woodward-Clyde proposed to collect groundwater from 20 wells to be drilled on and near the landfill site. Cover soil, landfill material, and underlying alluvium extracted from 21 boring sites would be scrutinized, and gases from 10 wells would be examined. Another consulting firm, Science Applications, Inc., would study surface water and sediment from Mission Bay and the San Diego River flood-control channel, two bodies of water that adjoin the landfill to the north and south. Woodward-Clyde was to assess whether any remedial measures or further field research was necessary.

The city asked the county and state health-services departments to review the proposed study, and officials from both pronounced it adequate. Sample collection began in late August and early September 1983. Woodward-Clyde also began burrowing into old files. Documents from those files indicated that the toxic waste being dumped into the Mission Bay landfill in the 1950s exceeded Convair's (1957) estimate of 200,000 gallons a year. One report attached to a 1958 letter from

the superintendent of the city's sewerage division to the city manager estimated that four companies (Convair, Ryan, Rohr, and Astronautics) each year were generating 792,000 gallons of chromic, hydrofluoric, nitric, sulfuric, and hydrochloric acids; dichromate; cyanide; and paint and oil wastes. Other projections from this period refer to the need to dispose of at least one million gallons a year of industrial wastes. Contemporaneous documents state that some substances were going into the city sewers and the sea, as well as being dumped at the sites where they were generated or trucked to disposal facilities in the North County or Los Angeles. But the Mission Bay landfill received most of the poisonous wastes, according to the reports; several documents describe the facility as San Diego's only Class I landfill. (A Class I landfill is approved to receive toxic wastes.)

Woodward-Clyde released its study results on November 17, 1983. Contradicting documents in their appendix, the consultants stated—without any explanation—that "the total volume of hazardous waste being generated in San Diego



Boat launch at South Shores Park



Aerial view of Mission Bay landfill

during the late 1950s was less than 400,000 gallons/year." If three-quarters of this amount went into the Mission Bay landfill over its seven and a third years of operation, then the old dump would have received 2.2 million gallons of toxic waste, they concluded. (Stephen Lester, science director for the Center for Health, Environment, and Justice in Falls Church, Virginia, when contacted for this article, stated that "Most of the chemicals that are dumped in these landfills pretty much stay undegraded in the ground for tens and even hundreds of years.")

Magnetic and electro-magnetic surveys revealed that the site harbored perhaps 5000 pounds of metal per acre, most of it at or below the water table. This confirmed old eyewitness accounts that metal barrels of industrial wastes had been buried



Runners near South Shores Park

there. "At those depths [15 to 20 feet below the surface] most metallic drums or barrels should corrode to release their contents in less than ten years," the report said. Woodward-Clyde used the results

of the magnetic surveys to decide where to bore for samples. But rather than choosing places where the most metal appeared to be concentrated, the consultants selected areas with "only mod-

erate probabilities of containing barrels or barrel residues," according to the report. This was done "in order to limit the potential for rupturing an intact barrel during the field investiga-

tion." Even so, the subsequent chemical analyses found more than 60 Environmental Protection Agency "priority pollutants" on the property, including 12 heavy metals (elements such as mercury and arsenic), 36 organic compounds such as acetone and carbon tetrachloride, and 12 pesticides.

Despite this, Woodward-Clyde reassured the city that the resort development could proceed. The highest concentrations of pollutants found in the study "are low," the report announced, "and do not exceed existing California State or Federal criteria for the identification of hazardous waste." The low concentrations coupled with "the low potential for their migration, and the few pathways for human exposure" meant that "the landfill wastes do not pose a significant health hazard to humans." Semi-

annual testing of the bay and flood-control-channel waters adjacent to the landfill should continue "for an indefinite period," they recommended, and they warned that if development proceeded, landfill gases might be released. These would need to be collected and disposed of. But no significant cleanup was necessary, according to Woodward-Clyde.

The Ramada development never got built. Asked about the project's history, Bonnie Contreras, a staff member in the city's Economic Development Division who worked on the development plans, said she couldn't remember what killed the project. "It seems to me that it was either the financing or just the partnership fell apart." Reminded of the toxic history of the site that emerged in 1983, Contreras amended her recol-

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lection: "I'm beginning to think or recall that maybe there were just so many problems with the site that the deal fell apart."

In 1988 the city began carrying out other plans for the property (dubbed by then "South Shores Park"). The first, \$4.5 million phase of these plans involved carving out a nine-acre cove north of the landfill. This was to serve as a boat-launching basin, and next to it a tennis boat ramp was to be constructed. Other improvements included a 16-acre parking lot, a public beach situated across the lagoon from the boat ramp, two boarding docks, and restroom facilities. Applied of the city's plans, an engineer from the Regional Water Quality Control Board office had expressed concern to the city in a letter dated June 5, 1987, that excavation might "result in the disruption of the landfill cover and/or involve excavation and exposure of landfill waste materials." But Woodward-Clyde (once again the city's consultant) responded that a 50-foot buffer zone would be maintained between the boat basin and the boundaries of the old landfill. Furthermore, an earthen berm would separate the waters of the bay from the boat basin until the excavation was complete.

In early October 1988, about a month after grading began, some workers excavating the site smelled the odor of rotten eggs and began vomiting and experiencing headaches. Three were hospitalized, according to news reports. (One of the workers died thereafter, and ten months later his widow filed a wrongful-death suit. The city paid \$8500 to settle the suit, according to a note in the case files.) An environmental consultant brought in from Scottsdale, Arizona, to investigate the incident concluded that workers had encountered a pocket of hydrogen sulfide gas. Although Woodward-Clyde's 1983 study had not found this poison, workers' symptoms matched many of its effects. The consultant recommended that workers be required to wear oxygen masks.

More trouble developed. This time it took the form of a reddish-orange sludge that appeared in the side wall of a ground cut at the level of the former water table. A field

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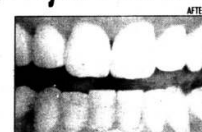
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"We've broken the seal on the tomb, and the curse has been released," a San Diego Evening Tribune article in August 1989 quoted Michael Pallamary, a civil engineer who was chairman of a city panel seeking to clean up Mission Bay. The city ordered more testing of the surface water and sediments in the boat basin. Again Woodward-Clyde's findings were reassuring. None of the pollutants detected in the surface water qualified for classification as hazardous waste, the firm announced. Delays continued to plague the project. Not until 1996 did the city open the boat-

launch ramp — six years behind the original schedule. Today South Shores Park has an eerie, unfinished look. You reach it by turning in to an access road off Sea World Drive. This leads to an asphalt parking lot studded with palm trees set in planters designed to keep roots away from whatever lies below. Big enough for 240 cars and trailers, the parking lot often holds no more than 2 or 3 vehicles. At the northwest corner of the lot, two restroom facilities, gray with blue-tile accents, stand like sentries overlooking an edge of the white concrete ramp that could accommodate ten powerboats. Yet many mornings, there are none, nor can any human figure be seen on the beach.

The old landfill lies beneath the access road and parking lot, but according to 1999 maps of the park, part of it also extends under the graded dirt to the west of the lot. This stretch abuts the eastern edge of Sea World's property, and official maps show it as a future parking site for the marine park; at times

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Dave  
Memo found in water board files

the breeze carries peppy voices of the park's animal-show announcers here. On the eastern side of the asphalt lot, dirt covers the old dump. Ash-colored mud has been spread over some of the ground, but other sections lie naked. Short, mean plants grow here.

A wide concrete path-

way lies beyond this section, next to the water. Sometimes someone strolls or rollerblades along it. The Mission Bay Park Plan calls for additions: an amphitheater, playgrounds, picnic facilities. But no money has been budgeted to build these. "It could sit there for some time without anything further happening," one city

official stated.

That's good news to Jack Miller. A shipwright and aspiring novelist who recently moved to Imperial Beach from Ocean Beach, Miller, 56, lobbies for cleanup of the old landfill. He explains that he became interested after reading a 1995 article about the imminent opening of the South Shores Park boat basin. He recalls, "I thought it would be impossible for the site to be benign, because of its location in a public park, sandwiched between two bodies of water, and because of the large amounts of toxics that had been dumped there." Miller says he started talking to the Sierra Club and Earth First and found, "No one knew about it. No one I talked to had ever heard about it. The general reaction was that it sounded pretty far-fetched. I began to get the impression that information about the dump had been kept from the public."

Miller says he enlisted other volunteers, and his group (dubbed Mission Bay Park Toxic Cleanup) has been researching the history of the

site, Miller says. "I think it's a dangerous site and that the public should be warned about it." He says many of the site studies appear to contain serious flaws.

Miller's group believes that a disturbing error can be found in Woodward-Clyde's 1983 study. One of the most important conclusions of that study was that the toxic wastes deposited in the Mission Bay landfill do not pose a human health hazard. "There are practically no exposure pathways to humans," the report asserted.

The study's authors explained that the groundwater at the site was too salty to be drinkable. "Although ingestion of bay water by swimmers can occur, the amount actually swallowed by a person is normally extremely small; poisoning could occur only if acutely toxic amounts...were present in the water," they reasoned. Furthermore, the layers of dirt over the landfill appeared to be blocking the escape of any toxic gases.

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fill contamination "are the aquatic organisms inhabiting the San Diego River flood-control channel and Mission Bay," the report stated. It concluded that "consumption of highly contaminated fish has caused serious human health problems, particularly in Japan." The consultants looked at concentrations of toxic heavy metals found in the water and sediments of the flood-control channel and bay at sites near the landfill. In order to take into account the fact that heavy metals tend to "bioconcentrate" in the flesh of marine animals, the consultants multiplied the highest concentrations of those metals by two (the factor that they claim was recommended by the Environmental Protection Agency). Then they calculated how much of each of the metals would be consumed by a person eating 6.5 grams of fish a day (a little less than a quarter of an ounce, or roughly seven ounces of fish per month). When they compared this amount to the estimated safe consumption levels derived from drinking-water standards, they concluded that "no human health effects should result from consumption of fish inhabiting Mission Bay."

That statement apparently assuaged concerns of government regulators who read the Woodward-Clyde report 17 years ago. But Miller's group took a hard look at the analysis and the data upon which it was based. Woodward-Clyde didn't gather that data; another local consulting firm called Science Applications, Inc., collected sediment and surface-water samples from the bay and the flood-control channel. Science Applications wrote a report of its findings (released in October 1983) and concluded that overall the waters of Mission Bay were "quite clean relative to priority pollutants," approximating the quality of open ocean water ("except for slightly increased levels of mercury"). When it came to sediments in the bay and channel, however, Science Applications stated that "there should be cause for concern." The consulting firm found more zinc, thallium, lead, nickel, and beryllium in the Mission Bay sediments than reported for the polluted New York Bight. The average level of mercury in Mission Bay

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was greater than that of the New York Bight or the Persian Gulf. And the levels were highest at the two collecting stations on either side of the landfill, making it suspect, in Science Applications' judgment, as "a probable source of metals."

Woodward-Clyde had based its reassuring statements about the Mission Bay fish consumption upon Science Applications' sediment data. How could this be? Miller and his associates noted that one of the tables in the Woodward-Clyde report did contain the same raw data that Science Applications had collected and reported. However, in the section where Woodward-Clyde analyzed the human health risks, the consultants had conducted another, more selective table. This table — the one most readers would peruse — is curious. It correctly states the amount of mercury that Science Applications found, but it understates the amount of

four other heavy metals found in the sediments by a factor of a thousand. In other words, instead of 133 milligrams of lead per kilogram of sediment (the amount found by Science Applications in the flood-channel collecting station), Woodward-Clyde reported that only 133 milligrams had been found. Instead of 29 milligrams per kilogram of arsenic, Woodward-Clyde based its metal-consumption analysis upon an arsenic concentration of .029 milligrams per kilogram. The table does not report findings for eight other heavy metals identified by Science Applications.

When Miller and his associates reworked Woodward-Clyde's analysis based upon the heavy-metal concentrations found by Science Applications, they came up with the following estimates: Someone who eats seven ounces per month of fish caught next to the landfill would be getting 13 times

the amount of lead considered safe for consumption in drinking water. They would be consuming twice the amount of arsenic, 7 times the amount of beryllium, 3.65 times the amount of chromium, 6.7 times the amount of copper, and 25 times the amount of thallium allowed by drinking-water standards.

None of the authors of the Woodward-Clyde study remain with the firm, which was sold about two years ago and is now known by the name URS. However, David Marx, current manager of the office's Environmental Management Division, knows about the Mission Bay landfill. In 1983 Marx worked for the San Diego County health department. He read the Woodward-Clyde report when it was published and agreed to answer my questions about the report. Asked if Woodward-Clyde erred in representing the tables relating to heavy-metal concentrations, he said, "I really don't know how to answer that. ... There may be an issue here. There may not be an issue." Further study of data and worksheets used by Woodward-Clyde might yield an explanation, he suggested. But before spending time and money to determine if explanatory data exists, "We would really need to hear from the city, who was our client in this particular project."

Robert Ferrier, deputy director of the city's Refuse Disposal Division, is the city employee who today bears

responsibility for the Mission Bay landfill. Asked whether Woodward-Clyde's table was in error, he said, "Perhaps. Perhaps not. There's no reason to assume SAI is right, any more than there is that Woodward-Clyde is." When reminded that Science Applications collected the data, Ferrier responded, "Oh, I understand that. ... Well, I'm not saying I would trust one more than the other. That's all I'm saying. I mean, just because somebody makes a recommendation, if that was the only recommendation at one point in time, my understanding is it's not. That

**The Mission Bay landfill's score came to 61.61, a number that placed it among the 50 most polluted hazardous waste sites in the country.**

was their recommendation at that time, but I haven't seen it substantiated by anybody else since."

Science Applications recommended further investigation into the heavy metals in fish living near the landfill. In its 1983 report, the consulting firm stated that a bottom-feeding fish should be "carefully selected so as to represent a worst-case situation. ... The tissue to be analyzed should include the edible portions of the fish in order to establish a link between the fish and the humans." But such testing has never been done, according to Greg Peters, staff mem-

ber of the Regional Water Quality Control Board. Each year the water board gets money to test fish caught at about eight stations, Peters says. The closest station from which fish have been collected is "right downstream of Fashion Valley Road, which is maybe a mile and a half, two miles, upstream. This really wouldn't reflect what the landfill could possibly be contributing," he says. Fish have been collected from Tecolote Creek, upstream from where it enters Mission Bay. "So there again, we don't have any data on the possible influence of material in the land-

filled toxic wastes deposited in the Mission Bay landfill. Miller thinks the report's statement that "Overall, no unusually large concentrations of heavy metals or hazardous organic chemicals were found in the landfill waste" is misleading. "I mean, we know that millions of gallons of toxic materials were dumped there. So where did they go?"

Miller says independent tests for cyanide in the soil and waste materials at the Mission Bay landfill cast doubt on Woodward-Clyde's 1983 testing. Although Woodward-Clyde reported it had failed to detect cyanide, Miller discovered an analysis conducted in the fall of 1983 by the California Department of Health Services. The state lab found cyanide in all samples from this site that it tested, with concentrations ranging from 10 to 35 parts per million.

Marx, the one-time county employee who works for URS (formerly Woodward-Clyde), downplayed the discrepancy. "This may just be a lab thing," he stated. If one set of tests had shown 10 parts per million and the other 3000 parts per million, "then I'd think there would be a scratch-your-head-and-really-look-at-this-a-lot-harder issue," he said.

Marx says his "overriding concern" with Woodward-Clyde's 1983 report was the "big picture" question of whether hotel development could proceed. Miller believes (based on the documents in the Woodward-Clyde report's appendix) that the consultants under-

colored Woodward-Clyde's study. He argues that this bias is apparent throughout the report. Miller thinks the behavior of the city and Woodward-Clyde after the release of the study shows that something other than public-health concerns were

uppermost in their minds. The study results went to the state Department of Health Services in Sacramento, and officials there reviewed Woodward-Clyde's conclusions. On January 10, 1984, Thomas Bailey, a chief in the Toxic Substances Con-

trol Division, wrote a letter summarizing the state's response. Bailey pointed out that Woodward-Clyde had used criteria for hazardous waste that were not intended "for the purpose of assessing possible effects of long-term exposure." Furthermore,

some of the chemicals found in the study "are of concern even at relatively low concentrations," Bailey declared in the letter. The division recommended several follow-up steps: a notice in the deed to inform future owners "of the presence of toxic chem-

ical substances on the property"; and a ban on construction of "residences, schools, hospitals, day-care centers, or any other permanently occupied human habitation" and "permanent occupants of hotels, including live-in managers."

This dealt a blow to hopes for the Ramada resort. Bailey offered this "Sites may be removed from this list [Abandoned Site List] as they are cleaned up or the potential hazard is mitigated. Accordingly, the list will appropriately reflect the status of the

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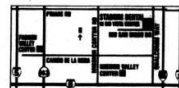
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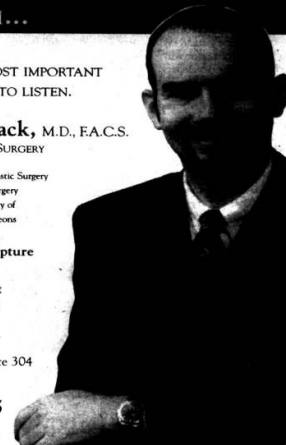
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Mission Bay landfill when cleanup or mitigation is completed."

The following year, the city and the developer, counseled by Woodward-Clyde, lobbied to get the state to revise this letter or replace it with one that would enable the project to proceed. Documents collected by Miller's group record conference calls involving up to nine representatives from the various parties, trips to Sacramento, and frequent correspondence. County officials joined in the efforts to pressure the state regulators to soften their reaction. Drafts of what the developer wanted the state to say (e.g., "We see no reason why the City and the developers of the hotel site cannot proceed immediately with the development of the hotel...") were sent north. The chief of the Toxic Substances Control Division yielded in a letter dated January 31, 1985. "[I]ntended to clarify and supersede the...letter...dated January 10, 1984." It neither retracted nor reaffirmed the old letter's technical comments, its call for a deed restric-

tion, or its statements regarding cleanup and mitigation. But the new letter said the state would not designate the site a "hazardous waste property," and it said that the City and County of San Diego would bear responsibility for the Woodward-Clyde assessment of the site and for health and safety concerns associated with developing it.

Although the resort development never reached completion, the Woodward-Clyde study remains a force in discussions of the landfill. Robert Ferrier, the Refuse Disposal Division manager, cites it as a cause for concern about the site and the scrutiny it has received. The federal agency's awareness of the landfill apparently began around February 1984. At that time, the agency entered the Mission Bay landfill into an inventory of potential hazardous substance sites. An Environmental Protection Agency evaluator gave the site a preliminary scoring to determine candidacy for the National Priorities List. This list is made up of waste sites known to have released hazardous materials to the environment and those posing a

threat of such releases. Inclusion on it doesn't guarantee that the site will get Superfund monies for a cleanup, but it's a start. (The Superfund legislation, created by Congress in 1980, taxes chemical and petroleum industries to pay for finding, investigating, and cleaning up the nation's most hazardous waste sites.)

In its preliminary evaluation, the Environmental Protection Agency relied on the 1983 Woodward-Clyde report to assess the site. Although the evaluator gave the maximum number of points for quantity of materials deposited on the site and for toxicity, the score came to 1.40 out of a possible 100. (To get on the National Priorities List, a site must score 28.5.)

In November 1989, another Environmental Protection Agency-funded assessment was conducted, and this one concluded that the landfill might be eligible for the National Priorities List. A report judged the potential for contamination of the surface water to be high, based on three factors: the landfill's

proximity to Mission Bay, the quantity of waste, and the lack of containment of landfill materials. A contaminant release to the air was deemed possible. In June 1990 the landfill underwent scoring according to a revised Environmental Protection Agency system. This time, according to a memorandum dated June 29, 1990, the evaluator discounted the groundwater (since no one would be drinking the brackish groundwater near the landfill). However, the old dump received positive scores for the air, surface-water, and "on-site exposure." The Mission Bay landfill's score came to 61.61, a number that placed it among the 50 most polluted hazardous waste sites in the country. A separate Environmental Protection Agency document appeared to elevate the landfill to "high priority."

In 1991, the San Diego dump site underwent an expanded Environmental Protection Agency-funded evaluation, scrutiny generally reserved (according to an agency publication) for

sites "clearly headed for the NPL [National Priorities List]." This time, according to a September 25, 1991, memo, the evaluator gave the site a score of 49.06, lower than the previous score but above the cut-off for the priority listing. An accompanying memo criticized methods used by the City of San Diego and Woodward-Clyde. The memo said that the city and its consultants had used "detection levels" (for pollutants) that were so high they exceeded the Marine Ambient Water Quality Criteria. (Reporting that a substance cannot be detected above a certain level creates a sense of well-being but may mask contamination if the detection limit is too high.)

One more significant Environmental Protection Agency evaluation transpired at the landfill. In 1993, the agency hired Bechtel Environmental, Inc., to evaluate the San Diego site. The Bechtel evaluator conducted no new tests, but in a report dated August 2, 1993, he judged only the air contamination potential to be sig-

nificant. Groundwater, surface water, and soil offered no potential for transmitting the contamination in this evaluator's opinion. Nor did he explain why his opinion differed from previous evaluations. The old landfill's overall score thus amounted to only 14.01 — too low to qualify for inclusion on the National Priorities List. The Environmental Protection Agency reacted swiftly. It placed the site in its archive, where no further action was planned.

Miller of the toxic cleanup group says calls to the regional Environmental Protection Agency headquarters have yielded no explanation for the 1993 turnaround, so the citizen group this past March sent a letter to the agency's regional director requesting a reevaluation. The agency since has invited Miller and his associates to submit information. They say they plan to send the Environmental Protection Agency a report about the misstated heavy-metal concentrations (in the 1983 Woodward-Clyde report)

and concerns about fish contamination, along with test results about which they think agency officials may be ignorant.

One example, they say, is the amount of thallium in surface waters near the landfill over the last 15 years. Found in pure form in nature as an odorless and tasteless bluish-white metal, thallium combines with substances such as bromine, chlorine, fluorine, and iodine. Industrial processes employ such thallium compounds, which have also been used as a rat and ant poison. Humans who have ingested large amounts of the element over a short time have experienced "vomiting, diarrhea, temporary hair loss...effects on the nervous system, lungs, heart, liver, and kidneys..." [and] death," according to the U.S. Department of Health and Human Services. (The effects of ingesting low levels of thallium over a long time or having skin contact with thallium are not known.) One federal government fact sheet adds that thallium "stays in the air, water, and soil for a

long time and is not broken down," and it "builds up in fish and shellfish." A separate Environmental Protection Agency fact sheet confirms that thallium is "quickly bioaccumulated."

Because thallium builds up in sea life, the federal standard for thallium in fishing waters is just 6.3 parts per billion. Compare that to results of testing conducted by the city next to the old landfill in October 1985. Concentrations of thallium ranged from 900 to 1100 parts per billion. Yet no warnings about the fish caught in the area were posted. Subsequent test values have varied. In 1986 and 1987, the city reported concentrations at 380 parts per billion. In 1988, the concentration was "less than 100" parts per billion. In 1997, thallium concentration was 91 parts per billion — more than 14 times the federal standard for fishing waters. Environmental Protection Agency literature describes the worst recorded conditions of thallium water pollution as 30 parts per billion, an amount found near ore-processing

operations and streams draining ore-rich soils. Yet in the face of these test results, the City of San Diego has discontinued testing for thallium near the old landfill.

Asked about the thallium findings, Ferrier, the Refuse Disposal Division manager, responded, "There's nobody telling us that that spike in a single element like that is related to any kind of a release from the landfill." He elaborated, "It's impossible to release only thallium and not release everything else.... That's not what leachate does. That's not the way landfills are.... So is there thallium in Mission Bay? I don't know, and I certainly don't know where it's coming from." If it is there, he declared, "It's not coming from the Mission Bay Landfill."

The members of Miller's group say that testing at and near the landfill over the last 15 years has yielded findings of other elevated pollutants. They cite a 1996 report written by a city consultant named EMCOM that summarized concentrations of mercury found near the landfill between

1985 and 1995. The sampling reported amounts that were 17 to 600 times greater than the federal fishing-water standard.

Miller acknowledges that for all the research he and his associates have done, they haven't found any evidence that contamination from the landfill has harmed anyone except for the construction workers back in 1988. After news of the toxic deposits became public in 1983, a Bay Park woman did write the county health department to report "an epidemic of cancer cases" in the area just downwind of the landfill. "I can name 19-20 cases in this small [two-block] area," she wrote, "a cancer case in almost every house." Although Miller's group found a letter from the county acknowledging her concerns, they found no records indicating an investigation.

Miller asks, "Why wait?" until harm emerges. "Why not err on the side of caution and find out what is going on there? There are large amounts of toxic chemicals and heavy metals buried

in Mission Bay, and nobody is taking any action." He adds, "The documented pattern of avoidance, denial, whitewash, and contradiction regarding the Mission Bay landfill is too pervasive to ignore."

Miller says his group hopes to file an environmental lawsuit against the city. They're seeking legal assistance with such an action. In the meantime, Miller has become convinced that "cleanup is the only option" for what he calls "America's Finest Toxic Waste Dump."

Ferrier, the city's Refuse Disposal Division deputy director, says the city has never evaluated costs of cleaning up the old landfill. But he suggests it would be an "interesting scenario" to recommend "that we ought to go into the middle of Mission Bay and excavate an area of that magnitude and transport it." Just imagine, the bureaucrat suggests, what people would say if you put the following question to them: "We're going to go dig this up and transport it across your street. Do you mind?"

— Jeannette De Wyse

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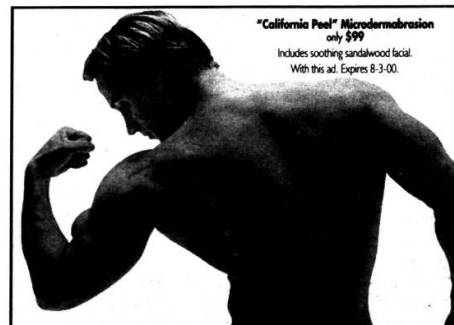
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continued from page 1

That movie was a complete surprise to me in many ways. Most of all, I had no idea that Gypsies were from India. I had just assumed that they were from Romania, because somewhere I had picked up that they called themselves "Rom." So, since seeing the

Now, your article suggests another interpretation: that the Gypsies adopted the name from Romania. Interesting, but I'm not so sure that it holds up. For instance, my dictionary, *Webster's New World*, defines *rom* as a Gypsy man or boy and traces the etymology from Sanskrit *domba*, a low-caste musician. This

On another topic, you likely are already aware of my favorite piece of trivia about Gypsy musicians. The famous guitarist Django Reinhardt suffered an injury to his left hand as an adolescent and switched instruments from the violin because he felt the guitar was more suitable to

his limits. What I don't know is just how extensive the damage was. I think I once read that he lost a finger altogether and much of the use of another finger. It seems impossible when I hear him play. Can you shed any light?

*August Kleinzahler responds: When Reinhardt was 17, two of his fingers were severely damaged in a fire in a Gypsy*

camp outside of Paris, where he grew up. This resulted in his developing his own unique style of fingering.

**Godless Homeless**  
You printed a large section about homeless maybe about a month ago ("Houseless," June 22). I just wanted to tell you some stories were very touching, some very funny, and some very weird. After reading the majority, the

bottom line was they didn't have God in their life, and they made decisions that made them end up where they are. All I can say is it's less painful to learn by someone else's mistakes. Your article should have been a big eye-opener to many people. Overall, we need to count our blessings, what little or lot we may have.

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# Calendar

# The Roman Army Was Mean

### Clarifying Hollywood's Distortions

**I**f Julius Caesar's army suddenly marched into your living room, you wouldn't recognize them," says Jack Williams, archaeologist and military historian. The soldiers would be wearing long chain-mail shirts that would look medieval to a contemporary eye, rather than the Roman banded-armor that one often sees them wearing in films. "Their helmet styles you've probably never seen in a movie, either." The trouble is, Hollywood tends to dress all of its casts of thousands as if the Roman empire existed only between the First and Third centuries A.D. In fact, it spanned from the Third century B.C. to nearly 1500, by which time chain-mail—never out of fashion with Roman

"The other thing Hollywood has done a poor job of showing is how the

fought as a cohesive whole," says Williams. "It sees Roman warfare as a conflict between individuals. It thinks you had these great masses of people who got together and had duels. What actually happened was that groups stayed together in clusters and fought as teams. From the practical aspects of military control, you wouldn't have anything that looked like what Hollywood portrays."

The recent movie *Gladiator* is a good example of misguided image-making, Williams says. It shows cavalry wielding long swords during the time of Marcus Aurelius (121–180 A.D.). But the metallurgy to make "a nice, long, strong sword" didn't yet exist. Instead, the men would have used what are called gladii, short swords adopted from the Spaniards.

The mindset of Roman warriors is another aspect of reality that Williams faults Hollywood for failing to portray. True, it took a certain kind of raw courage to participate in those battles. But the Romans managed it by inventing the modern concept of the military drill system—"which drills men so much that when the time finally comes for them to show courage they largely do so because they're acting on

The Romans also had the capacity — and the willingness — to see people suffer. "One of the things they aspired to was an absolute lack of pity. The idea of mercy and the goal of treating other nations equitably is not something a Roman would understand. This is revealed in the drama of the gladiatorial games as well as their military conquests. These conquered peoples in



*From Gladiator*

a very real way. They believed it was somehow glorious to enslave others. They also had a phallic cult that put great value on maleness at the expense of women and children. They surrounded themselves with phallic images to the point that most people today would find either comical or offensive. Every home had its little household gods that didn't leave much to the imagination. I don't think we need to go around making moral judgments on history, but it would be a mistake to candy-coat the Roman

Hollywood images aren't the only ones distorting our sense of the Romans. According to Williams, archaeologists of the classical period are partly to blame. "They have tended to emphasize the beauty of the sculpture, magnificence of the buildings, and engineering accomplishments, when in fact what held the Roman empire together wasn't those things. It was the blood of the Roman army and of the soldiers that they conscripted and destroyed."

For his part, Williams has worked on only one site with a Roman component, in Yorkshire, England. The principal investigator at San Diego's University of California, he is one of the most of his professional life studying warfare between the Americans and the Spanish military response to native peoples. Current projects he leads at Mission San Luis Rey and San Juan Bautista. He has noted striking similarities between colonial Spaniards and ancient Romans—"and structural similarities in their military situations"—that the Romans are a serious "holoby-interest." Over the years Williams has been involved in Roman excavations being done by archaeologists in Europe and the Near East. "One of the most extraordinary finds" he says, "was a hippopotamus in the Roman Empire." Williams is an environmental archaeologist, "being done too." "Believe it or not, there are groups in England who put on Roman armor and wander around, partly for the fun of it, but partly because they learn things."

At the next meeting of San Diego's chapter of the Archaeological Institute of America, Williams will speak about this scholarship, contrasting the new discoveries with the popular misconceptions of the Romans, who, despite their moral shortcomings, continue to amaze their scrutinizers.

"They developed a number of what today are would call high-tech weapons, including flame-throwers. By about the Seventh-century A.D., they had come up with a substance they called Greek Fire, which apparently mixed with water and burned. It may have been like naphtha. They sawed out the hulls of their fleets, with their old ships, using it."

—Jeanne Schmitt

**"Meditating Sense of Roman Warfare"**  
Will Williams tells back warriors  
Friday, July 21, 7:15 p.m.  
Palisades Presbyterian Church  
6301 Birchwood Street,  
San Diego  
Free  
1-800-465-3864





## Calendar LOCAL EVENTS

at 7 p.m., at Mission Trails Regional Park (One Father Junipero Serra Trail). The group utilizes traditional drums and instruments. Bring a folding chair or blanket. 619-666-3275. Free. (MISSION GORGE)

**Lights, Music, Action.** The art and history of old black-and-white movies and silent film actor Charlie Chaplin is showcased when Jerry Hager performs mime and pantomime stories to music on Saturday, July 22. Performances begin at 11 a.m. at the Ocean-side Mission Branch Library (3861 Mission Avenue) and at 2 p.m. at the

Cornudas Public Library (330 North Coast Highway). For information, call 760-435-5591. (OCEANSIDE)

**Big Band Music and Dancing** are promised when the Moonlight Serenade Orchestra performs at 7 p.m. on Saturday, July 22, at the North Park Recreation Center (6044 Idaho Street). The cover charge is \$7. For details, call 619-287-2140. (NORTH PARK)

**All Made Up.** This monthly original works and improv event hosted by Babel Arts is slated for Sunday, July 23, at 8 p.m. at Sweetwater Theatre (downstairs at the Maryland Hotel, 630 F Street). The program features Jane Blount, Steve Ausbury, Piper Somers, Dawn Trook, Richard LeMay and Walt Dolinski, and Walter Trook. Tickets: \$5. For information, call 619-544-9079. (GASLAMP QUARTER)

**Concerts under the Oaks** continue at Quail Botanical Gardens on Sunday, July 23, at 5 p.m., with tunes by the Valley Bluegrass Boys. The \$18 ticket (for nonmembers) includes the music, light supper, and coffee. Find the gardens at 2300 Quail Gardens Drive and by dialing 760-436-3036. Don't bring food or beverages, chairs, or blankets. (SOUTHERN)

**Are They Really?** Head to D.G. Williams Books on Sunday, July 23, when Hanna's Puerres perform from 4 to 6 p.m. Elizabeth Abbott and Kent Johnson present selections from various musical genres. Find the bookshop at 7461 Girard Avenue and by calling 858-436-1800. (LA JOLLA)

**Project Cathedral**, a monthly "multimedia performance gallery of music and contemporary dance," con-

venes on Sunday, July 23, from 6 to 11 p.m., in the Great Hall at St. Paul's Cathedral (2728 Sixth Avenue). For this edition, the Sonomatics present collaborative choreography by Jodi Leigh Allen and Brian Bratt; projected video optics by Kinetic College's Greg and Catherine Lloyd; and more. Tickets are \$5. Call 619-220-4944 for information. (NORTHVIEW)

**"The Last Voyage"** is a 40-minute dramatic presentation to help visitors understand Cabrillo's contribution to the Age of Exploration; see the program at 12:30 and 2:30 p.m. each Sunday through September 24 at the Cabrillo National Monument. The drama presents three different views of the encounter between the Native Americans and the crew of the Cabrillo expedition. Admission is included in the regular park entrance

fee of \$5 vehicle. 619-323-4562. (POINT LOMA)

**Latin Sundays**, dance at Diaz's when the series starts on July 23 with a performance by the Cuarteto Bionacional de Mambo. Doors open at 4 p.m. for an art exhibition, with the performance beginning at 6 p.m. Admission is \$4. Call 858-270-7467 for information. Find Diaz's at 344 Seventh Avenue. (DOWNTOWN)

**Baseball Is Involved** in April Smith's new mystery, *Be the One*, which she'll sign and discuss at 2:30 p.m. on Sunday, July 23, at Mystery's Galaxy Books (7901 Clairemont Mesa Boulevard). Free. Call 858-248-4747 for information. (CLAREMONT)

**Poetry, Etc.** this "unslam" is an open-mike poetry reading hosted by Fred Longworth beginning at 4 p.m. on Sunday, July 23, at Letta's Coffeehouse (3543 Adams Avenue). Free. 619-282-0417. (NORTHVIEW, SOUTHERN)

**Ever Had a Wild Dream?** Illustrations of real people all over the world are gathered in *Dreamscapes*, which Reklaw will sign at Borders Books and Music at 7 p.m. on Monday, July 24. Find the shop at 1072 Camino del Rio North and by calling 619-295-2201. Free. (SANCTION VALLEY)

**Guitarist Tony MacAlpine** will perform and discuss playing and recording techniques at 6 p.m. on Monday, July 24, at Carver's music education training facility (12340 World Trade Drive). Free. 858-487-8700. (GASLAMP MOUNTAIN RANCH)

**Open Poetry Readings** are held on the second and fourth Monday of each month, including July 24, at Twiggy Tea and Coffee. Sign-ups begin at 7:30 p.m., with the readings commencing at 8 p.m. Free. Find Twiggy at 4590 Park Boulevard (at Madison). 619-286-0616. (SOUTHERN VILLAS)

**Part Memoir and Part Historical Biography.** Atomic Fragments: A Daughter's Questions was written by independent scholar Mary Palevsky, daughter of two scientists who worked on the development of the atomic bomb during World War II. After her parents' deaths, Palevsky went on a search to examine the moral complexities of their involvement. The author will sign and discuss the book at 7:30 p.m. on Tuesday, July 25, at Warlick's Bookstore (1781 Girard Avenue). Call 858-434-0347 for details. (LA JOLLA)

**Poet, Professor, and Activist** D.J. Watson will perform for Poetic Brew on Tuesday, July 25, at 8 p.m., at Claire de Lune (2906 University Avenue). Open-mike readings precede and follow Watson's reading; sign-ups begin at 7:30 p.m. 619-488-9845. Free. (NORTHVIEW)

**Twilight Is Upon Us**, the 20th annual Twilight in the Park Summer Concert series continues with country music by Carl Rose and Friends on Tuesday, July 25. The San Diego City Guard Band takes the stage on Wednesday, July 26, and Hot Pursuit

performs next Thursday, July 27. All of the concerts run from 6:15 to 7:15 p.m. in the Spreckels Organ Pavilion. Free. 619-239-0512. The series concludes on August 31. (BALBOA PARK)

**Oliver Cromwell vs. Daniel O'Connell.** These figures from 17th- and 18th-Century Ireland lock horns on stage as they're interviewed by 21st-Century host Dave Lewis when the Steve Allen play *Meeting of Minds* is given a staged reading next Thursday, July 27, by the North County World Affairs Council at the Scripps Ranch Library (10301 Scripps Lake Drive). Discussion will follow. Refreshments are served at 7 p.m.; the performance commences at 7:30 p.m. Free. For information, call 858-487-1778. (SCRIPPS RANCH)

**"One Dead Dog Queens"** is the eighth book in the Tom and Scott series by Mark Richard Zubro, who will sign copies of his newest novel at 7 p.m. next Thursday, July 27, at Obelisk Bookstore (1029 University Avenue). For information, call 619-297-4171. Free. (MIDCITY)

## TV

**Last Week, We Were a Bit Hard** on Warren Beatty — it's not as if he never did anything to deserve the *Thelma* — maybe even reactionary. But look what we were reacting to — that horrific TV blitz pushing *Bulworth*, the knowing smile of "entertainment journalists" praising his sexual prowess. *Splendor in the Grass* (his acting debut) airs tonight, Thursday, July 20, at 7 p.m. on TCM, Cox Cable Channel 74.

**Home: Donna's Always Age as Well as Dream** (with the manifest exception of *His Girl Friday*), with the result that the humorous, longing for immortality, may strive for something greater, something memorable. This may be what is happening to Robin Williams' *Being Human*, *What Dreams May Come*, *Biographical Men*. *Paper* airs tonight, Thursday, July 20, at 8 p.m. on Comedy Central, Cox Cable Channel 48.

**It's Hard to Explain Why** philosophers don't generally make good artists. They understand the principles of good art, but that's part of the problem — so often, the principles show through. The universals are sold, the particulars — the stuff of art — are flimsy and transparent. Similar: prohibitions against the artist-politician. *Nuremberg* airs Friday, July 21, at 8 p.m. on TNT, Cox Cable Channel 34.

**Hollywood Has Always Had an Element of Pornography** about it — selling pictures by selling stars, selling stars by selling their appearance, and not simply the appearance of beauty, but of shared, look-don't-touch sexuality. According to *Boogie Nights*, for a while there, pornography had an element of Hollywood. *Julianne Moore* shines. Aired Friday, July 21, at 11 p.m. on FX, Cox Cable Channel 68.

## NO PHOTOGRAPHERS WERE EATEN IN THE PRODUCTION OF THIS AD.



At Polar Bear Plunge! you can watch polar bears at play in their 130,000 gallon pool without becoming a snack. And they're just a few of the animals you can see up close at the Zoo. In our Forest, Tiger River, Gorilla Tropics, Sun Bear Forest and the Giant Pandas all have special viewing areas that bring you face-to-muzzle with all kinds of animals. And, as you can see, that makes for some pretty remarkable photo opportunities.

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Sip Champagne (Non Alcoholic) as you spend quality time in a luxurious and professional setting never feeling rushed or pressured. Plan to spend the day visiting one on one with over sixty wedding professionals who are ready to make your wedding an unforgettable experience. Attend our exquisite fashion shows. You deserve the best, don't settle for anything less!

Sunday, August 6th

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Honeymoon Drawing  
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## Calendar LOCAL EVENTS

**Convention Center** (111 West Harbor Drive). "Thousands of industry professionals" attend, and there are awards, a marketplace, gaming, exhibits, lectures, and lots of vendors. Tickets for the weekend are \$60 for adults and \$30 for seniors and juniors (12-16), with single-day admission available. Hours are 11 a.m. to 7 p.m. on Thursday, 10 a.m. to 7 p.m. on Friday and Saturday, and 10 a.m. to 5 p.m. on Sunday. For information, call 619-544-9555. (CONVENTION CENTER)

**Thursday and Friday, July 20 and 21.** The cinema is a 10-foot-by-10-foot-of-collapsible portable movie theater on which Eschelman projects his 16mm experimental films and accompanies with a live soundtrack from "a secret compartment within the structure." Interested? Experience the Traveling Cinema for free. Find the campus at 8800 Grossmont College Drive. For details, call 619-444-7000. (GROSSMONT COLLEGE)

**Forest Golf** First 2000 hits the San Diego Sports Arena July 21-23, with putting and other skill contests, golf equipment and clothing for sale, virtual reality hitting cages, clinics, custom club fittings, celebrity appearances, seminars, interactive golf video lessons and games, and more. Hours are noon to 8 p.m. on Friday, 10 a.m. to 6 p.m. on Saturday, 10 a.m. to 5 p.m. on Sunday. Admission is \$6 for adults, free for those

under 12. For tickets, call 858-586-1202. (SPORTS ARENA)

**Swim, Splash, and Play** when the City of San Diego Parks and Recreation hosts AquaFest 2000 on Saturday, July 22, at the Bud Kerner Pool. From noon to 4 p.m., the pool will be "transformed into a tropical oasis" with inner-tube water polo, carnival games, entertainment, and recreational swimming. Admission is \$2 general, \$1.50 for seniors, children (15 and younger), and those with disabilities. For more information, call 619-485-1327. (BALBOA PARK)

**View the Caribbean!** The amphitheater at the Oceano Reef is the site for Caribbean Fest 2000, promising Caribbean and Latin performers, singers, dancing, food, and vendor booths on Saturday, July 22, from 10 a.m. to 8 p.m. For information, call 760-721-4928. (OCEANO REEF)

**"Open House, Open Minds: Pride in Action"** is the theme for the 36th annual San Diego Lesbian and Gay Pride celebrations on July 22 and 23. Saturday gets underway with the Run and Stride With Pride, a 5.5k run and 1.5k walk starting at 8 a.m. at Sixth Avenue and Laurel Street. The San Diego Pride Parade begins at noon on Saturday at Normal Street and University Avenue, with grand marshals including coeditor Margaret Cook, humorist and scriptwriter Bruce Vilanch, and Maggie Hinkley and Jessi Cohen (11th graders from San Luis City who are being denied permission to start a lesbian and gay club on campus). The 200-foot and marching contingent parade continues west on University, turns south on Sixth Avenue, and continues to Jay Lane. Spectating is free. The Pride Festival takes place on July 22 and 23 at Balboa Park's

**Mission Point.** Organizers plan entertainment by Holly Near, Sweet Baby Jesus, Penny Division, and Drive La Vegas; two dance floors, beer gardens, workshops, children's activities, and nearly 200 vendors. The Fern Street Circus will offer a special performance at 1 p.m. on Sunday. Festival hours are 2 to 10 p.m. on Saturday, noon to 9 p.m. on Sunday. Tickets are \$12 per day, or \$18 for a two-day pass. For information, call 619-297-7683. (BALBOA PARK)

**Paradeheads United!** A Jimmy Buffet bash is planned on Saturday, July 22, from 4 to 8 p.m., poolside at the Shober Island Drive. Expect a dance contest, crazy hat competition, and more. The \$15 (general) tickets include food and benefits. Children's Hospital, kids 5 to 12 pay \$5, under five free. For information, dial 619-223-3138. (SHELTER ISLAND)

**How is Panchito Hernandez Celebrating?** See how stoneware and earthenware pottery is made when Lucinda Lomas gives wheel-thrown pottery demonstrations every Saturday, including July 22, from 11 a.m. to 4 p.m., at the Many Hands Cooperative Gallery (1061 Island Avenue, suite 101). Free. 619-557-8303. (GASLAMP DISTRICT)

**Message and Thunderbirds** star during the San Diego Stadium Auto Swap on Sunday, July 23, from 6 a.m. to 2 p.m., at Qualcomm Stadium. View vehicles on display and for sale, along with "Acres of parts and accessories." Admission is \$5 general, kids under 11 free. 858-484-5942. (MISSION VALLEY)

**Children's Museum** and **Children's Museum** (aged three to seven) are invited to an event slated for Saturday, July 22, from 9 a.m. to noon, at 8785 (5200 Grandpère Drive). There will be story-telling, art activities, music, and a "grandparent discussion group on the issue and joys of raising grandchildren." Free to register, dial 800-481-2151 or 619-551-3053 x329. (MIDCITY)

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NETT AND IN HAVENWOOD

## Reader Matches Success Story

**QUALITY.** Handsome, cosmopolitan attorney. You will not be embarrassed to be seen with me. 42 (DOB 3/30/57), 160 lbs. No children, fun but helpful, adventuresome but stable. Looking for attractive, fit and fun (125 lbs. or less), intelligent, self-sufficient woman, age 30-40, for cocktails, dinner and conversation. You should own a sport black dress and not feel it politically incorrect to wear it.

Paul: We met for a drink at Kiva Bar & Grill on a Sunday afternoon in November of 1996. Monica actually wore a short black dress. Monica: It was around four o'clock, early enough to still be light. I had to promise my sister that I wouldn't meet him after dark, or get in his car, or meet him in a place that wasn't public. Paul: We started talking about past relationships right away, which is exactly what you're not supposed to do. Monica: In a manner of speaking, we both dumped our purses on the table and went out for a walk. Paul had me laughing so hard I almost fell off my chair. I had only planned to have one drink with him, but we were

having such a good time we walked over to Japengo for dinner. After dinner, Paul walked me to my car and gave me a goodnight kiss that was like dynamite. Paul: When I got home, there was a message from Monica on my answering machine saying that she had a good time, but warning that we should "keep our thinking caps on." Soon after that, she read "The Rules" and pulled back even more. To break the barricade back down, I sent her a dozen roses at work. Monica: And for the next two years, he sent roses to my office at least every other month. Paul: We avoided the topic of marriage for quite a while, since both of us had

been married before. But I was in a romantic mood last Christmas, and one thing led to another. Our wedding was on July 3, at the ZLAC Women's Rowing Club on Mission Bay. It was like a theatrical production. We had a fog machine, doves, groomsmen and bridesmaids with swords...

Monica: All those roses started a rash of Reader Matched ads at my office. Several women that I worked with started advertising. It's a good way to pass the social envelope. Paul: We avoided the topic of marriage for quite a while, since both of us had

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COMIC-CON INTERNATIONAL is a nonprofit educational corporation dedicated to creating awareness of and appreciation for comics and related popular art forms, primarily through the presentation of conventions and events that celebrate the historic and ongoing contribution of comics to art and culture.



San Diego Reader July 26, 2002

that offers those very works by Vivaldi, Albinoni, and Bach, along with Trio Sonatas by Locatelli, Buxtehude, and Lotti. The Eroica's performances of this repertoire pose some real problems, which need to be addressed.

In the last several decades, audiences have become used to Baroque music played pretty much as it would have been in the 17th and 18th Centuries:

Baroque instruments, Baroque style, Baroque ideas of phrasing and articulation. The older, anachronistic, Romantic approaches to the Baroque have gradually been phased out. J.S. Bach's keyboard works are still often played on the piano, and quite beautifully played; but modern pianists are usually aware of Baroque performance practices, and while making use of the resources of the modern grand piano, they also take care not to offend egregiously against the composer's intentions. Their performances (for example, those of Vladimir

Feltsman, Andras Schiff, Evgeni Koroliov, Murray Perahia, or Richard Goode) are not pedantically "historical," but rather they are historically informed. And to a large extent, these are performances of solo keyboard works, where the piano sound can impose itself without distorting the timbral balances of an ensemble.

A trio sonata by Vivaldi or Buxtehude, with a piano substituted for a harpsichord, and a modern cello replacing the *viola da gamba*, and all the instrumentalists using the type of *vibrato*, the dynamics, the *portamento*

even (why not go all the way?) A 415 instead of A 440. Would that mode of performance be suited to the inner life of Schubert's music, to its sensory imagination, to its emotional implications, to its meaning?

It would be a travesty. Why, then, is there supposed to be any musical value in reversing the procedure? Are we expected to believe that the instruments, *vibrato*, pitch, phrasing, etc. of the Romantic era are so supreme in themselves, and so superior to any alternatives, that all earlier music would finally attain its full inherent

sentimental, melodramatic. Rachmaninovich arrangements and performance by the Eroica Trio makes a listener wonder how we could ever have taken this modern concoction by Giacomini as a serious work. The azototto is by an authentic piece of Baroque music, not to speak of a composition by the modernist, undemonstrative, rather hide-bound Albinoni. I actually like this modern pastiche when it is performed with restraint and elegance, the way David Atherton conducted it with the Mainly Mozart Festival orchestra a few seasons back. But in the hands of the Eroica

**Light Classic** and pop favorites are

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variety of performers, and just through Sunday.

Regular shows are from 11 a.m. to 4 p.m. and 6 p.m. to 9 p.m. The 11 a.m. to 4 p.m. show is found at 619-688-5599.

**A New Exhibition at 1 p.m.**  
The 101 Arts features two new artists: D. Aigars, Elaine and Suzanne, whose images throb at 897 Soto (suite F-10) 760-632-9010.

ers, ceramicists, sculptors. Enjoy the show July 27, 8 p.m. to 10 p.m. every hours at the gallery through Saturday, July 28, Sunday. The gallery is at 100 University Avenue; (800) 225-2262 (NORTH PARK).

It begins with a reception Sunday, July 23, at the Colony. The show by Robert Kennedy, Hansen, Marjorie Morrison, Dan Needham, and Artula. The show continues July 24. Find the gallery at 100 Coast Highway 101 (at the Lumberyard); (800) 225-2262 (NORTH PARK).

the range of aesthetic concerns in contemporary Japanese art. Catch the "Wave" on September 10.

In conjunction with this show, a new, computer-based photographic exhibit entitled "The Wave" will exhibit an installation of the participating artists' work along with their paintings.

Enter at 364 North Esplanade (at Valley Park) #120. (ESCONDIDO)

**National Museum of Art**  
More than 200 paper pasted illustrations of traditional Japanese rendered in "Carved Paper" of the Japanese artist Katsushika Hokusai. A really a tool to create

Serizawa, S. Kawai, and included.

The Museum square with of Art and Art. For add 619-239-0000.

**Museum of Downtown**  
and decorated based artist and political paintings, ments — p that decorated an added be funle and functional.

of the world dimension of "sculpture" photographs. **Concubine Place:** Selections from the Collection, by photographers directly exploring their image of the triumphant of 19th-century photography images. **Both** August 13. First back in the room at 1649 El Centro, call 619-238-0044.

are monumental two-piece works, while others are objects skinned with "materials."

Initially, see "A Sense of Scale" from the Permanent Collection, exploring the way photographs directly and indirectly the idea of place in art. Expect a broad spectrum of 20th-century art in the 60 included

close on Sunday, August 10, the expanded museum will be housed in the La Balboa building, 1000 La Brea Ave. For information, call (415) 398-5959. (BALBOA PARK)

**59. (BALBOA PARK)** "Worn

Items from the Topkapı, many of the objects in exhibition have never left the palace; see textiles, pons, housewares, and an emerald- and diamond Topkapı dagger. Exhibit: a 16th-Century mirror from ebony, ivory, and pearl. See the treasures of the Topkapı, September 24, 1997.

Exploring themes of desire are included in *Desire: South Asian Art from the Topkapı Museum* by Edwin Binney III. Colored glass and metal objects were created for the trousseau of rulers of the Ottoman Empire between the 16th

Try the following thought experiment: imagine – let's say – the Schubert B-flat Piano Trio played by the Trio Sonnerie or the Purcell Quartet, with harpsichord, *viola da gamba*, terraced dynamics, minimal *vibrato*, light Baroque bowing, gut strings, short-breathed Baroque phrases, and

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**"In and Out** of the world of oil painting, the work of Dover, is on the agenda. To accomplish," says Alo Maniazza of the Institute. The "One Foot Shit Camp" in the Artists' Gallery from Kumeys. The reception is on Friday, July 10. The shows through the Regular gallery to 4 p.m. Tuesday noon to 4 p.m. For information, call 555-1234. Regular admission is \$5.

**Consider the** annual "Humanities" by Dene G. with a reception

personal history," through Saturday, or viewing hours and 858-453-5560 x104.

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## MUSEUMS

**Center for the Arts Museum** Southern California is redefining and expanding the definition of painting as the Next Wave: New Southern California. Located in Southern California, the museum lives and works in a corridor that spans from Los Angeles, and San Diego originally from all over the world. The exhibition includes 70 works cre-

lection makes exhibition "A show inclusion renowned 21st century including Co Blanco and Rodriguez, also pieces by Co Woodcarvings All rooms sented, with objects of dea mony. Enjoy December. use from Japan materials, tuesday, August tures, the Ar indigenous acquisitions: ing Cat), a brush marks

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"Flowers and Fruit"  
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*You don't need imagination to see social hierarchy embedded in the picture.*

## REVIEW

An odd choice, since Shakespeare may have abandoned comedy with *Henry V*. He wrote it in 1599. Within a year he turned his attention to the problematic *Troilus and Cressida* and the tragedies. *Henry V* may even signal the start of the "dark period" of Shakespeare's career, the time of *Titus Andronicus* and *Julius Caesar*, and the jokes played by his henchmen—Pistol, Nym, and Bardolph—lack Fat Jack's divine spark. Depending on a director's choice, they can be either cruel or politically subversive. In *Henry V*, they are both. And you can't get some of the French characters' just silly, open

Ralph Funicello's scenic design includes two continents: England, stage right, France, left, with towers and turrets for each. You don't see imagination, as the Chorus begs, to see social hierarchy embedded in the picture. Nobles inhabit the high-est points. As your eye moves down, the audience moves down the social order. Funicello's raked stage is a social map. The center of the stage is France. Planks to the side run north-south. Down the center they snake east-west, toward the audience. If you use some imagination, and "grapple" your minds to sterner, "the planks coming to the ward you could represent the 'inconstant billows' of the English Channel.

Don Sparks includes Kander's Chappell, the Don Sparks, and the Chorus. Hal Lawrence, Jr.—all more than capable. And yet much of the acting is as good as Funicello's stage. One of

All the sins of "doing" Shakespeare coalesce in the lead role. I'm almost convinced that Prince Hal/Henry V is the one character in his opus that Shakespeare never fleshed out. Henry V was one of England's claimed monarchs. So sack in Eastcheap, in *Two*, Shakespeare knows out Hal's "imperfection" in *Henry V*, Shakespeare's machine and man unattractive foils. Henry's external character, gap, parison to others.

Henry V

As Henry V. Michael Eric Strickland doesn't even have the externals in place. He speaks with a high-pitched monotone. He gestures as if posing for photographs. He is dull. He acts as if he's king by right (when Hal and his father, who usurped the throne, fretted that they weren't). Strickland gives no sense that the King was once a rabble-raising prince or that Henry has command of anything. Follow him into battle? I wouldn't follow this guy into Vons. ■

the tape's competing voices smush together), if you follow the leads, you can feel stealth, puzzlement, claustrophobia, criminal paranoia, and maybe the sense of getting away with something. It's also possible that you'd never contemplate Jay's choices. In which case the maze can become a moral fun-house.

**Worth a try.**

3146 MISSION BOULEVARD (BUILDING JUST SOUTH OF THE ROLLER-COASTER), MISSION BEACH, THROUGH SEPTEMBER 4; MONDAY THROUGH SAT.

**ComedySports**  
Improvitational comedy, making up funny stuff on the spot, is difficult enough. Years ago, however, Keith Johnstone thought it'd be more exciting if done competitively. He got the idea from pro wrestling ("where Terrible Turks mangled defrocked Priests, while mums and dads yelled insults, and grannies waved their handbags"). ComedySports, an offshoot of Johnstone's TheatreSports (artistic

sions). In the play, the Student was born on a Sunday, which gave him a sixth sense; he could see the living and the dead. In effect, Feldsher creates a "Sunday child" perspective for the audience. It's impossible not to respect Feldsher and Sledgehammer's innovative daring. *Ghost Sonata's* so tough to produce few theaters in the country attempt it. And there are times, mostly in the middle section, that the production falls flat. The brightened atmosphere disappears and it's like we're watching *The Rocky Horror Show*.

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claustrophobia, criminal paranoia, and maybe the sense of getting away with something. It's also possible that you'd never contemplate Jay's choices. In which case, the maze can become a moral fun-house.

*Worth a try.*

31.48 MISSION BOULEVARD BUILDING  
JURY SOUTH OF THE HOLLER-COASTER,  
MISSION BEACH, THURSDAY  
SEPTEMBER 4, MONDAY THROUGH SAT.

And sixth sense, he could see the living and the dead. In effect, Felder became a "Sunday child" perspective for the audience. It's impossible not to respect Felder and Sledgehammer's innovative daring. *Ghost*

Somai's so tough to produce for theaters in the country actually is. And there are times, mostly in the middle section, that the production falls flat. The heightened atmosphere disappears and it's like we're watching *The Red Hot Chili Peppers*.

Michael Eric Sledgehammer in Henry V photo: Craig Schwartz      *Ghost* by

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**Club XLS**, a hip-hop club in Tijuana, is introducing an open fight night. Billed as "Ghetto Gladiators," the rules are simple. Street fighters only.

for a purse of \$250, although in the future the purse will be \$500.

There is no shortage of volunteers. Bolstered by alcohol from the open bar, potential fighters start moving toward the ring. The first two to get there are both women. "Looks like it's ladies' night," says E Low. The

The fight starts. D.C. comes out swinging wildly. She connects one, but Dago, as E Low is calling the woman from San Diego — a reference to where she lives — outweighs her opponent and begins to connect a few in D.C.'s face. Dago charges ahead a bit too quickly and falls down. The ref steps in and separates the two. The fight continues and Dago comes out swinging. At this point it's obvious that she is more comfortable against her opponent, who is now staggering a combination of punch drunk and just plain drunk.

Round one ends and the women rest in their corners. Round two starts. D.C. decides to hang back and feel her opponent out. Seeing an opening she charges and is knocked down. Dago moves in and starts pounding D.C. in the head with relentless fury. Time is running out for D.C. to make her comeback. The bell rings, signifying the end of the fight. E Low encourages the two to shake hands and congratulate each other.

Since both combatants are still standing, the audience is polled, the winner to be chosen by applause. It's clear from the response that Dago has won, but E Low asks the house DJ for his opinion. "DJ Mr. Woo, can I get an opinion on that?" Woo responds, "Well, I believe it was Dago."

D.C. disappears into the crowd as Dago accepts her trophy and \$250 for her effort. Later she can be seen strutting through the crowd with her trophy and the \$250 cash making a bulge on the left side of her bra.

Why'd she do it? Dago, now identified as

## Calendar MUSIC SCENE

Tina McGlure, 19, of San Diego says, "Because it was fun. I'd love to do it again, I mean, it's better to do it here in the ring than out in the street, getting all bloody. It relieves stress."

— Rob Atkins

**"The landlord is going nuts."** We don't bother anybody, but the people in the building think we're a bunch of perverts.

That's Vito Benvenuto, founder of San Diego's newest radio station, KSEXradio.com. Benvenuto doesn't want the location of his webcast station to be divulged. "Just say we're in central San Diego."

All raunch, all the time, KSEX is free of all FCC regulations. "We don't have to keep program or transmitter logs. We don't have to pay [music] royalties."

"We have talk between the cohorts. Like whether [a cohort] got laid last night...it goes from a little raunchy to real raunchy. We'll play a couple of songs an hour. All the songs deal with sex, most are banned from local radio stations, [songs like] 'Pussy Control' by Prince. We have two comedy cuts an hour by comics like Andrew Dice Clay or Eddie Murphy. Regular radio can't play them because every third word is 'motherfucker.' The common thread is that everything is X-rated...nonsense, and bullshit."

Benvenuto says he has interviewed a brothel owner and the owner of a masturbation club. During the hour I was at the KSEX studios (2-3 p.m.), there were no calls. "We might just get a few calls an hour," Benvenuto admits. He says getting the word out at the

hardest part about KSEX, took out ads around the country in alternative papers such as the *Reader*. By the way, the *Reader* wouldn't take our ad because we have 'sex' in it. We're in the *L.A. Weekly Village Voice*, *Philadelphia City Paper*, *Chicago [Reader]*."



ALEXIS ON KSEX

Benvenuto showed me one of the ads that asked for people to tune in to "the world's first and only uncensored all-adult Internet radio station."

"We have a contest right now. We're looking for the man with the longest schlong. Other stations heard about this because it was on the *Wireless Flash* [news service]. Morning shows want to do an interview with us. Today I was on Dallas. Tomorrow I'm on *WUFI* in Detroit. Morning shows can't say 'fuck,' but they like to get a little raunchy."

He says the sex industry won't be able to avoid KSEX as an advertising medium. "Sex" is a multibillion-dollar business. It's about the only thing on the Internet that makes money... They have no other place to advertise. Radio won't take their money. TV won't take their money. Instead of Arbitron ratings, Benvenuto relies on a

software report that he says shows how many hits he gets an hour.

"Radio gets ratings every three months. We get printouts every day. For instance, we've been on the air two and a half weeks and yesterday we had 25,494 hits. There's 3000 stations on the Internet. I understand that the two biggest stations on the Internet are KNAC.com and another hard rock station. They get, like, 33,000 to 35,000 a day. We anticipate that by the end of August we'll be the number-one Internet station in the world."

Four two-person teams keep KSEX on live 2-10 p.m. weekdays. The live shows are repeated the rest of the day. "But that's expanding. We're interviewing other people right now. It's our goal to be live 24 hours a day within a month or two. Everybody gets paid. We had 400 people apply as a talk show host."

"We've hired 7 people so far. We fired 2 people the first week. Although we may kid women, we don't want to be hateful to women, and although we may kid guys we don't want to be hateful to guys. One of the people [who was fired] said he would go down after work and bash guys. That's not cool. There was a lot of anger with this guy."

He said the two who were fired were from other cities. His current staff is all local. "[Traditional] radio people aren't good for this. They have been told not to talk. After they speak more than 30 seconds they go *ah, ah, ah*. We're looking for someone with a good line of bullshit. It could be a bartender or a guy pumping gas. At night we have Alexis...she's a stripper

## the inside track blurt

No pros. No biting, kicking, or spitting at the opponent or the ref. Two rounds, two minutes each. You can win by knockout or forfeit. If both fighters are still standing, the winner is chosen by crowd response. And women are welcome to fight.

Club promoter E Low is debuting the event tonight to garner interest among regulars, but the event will normally be held on Saturdays. "We wanted to get more people in the club, and I realized that people like to see a straight-up street fight. No kinks, no wrestling on the floor," he says. "I put up a purse that most people don't see in a week and scheduled it at 1 a.m. Half the time people are so drunk then that they don't feel no pain. Some of the crowd likes to fight anyway, but throw in a trophy and some money, and they'll be lining up."



STRESS-BELIEVIN' FIGHT CLUB

on the gloves and do it," she says. Asked where she's from, she loudly states, "D.C."

The second contestant gets her chance to speak. When she boasts that she's from South San Diego, the crowd erupts again. She then states her intent to "kick some ass."

The fighters get in their corners and E Low gives the command, "Get ready...SCRAPI!"

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# Calendar MUSIC SCENE blurt

at a local club." I noted that Benneducci had a different name from when we first spoke — about five months ago. He says, "I used to be a Jew, but I became an Italian here because it's better for business. When it's better for business, I'll become a Jew again."

— Ken Leighton

"That's just way too morbid," said a longtime local radio veteran refusing to comment on the fact that "K-JOY" (KJOY 94.1 FM) was still using promotional announcements recorded by John Leslie. Leslie died in January.



LESLIE LIVES ON IN THE KJOY HEREAFTER

"That's pretty macabre," said a local music business operative who knew Leslie. "I'm sure many of the people who listen to that station don't know it's him. But I still think it's of questionable taste."

Leslie, best known for his work as a rock DJ on KGB, is still heard posthumously on K-JOY saying, "All the great oldies from the '60s and '70s and only the best from the '80s" and "More music with fewer interruptions."

The promos run between soft hits by Neil Diamond, Hall and Oates, and the Righteous Brothers. Leslie also reveals such truths as "When the phone rings it could be the 94 days of summer cash call. Know what's

in it and win it" and "When it comes to music selection, size does matter. K-JOY has the biggest selection in San Diego." "That's an age-old thing," said former DJ Bill Hargenson, who used to work with Leslie at KGB. "Once you leave a station, they have the right to do that. Everything you recorded for them while you were employed by them becomes their property, and they are free to use it any way they like. Do they have the right to do that? The legal answer is yes. But most stations have enough taste not to use a voice from beyond the grave."

Leslie recorded the KJOY announcements while he was at KGB. KJOY and KGB are two of the 13 local stations owned, controlled, or partially owned by Clear Channel.

"It makes me uncomfortable," said a DJ at a non-Clear Channel station.

"They are obviously too thrifty — read cheap — to hire a replacement. I think it's kind of lowlife. Pragmatically there is no argument, but ethically it's kind of gruesome."

KJOY program director Rick Thomas referred questions to assistant program director Dave Mason. Mason did not respond to a request for comment.

— Ken Leighton

"I did something horrible in my past life. My sentence in that life is to have to tend to Mojo for however many years his heart holds up."

Born and raised in San Diego, artist manager Scott Reilly hosted San Diego ten years ago and moved to New York City "because of a girl and my business partner." He



thought he could better serve his sparsely-stung, hilariously client Mojo Nixon from the Big Apple. Reilly left just before the "new Seattle" San Diego scene of the early '90s took off. He came up in a different local scene, led by the roots rockers Best Farmers.

"The music scene that got me into the music business would not have existed without the one I was involved in was 92 percent Country Dick Montana. I know there's been other scenes. The one I was involved in was 92 percent Country Dick Montana. He talked [the now-defunct] Bodies [in College Grove] into being a rock club. He talked Mojo into being Mojo, for God's sake."

Country Dick died onstage five years ago. Nixon, best known for his white trash gonzo story-songs ("Elvis Is Everywhere"), now hosts a top-rated morning show in Cincinnati. Reilly says he tours ten weeks a year.

Speaking by phone from his New York office, Reilly says he returns to San Diego just to visit family. "It's nice there. Nice is not my favorite thing. He came out last year to talk music venues into hooking up with his current employer, Digital Club Network. He convinced the Belly Up Tavern and the Casbah to host DCN

when larger companies like House of Blues or SX3 may eventually offer a more lucrative package. Reilly says live concert webcasting might become profitable. Which raises the question: "Who would pay to see a webcast concert?"

"We haven't worked out that model yet."

The four-night concert series at the Casbah includes El Vez, Pansy Division, and the Chasers on Saturday; X, the Dragons, and the Purious IV on Sunday; the Rugburns and Anya Marina on Monday; and blink-182 on Tuesday. Koko Taylor at the Belly Up Tuesday will also be seen and heard live on DCN.

"The video is not the best," Reilly admits, "but the audio is great even with a 28.8 modem.... Part of the thrill of doing this is giving local acts like Epitaph's Mother from Las Vegas, the Shanties from Columbus, Ohio, Bumpus from Ann Arbor, Michigan; or the Chasers from San Diego a chance to get international exposure."

— Ken Leighton

CD reviewer Tomlinson, War Cry, Grilled Cheese GRL-012 M.T. Kinney — he's dead — liked this band. One tough cookie to please, he

colt met: "Not one of those 'new school' punk bands." No — not the New School for Social Research (they don't have bands).

lowercase — you should always check case before leaping to conclusions.

"Tension steers clear." M.T. again — "of melodic, mid-tempo, easy-listen crap. Good old UK-style punk."

Old? "From the '80s." The '80s? "I mean the '70s. And '80s."

M.T. — Mike to his friends — died of a heroin overdose, well not just heroin, also alcohol. More alcohol, in proportion to its kill power, than heroin. He smoked it drunk — hey kids, watch out you don't... just kidding, I'm not big on lectures, y'dig? — and died in some woman's apartment over a bar. How romantic, how... no, I ain't too keen on the "romance" either.

Mike Kinney of UCSD (B.A., English): a man whose taste you can TRUST. Or could trust — he's dead.

— Richard Meltzer

CONTRIBUTORS Jennifer Bell (editor), Russell Brander, Kristen Collier, Ed Decker, Dave Good, Randy Hoffman, Jimmy Igoe, Ken Leighton, Richard Meltzer, Jay Allen Sanford, Pat Sherman, Eddie Zimmerman

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# All Fingers Busy

"If you correct the ritard in the third movement, it will be the Bible of performance."

Last week I wrote in this column about J.S. Bach's *Six Suites for Cello*, one of the great neglected masterworks in all of music, revived by the extraordinary performances of the Suites by Pablo Casals earlier in this century. The Bach suites, written sometime between 1717 and 1723, while Bach was Kapellmeister (orchestra conductor) at Anhalt-Cöthen, were to remain the only significant compositions for solo cello until 1915, when the Hungarian Zoltan Kodály composed his extraordinary *Sonata for Unaccompanied Cello*, Op. 8. Later that same year, the Bavarian Max Regner would compose his *Suite in G Major*, Op. 13 no. 1 for Solo Cello, in three movements and very much in the Baroque manner of J.S. Bach's own *Suite for Solo Cello*. Other significant 20th-century works for solo cello would ensue from a number of the century's most important composers: Hindemith, Britten, Crumb, Ligeti, Henze, Lutoslawski, Dutilleul, Krenek, Dallapiccola, and others; a number of them exceptional — like the compositions by Crumb, Ligeti, and Henze — and at least one of them, a series of cello suites by Benjamin Britten, great. But it was that first effort by Kodály to revive the cello as a solo instrument that remains above the others and one of the signature achievements in 20th-century chamber music.

## REVIEW

AUGUST KLEINZAHNER

There are a number of first-time performances of Bach's *Suites for Solo Cello*. Because the original was lost, we only have facsimile editions of the suites, which contain no instructions to the players; therefore, there exists a liberal range of interpretation of the suites among the different performers, some emphasizing the structure of the piece, some its dancelike elements, some austere, some expressive in the Romantic tradition. As one listens to assorted versions, it will not be difficult to spot differences in tempi, dynamics, and phrasing as well as an overall feel to the thing. There is no one correct way to play the suites just as there

is no one correct way to play *King Lear*. A number of the century's greatest cellists have devoted much of their careers to interpretations of these six Bach suites, even recording them more than once at different points in their musical lives.



J.S. Bach

One of these is the master Hungarian cellist Janos Starker, who recorded the suites at least three times. His performance on Mercury in the early '60s is among my favorites of all the recorded suites. But it is his performance of Kodály's *Sonata for Unaccompanied Solo Cello*, in particular his fourth and final recording of the piece in Japan in 1970, that rules. For unlike the Bach suites, there is only one true way to play the Kodály masterpiece, and only one cellist to have properly brought it off.

Hungarians are difficult people, a bit crazed, really. I can tell you this because the Kleinzahners are from Hungary, and I've had front-row box seats to the spectacle of Magyar-like behavior much of my life. The Hungarian would not, as a rule, characterize himself as difficult or crazy (viz. Zsa Zsa Gabor) but superior. This is an integral part of the Hungarian character. Near as I can tell the Hungarian genius resides in the making of poppy-seed cake and music.

Thus, it should come as no surprise that Kodály himself predicted that his *Sonata for Cello* would become a cornerstone of the cello repertoire, adding that "in 25 years no cellist will be accepted who has not played this piece." Equally predictably, the youthful Starker, then studying in Budapest, took up Kodály's assertion about the worth of the piece. Probably in part because both Kodály and Starker are Hungarian; but more to the point, because it was true and remains true in the 21st Century. Like Bartók, his great friend and contemporary, Kodály became fascinated with Hungarian

## Calendar

MUSIC SCENE

folk music well into his formal music studies. With Bartók, Kodály did extensive field research in the Hungarian countryside with very primitive recording cylinders (as Alan Lomax would do with somewhat more sophisticated equipment 30 years later in the American South) and began publishing, with Bartók, their scholarly research in 1907. By this point, at age 25, Kodály had already

lengthening or shortening of notes. Starker had the privilege and good fortune to take note of developments in both capitals. In 1907 Kodály took up his teaching post at the Academy in Budapest, and he was to devote a major share of his energies to teaching for the next 60 years.



Janos Starker

Probably best known for his orchestral suite from the opera *Háry János*, Kodály was never to achieve the stature outside of Hungary that Bartók enjoys today. Nor are any of his compositions of the stature of Bartók's greatest works, with one exception: the *Sonata for Unaccompanied Cello*. At the time, it would have seemed remarkably adventurous and avant-garde, and we know from contemporary commentators that its advanced idiom aroused much discussion and a great deal of bewilderment and harrumphing.

Bela Bartók wrote of his friend's *sonata* six years after its composition, in an article entitled "The New Music of Hungary": "No other composer has written music that is as all similar to this type of work... Kodály is, in my opinion, the simplest possible technical means, ideas that are entirely original. It is precisely the complexity of the problem (i.e., the challenge of writing a work for solo cello) that offered him the opportunity of creating an original and unusual style, with its surprising effects of vocal type."



Zoltan Kodály

This last note, about the "effects of vocal type," is critical not merely to Kodály's *sonata* but to a whole raft of chamber and orchestra music, in particular those compositions influenced by folk idioms. Janos Starker, commenting on the improvisatory melodic line with its frequent changes in meter that begins the second movement: "These are declamatory melodic lines based on the rhythms of traditional Hungarian language. One makes accents, stresses, and accelerations according to the language." Here Starker is speaking especially about the use of rubato, freedom within the measure, by the

lengthening or shortening of notes. Starker had the privilege and good fortune to take note of developments in both capitals. In 1907 Kodály took up his teaching post at the Academy in Budapest, and he was to devote a major share of his energies to teaching for the next 60 years.

Janos Starker, *Bach: Six Suites; Sonatas in C & D* (Mercury 432 756-2).  
Janos Starker, *Starker Plays Kodály* (Delos DE 1015).  
Wolfgang Boettcher, *Solo Cello—20th Century Works for Solo Cello* (Nimbus NI 5616).  
Peter Wispelwey, *Kodály—Ligeti—Crumb* (Globe GLO 5089).  
Matt Haimovitz, *Britten—Regner—Crumb—Ligeti* (Deutsche Grammophon 431 813-2).  
Britten: *Cello Suites Nos. 1-3* (Naxos 8.553663).

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Tuesday & Wednesday, July 25 & 26

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Sunday, July 30

**Diana Krall**  
Monday, July 31

**september**

**Loretta Lynn**  
Tuesday, September 12

**Peter, Paul & Mary**  
Wednesday, September 13

**Vonda Shepard**  
Thursday, September 14

**Rick Springfield**  
Friday, September 15

**Harry Belafonte**  
Saturday, September 16

**Ladysmith Black Mambazo**  
Sunday, September 17

**Chicago**  
Monday, September 18

**Manhattan Transfer**  
Tuesday, September 19

**Dave Koz**  
Wednesday, September 20

**Acoustic Alchemy**  
Thursday, September 21

**Big Bad Voodoo Daddy**  
Friday, September 22

**Rickie Lee Jones**  
Saturday, September 23

**Brian Wilson**  
Sunday, September 24

**Keb' Mo'**  
Monday, September 25

**George Benson**  
Tuesday, September 26

**America**  
Wednesday, September 27

**Richard Jeni**  
Thursday, September 28

**Victoria Jackson**  
Friday, September 29

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Saturday, September 30

**Del McCoury Band**  
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**Wink Springfield** (440) and **Yonder** (423) **Humphrey's** Concerts by the Bay, Friday, September 15, 8 p.m. 2241 Shelter Island Drive, Shelter Island 619-220-8497 or 619-523-1010  
**Freddie Fender** (791) and **Little Joe y Le Familia** **California Center for the Arts**, Friday, September 15, 8 p.m., 340 North Coastline Boulevard, Escalante, 800-988-4253 or 760-839-4100  
**Harry Belafonte** (615) **Humphrey's** Concerts by the Bay, Sunday, September 17, 7:30 p.m. 2241 Shelter Island Drive, Shelter Island 619-220-8497 or 619-523-1010

**Ladyfink** (442) **Humphrey's** Concerts by the Bay, Monday, September 18, 8 p.m. 2241 Shelter Island Drive, Shelter Island 619-220-8497 or 619-523-1010  
**Get Up Kids, the Anniversary, and Swallow** **Comic Bar and Grill**, Tuesday, September 19, 8 p.m., 3105 Ocean Front Walk, Mission Beach, 818-488-1780 or 619-523-1010  
**Chicago** (810) **Humphrey's** Concerts by the Bay, Tuesday, September 19, 8 p.m., 2241 Shelter Island Drive, Shelter Island 619-220-8497 or 619-523-1010  
**Mad** (841) **Humphrey's** Concerts by the Bay, Wednesday, September 21, 7:30 p.m. 2241 Shelter Island Drive, Shelter Island 619-220-8497 or 619-523-1010  
**George Benson** (819) **Humphrey's** Concerts by the Bay, Thursday, September

20, 8 p.m. 2241 Shelter Island Drive, Shelter Island 619-220-8497 or 619-523-1010  
**Counting Crows** (435) and **U2** **County Performing Arts Center**, Thursday, September 20, 8 p.m., 2000 Linnemont Circle, Chula Vista, 619-220-8497  
**America** (444) and **Pearl** (553) **Humphrey's** Concerts by the Bay, Friday, September 20, 7:30 p.m. 2241 Shelter Island Drive, Shelter Island 619-220-8497 or 619-523-1010  
**Howard Jones, Barfly, and the Southwestern** **Vegas Casino** **Concerts in the Park**, Saturday, September 20, 7 p.m., 5005 Wilcox Road, Alpine, 619-220-8497 or 619-459-1998

**OCTOBER**  
**Donna Peasants and Barfly** **Terrence** **California Center for the Arts**, Sunday, October 1, 7:30 p.m., 340 North Coastline Boulevard, Escalante, 800-988-4253 or 760-839-4100  
**Jonathan Butler** (499) and **Headbangers** **East County Performing Arts Center**, Friday, October 6, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island 619-220-8497 or 619-523-1010  
**Joan Baez** (793) and **the Bad** **McCauley Band** **Humphrey's** Concerts by the Bay, Friday, October 6, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island 619-220-8497 or 619-523-1010  
**the Blue** **Marshall** **Vegas Casino** **Concerts in the Park**, Thursday, October 12, 7 p.m., 5005 Wilcox Road, Alpine, 619-220-8497 or 619-459-1998

**Joan Baez** (793) **Lulu Plush**, and **64 Minutes** **East County Performing Arts Center**, Thursday, October 12, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island 619-220-8497 or 619-523-1010  
**London** **Wednesday** (842) **California Center for the Arts**, Friday, October 13, 8 p.m., 340 North Coastline Boulevard, Escalante, 800-988-4253 or 760-839-4100  
**Santitas** (421) and **Evolution** (420) **County Performing Arts Center**, Friday, October 13, 8 p.m., 2000 Linnemont Circle, Chula Vista, 619-220-8497  
**Larkin Rose** (788) **Vegas Casino** **Concerts in the Park**, Saturday, October 14, 8 p.m., 5005 Wilcox Road, Alpine, 619-220-8497 or 619-459-1998  
**Peter Remington** (465) **Humphrey's** Concerts by the Bay, Sunday, October 15, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island 619-220-8497 or 619-523-1010  
**The Everly Brothers** (474) **East County Performing Arts Center**, Wednesday, October 18, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island 619-220-8497 or 619-523-1010  
**Travel** (763) and **Bruce** **Saba** (418) **Humphrey's** Concerts by the Bay, Thursday, October 19, 8 p.m., 2241 Shelter Island Drive, Shelter Island 619-220-8497 or 619-523-1010  
**Paul Jan** (800) and **Supergroup** (403) **San Diego Sports Arena**, Wednesday, October 25, 8 p.m., 3500 Sports Arena Boulevard, San Diego, 619-220-8497

**Arlo Guthrie and Family** (810) **California Center for the Arts**, Saturday, October 26, 8 p.m., 340 North Coastline Boulevard, Escalante, 800-988-4253 or 760-839-4100  
**NOVEMBER**  
**David Bonville** (447) **East County Performing Arts Center**, Saturday, November 4, 2:30 p.m., 2241 Shelter Island Drive, Shelter Island 619-220-8497 or 619-523-1010  
**Calvin Chiles** (418) **San Diego**, November 5, 8 p.m., 345 S. Coast, 619-220-8497 or 619-523-1010  
**"Remember Shakti"** with **John McLaughlin** (846), **Talib Kader**, **V. Subramanyam**, and **the** **California Center for the Arts**, Friday, November 17, 8 p.m., 340 North Coastline Boulevard, Escalante, 800-988-4253 or 760-839-4100  
**Dave Ray** (474) **East County Performing Arts Center**, Saturday, November 25, 2:30 p.m., 2241 Shelter Island Drive, Shelter Island 619-220-8497 or 619-523-1010  
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Add To: Dream Street  
AT&T: Dream Street  
BCL: Western

115. **Copper Pate**: Back By Back  
Add To: Dream Street  
AT&T: Dream Street  
BCL: Western  
116. **Copper Pate**: Back By Back  
Add To: Dream Street  
AT&T: Dream Street  
BCL: Western  
117. **Copper Pate**: Back By Back  
Add To: Dream Street  
AT&T: Dream Street  
BCL: Western  
118. **Copper Pate**: Back By Back  
Add To: Dream Street  
AT&T: Dream Street  
BCL: Western  
119. **Copper Pate**: Back By Back  
Add To: Dream Street  
AT&T: Dream Street  
BCL: Western  
120. **Copper Pate**: Back By Back  
Add To: Dream Street  
AT&T: Dream Street  
BCL: Western

121. **Copper Pate**: Back By Back  
Add To: Dream Street  
AT&T: Dream Street  
BCL: Western  
122. **Copper Pate**: Back By Back  
Add To: Dream Street  
AT&T: Dream Street  
BCL: Western  
123. **Copper Pate**: Back By Back  
Add To: Dream Street  
AT&T: Dream Street  
BCL: Western  
124. **Copper Pate**: Back By Back  
Add To: Dream Street  
AT&T: Dream Street  
BCL: Western  
125. **Copper Pate**: Back By Back  
Add To: Dream Street  
AT&T: Dream Street  
BCL: Western

126. **Copper Pate**: Back By Back  
Add To: Dream Street  
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**REGGAE SURF FESTIVAL**

Labour Day Weekend at Esplanade Beach  
Sept. 2, 3 & 4 at Crown Plaza Hotel

• Pro Surf Body Boarding Competition  
• Beach Bonfire & Drum Circle  
• Live Reggae Bands  
• DJs  
• All You Can Drink 12-3 pm

Round-trip bus transportation from the border.  
Tickets \$22 in advance, \$25 at the door.  
For hotel reservations call: 858-270-4642  
For tickets call: Worldbeat Center: 619-230-1190  
Or visit our website: [www.worldbeatcenter.org](http://www.worldbeatcenter.org)  
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LIVE MUSIC  
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ONLY \$6  
LIVE MUSIC  
FRIDAY • SATURDAY  
SUNDAY  
8:00 PM - 11:00 PM  
8:00 PM - 11:00 PM  
8:00 PM - 11:00 PM

**MARTINI San Diego RANCH**

Sunday, July 23 • 9 pm  
Corry Bippis presents

**"An Industry Night"**  
Sounds provided by  
**Matty A. & Ryan**  
No Cover  
\$2.50 Cabs • \$4 Skybuses • \$5 Martins  
**SKYY**

Every Wednesday • 9 pm  
A Live Tribute to Frank Sinatra  
July 26 featuring  
**David Patrone**

20 Hand-Blended Martinis • 20 Best Dishes  
Pasta & More Lounge Music  
on the Terrace • Live Entertainment  
\$5 Martins • \$2.50 U.C. Cabs  
Happy Hour 4-7 pm Mon-Fri  
52 Domestic Drafts • 55 House Martinis  
52-50 Specialty Drinks, Wells & Wine  
Outdoor smoking patio

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FEATURING **ICU** DJs:  
**KIMBALL COLLINS AND JON BISHOP**

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WEBCASTING, VIDEO + FASHION SHOW

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**9PM TO 4AM**

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Sample Songs Of Performers. Listen Free From Your Phone: 619-233-9797. Night Or Day 7 Days A Week. At The Prompt Press The 4-Digit Extension Of The Category That Interests You.

1. Press the 4-digit extension above the category that interests you (for example, 4001 for upcoming concerts).

2. At the next prompt, press the 4-digit code that is next to the performer you wish to hear. (Performers without codes currently do not have recordings.)

**FREE LINE**  
619.233.9797

The Chris Turner Band:  
Nosey's Tavern  
The Trailer Trash Tric: Surf  
N'Glide

432. The Venetian: Baby In Town  
Water Street: Dream Street  
437. The West Coast Pimp:  
Waters  
Whiskey Street: Dream Street  
The Women of MP3: Cocca's  
Top for the Bar and Grill  
Wanda Bar: The House  
Y3K: The Place  
Yakult: The Dream Street  
The Tainted Liar: The Liar

**EXTENSION 4004**  
**POP/TOP 40**

Card Jones: Humphrey's  
Jude's Family: Caves  
Ariana Greene: Humphrey's  
B. Howard: Baby In Town  
Cassidy: Golda  
Diamond in the Rough: La  
Coca Coffee Roasting Co.  
The Disco Pimp: Buffalo Joe's

80's and GenXers: John's  
Joe's  
The Big 80-Store Buffalo Joe's

600. The Flax: Voice Cans  
Higher Ground: Jenny Lane's  
Stephen Knight: Shores Bar  
and Grill  
Lemon Pepper: Mocha Market  
Place

606. Liquid Blue: Blue Heaven Cocktail  
Lounge  
Line & Me: Experience Coffee  
Denny Lopez: The Backstage  
Scene  
McVikar: The Impact  
House  
N-9-Dr: Jenny Lane's  
N-2: Rangle: Nemo's Bar and  
Grill  
Navy Payment: Top of the Cove  
Jack Paddock: Shores Bar and  
Grill  
Polyester Express: Camisola  
Bar

607. The Rhythm Kings: The Rhythm  
Rising Star: Rock Bottom  
(Coccolino)  
612. The Rhythm Kings: The Rhythm  
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(Coccolino)

**EXTENSION 4005**  
**JAZZ**  
**BIG BAND**

711. Agave Juice: Winesap, Cocca's  
Top for the Bar and Grill  
Steve Alvarez: La Casa del  
Jazz



Chris Allen, July 21, Ritz's

The Ritz's Big Band:  
The Rhythm Kings: The Rhythm  
Rising Star: Rock Bottom  
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**Mos Def** **Aimee Mann & Michael Penn** **blink-182** **Medeski Martin & Wood** **Freddie Johnston** **The Wu-Tang Clan**

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HAPPY HOUR • 3:00-5:00 PM  
THURSDAY • JULY 20 • 9 PM  
HOT ROD LINCOLN  
POWER THUD  
BUCKEYE  
STILLHUNTER JUNCTION  
MUTCH BIRD & SQUID  
SLEEPWALKERS

**DREAM STREET**  
Live Music, Dancing, Beer, Cocktails, Billiards  
THURSDAY • JULY 20 • 9 PM  
HOT ROD LINCOLN  
POWER THUD  
BUCKEYE  
STILLHUNTER JUNCTION  
MUTCH BIRD & SQUID  
SLEEPWALKERS

**Central Club & Grub**  
Live Music, Dancing, Beer, Cocktails, Billiards  
THURSDAY • JULY 20 • 9 PM  
HOT ROD LINCOLN  
POWER THUD  
BUCKEYE  
STILLHUNTER JUNCTION  
MUTCH BIRD & SQUID  
SLEEPWALKERS

**SHAM RACKS SHACK**  
Live Music, Dancing, Beer, Cocktails, Billiards  
THURSDAY • JULY 20 • 9 PM  
HOT ROD LINCOLN  
POWER THUD  
BUCKEYE  
STILLHUNTER JUNCTION  
MUTCH BIRD & SQUID  
SLEEPWALKERS

**Kensington Club**  
Live Music, Dancing, Beer, Cocktails, Billiards  
THURSDAY • JULY 20 • 9 PM  
HOT ROD LINCOLN  
POWER THUD  
BUCKEYE  
STILLHUNTER JUNCTION  
MUTCH BIRD & SQUID  
SLEEPWALKERS

**DOWNTOWN'S NEWEST NIGHTCLUB**  
Live Music, Dancing, Beer, Cocktails, Billiards  
THURSDAY • JULY 20 • 9 PM  
HOT ROD LINCOLN  
POWER THUD  
BUCKEYE  
STILLHUNTER JUNCTION  
MUTCH BIRD & SQUID  
SLEEPWALKERS









## Calendar MUSIC SCENE

**Timi Hansen**, 1152 Garnet Avenue, Pacific Beach, 858-273-9734. Thursday, call club for information. Friday, *Lady Star and the Shasta*. Lounge Blue Room, Wanda Bar. Sunday, Chris Kelly's Open Acoustic Night. Wednesday, call club for information.

**Winatona**, 1921 Bacon Street, Ocean Beach, 619-222-6822. Thursday, Robert Walker's 20th Congress, alternative. Friday, Agnes Dulce Latin jazz with Earthbeat. Saturday, Blue Room 2000. Sunday, B.C., the West Coast Punks, and the Hatcher Brothers. Monday, the Electric Wave. Tuesday, rock. Tuesday, Psyche, funk.

**Wednesday, June and the Joey Brown Band**, rock/blues.

**San Diego**

**Anthony's Star of the Sea**, 1360 North Harbor Drive, San Diego, 619-232-7408. Thursday and Friday, 5:30 pm, the Jamie Valle Band. Magnesium Choo, Brazilian-Latin jazz.

**The Bahia Belle Cruise**, the Bahia Hotel, 998 West Mission Bay Drive, Mission Bay, 858-539-7779. Depart 6:30 pm. Friday, 8 Natural. Saturday, the Nixie Blues.

**Beau Cafe**, 4176 Conway Street, Kearney Mesa, 858-627-0888. Saturday, 8 pm to 11 pm, Freedom Surpurg acoustic.

**Blaney Stone Pub**, 3617 Brea Avenue, Chula Vista, 619-279-2033. Thursday, Friday, and Saturday, Tony Commis. Friday, Tuesday, Irish jam session. Wednesday, 8:30 pm to

midnight, *Hail Stone*, Celtic and Irish folk.

**The Blue Agave**, 6008 Mission George Road, San Diego, 619-521-3184. Call club for information.

**The Blind**, 6008 Mission George Road, San Diego, 619-521-3184. Call club for information.

**Chalk**, 1175 India Street, downtown, 619-296-6789. Friday, 6 pm to 8 pm, Sarah Harriet. Saturday, *California Rock*.

**Currie & Hughes**, 4263 Taylor Street, San Diego, 619-298-9361. Friday, 7 pm to 10 pm, Gals, Blues, Bluesgrass, and rock. Sunday, 4 pm to 7 pm, the Joe Martini Trio jazz.

**Ella's Place**, 6179 University Avenue (at College and University), 619-582-6730. Thursday, 8 pm to midnight, the Ray & Blue Band. Friday, 9 pm, 7:15, rock. Saturday, 9 pm, Brewster, R&B, jazz. Sunday, 4 pm to 8 pm, the Blue Room, blues.

**The Imported House**, 505 Kalmia Street, San Diego, 619-294-3025. Wednesday through Saturday, Sean McVicker, dance music.

**Insomniac**, 2221 El Cajon Boulevard, San Diego, 858-296-2101. Wednesday,

8 pm to 10 pm, workshop/concert with the San Diego Concert Jazz Band.

**James's Restaurant and Lounge**, 7777 University Avenue, La Mesa, 619-469-7777. Thursday, Friday, Saturday, and Wednesday, the Bert Torrey Band.

**James's Night Club**, Quality Inn, 2901 Nimble Boulevard, Foster Loma, 619-523-5656. Call club for information.

**John's Joe's**, 8076 La Mesa Boulevard, La Mesa, 619-466-2591. Friday, *Power Band*, classic rock. Saturday, *80's and Gentlemen*, pop.

**Joan's Caffe Coffee**, 3823 30th Street, North Park, 619-858-5282. Tuesday, 9 pm to 11 pm, Tony Taverella, acoustic folk.

**Kelly's Pub**, 6344 El Cajon Boulevard, College Area, 619-286-0400. Friday, *Funk*, acoustic. Wednesday, *Tummy*, *Price*, acoustic.

**619-688-1120**, Music is blues/swing unless otherwise noted. Friday, the Tony Krug, Saturday, the Dancin' Sunday, *Robin Hood*.

**Humphrey's Half Moon Inn**, 2241 Shelter Island Drive, Shelter Island, 619-224-3577. The Casablanca Lounge. Thursday, 8 pm to midnight, Carol Ames, pop. Friday, 9:30 pm, Atomic Green, dance. Saturday, 9:30 pm, Detroit Underground, classic rock. Sunday, 7 pm to 11 pm, Roger Smith and Friends for Time, jazz.

**Monday**, 7 pm to 11 pm, the Gulllight Dancers, jazz. Tuesday, 8 pm, Tony Niles, original rock and roll.

**Wednesday**, 8 pm to 11 pm, *Red Hot and the Red Hot*, blues and soul.

**The Imported House**, 505 Kalmia Street, San Diego, 619-294-3025. Wednesday through Saturday, Sean McVicker, dance music.

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**THIS WEEKEND!**  
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**Calendar MUSIC SCENE**

**The Kensington Club**, 609 Adams Avenue, Kensington, 619-284-2848. Saturday, Special Jam.

**Lester's Coffeehouse**, 1043 Adams Avenue, Normal Heights, 619-282-0437. Thursday, 8 pm to 11 pm, Paul Dorman and Denny Lira, alternative acoustic. Friday, 8 pm to 11 pm, Ernie Ornes. Saturday, call club for information. Tuesday, 8 pm to 10 pm, Solid and South, alternative acoustic.

**Live Wire**, 2103 E. Cajon Boulevard, North Park, 619-291-7430. Saturday, 10 pm, the Fire/Flare and the Peppermints, rock.

**Lucky Star Restaurant and Dance Hall**, 3903 54th Street, San Diego, 619-229-8228. Thursday and Wednesday, the Golden West Duo, ballroom music.

**O'Connell's Pub and Nightclub**, 1310 Mission Boulevard, Bay Park, 619-276-5637. Friday, the Johnny Voodoo Band, Saturday, Blues.

**Oller's Restaurant**, 10789 Terrasanta Boulevard, San Diego, 858-560-6677. Friday, Ray and Laine Corra. Monday, Jay Tinner. Wednesday, Ray Corra, solo piano.

**The Old Sod**, 1373 Adams Avenue, Normal Heights, 619-284-6594. Friday, Joe Byrne, Irish folk. Wednesday, the Hatchet Brothers, alternative.

**Pal Joey's**, 1147 Waring Road, Allied Gardens, 619-286-7873. Friday and Saturday, Pioneer Approach, classic rock and swing.

**Pasadena Coffee & Tea**, 1562 Adams Avenue, San Diego, 619-281-6729. Saturday, 11 am to 1 pm, Rod Landau, jazz.

**The Playhouse**, 4746 E. Canyon Boulevard, San Diego, 619-501-2215. Call club for information.

**Rafaeline Music Valley**, 1433 Camino Del Rio South, San Diego, 619-596-9777. Intermission Lounge: Friday and Saturday, disco, funk, techno, hip-hop, and Latin music.

**Reuben & Luc**, 880 East Harbor Island Drive, Harbor Island, Monday, 7 pm to 10 pm, Dick Brown and the Endangered Species, big band.

**The Rhythm Lounge**, 3048 Midway Drive, San Diego, 619-224-4835. Call club for information.

**Route O'Grady's**, 3402 Adams Avenue, Normal Heights, 619-284-7666. Friday, Ruler Run, rock. Saturday, Swing Shift, rock and roll.

**Sausal Wind**, 6155 Navajo Road, San Carlos, 619-465-1730. Friday and Saturday, 9 pm, Serious Gaze, classic rock.

**Sham Rock Shack**, 7059 E. Cajon Boulevard 112 block east of 70th Street, College Area, 619-463-2263. Friday, Michael Case, ethnic jazz. Saturday, Special Ed, rock.

**Terra**, one Vermont, one block north of University Avenue, 619-293-7088. Music in area unless otherwise noted. Thursday, Bob Ross and Daniel Jackson. Friday, Ken Johnson. Saturday, Julio de la Horta.

**The Lost Lounge**, 5302 Napa Street (at Mission Boulevard), Bay Park, 619-542-1462. Thursday, Hot Rod Lizards. Friday, Power Truck. Saturday, Still Water Junction, Buck Eye, and Much More & Soulred, country. Wednesday, the Sleepwalkers, rockabilly.

**Top of the Cave**, 1218 Prospect Avenue, La Jolla, 858-454-7779. Friday and Saturday, 7:30 pm, Mary Payton, contemporary.

**Tuba Man's**, 4053 30th Street, Normal Heights, 619-640-8822. Friday, Gary Forward, rock. Saturday, AEROL Sunday, the Sorengers.

**Tutti Mare**, 4365 Executive Drive, La Jolla (Calle San Triunfo area), 858-597-1188. Monday, 6:30 pm, Amoroso, swing quartet. Wednesday, 5:30 pm to 9:30 pm, the Jazze Velle Bossa Jazz Quartet.

**Twelve Ten and Caffe Company**, 4990 Park Boulevard, University Heights, 619-296-9616. Music is acoustic/80s unless otherwise noted.

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Fri, Aug 25 • Outdoor Event  
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## Calendar RESTAURANTS

### Poor Taste

The Honorable Larry Lawrence  
Deceased Diplomat Division, Heaven

Dear Mr. Ambassador,  
I don't know how closely you follow events down here, but much has changed since your remains were disinterred at Arlington. Sheila, your widow, not only moved through the five stages of grief at record speed, she also added a few new stages of her own, like selling the Hotel del Coronado and having a son by a local cartoonist. The Del's new owners haven't remained shackled to the past either. You may remember that in the stairwell leading down to the Prince of Wales Grill there was a large portrait of traitorous Edward and his Nazi-sympathizing sidekick, Walis Simpson. Well, Eddie and the Hitlerite saucebox are gone, and the Grill has been remodeled. The Del's new owners also tore out some of the old tennis courts and replaced them with a vast oblong lawn. The Ocean Terrace restaurant, recently remodeled and renamed Sheerwater, looks out over the new lawn and beyond to the sea and Point Loma.

Better views and fewer fascists are big pluses for any hotel, Larry, but Sheerwater could use a few Nazi portraits to distract attention from its lackluster food and spotty service. The menu itself suffers from a lack of candor, a problem with which you are somewhat familiar. While it's one thing to fabricate a WWII service record, it's another to take a dried-out lamb shank, plug it on a mound of cold rice noodles, bathe it in a tasteless, murky brown sauce, and call it, of all things, "braised lamb osso buco." The former smacks of ambition, the latter, pretension.

The "Asian lobster hot pot" is another example of Sheerwater's silly striving. Larry, last week I took a hot pot of my own to Sheerwater, a green-eyed blonde every bit as charming as your Sheila. True, my hot pot's never been a security guard at Caesars Palace. She's never sold real estate in Tahoe, or even so much as lit a cigar for President Clinton. But she's classy like Sheila nonetheless. I wanted to impress her. I encouraged her to order the \$27 Asian lobster hot pot, described by the menu as "tender Maine lobster, tiger prawns, scallops, and Manila clams." Larry, when my hot pot got her hot pot, which wasn't a pot at all but a big white plate decorated with a few shellfish



Sheerwater has one of the loveliest views in town.

and crustaceans, I knew the evening was over. Four mussels. Three clams. A couple of shrimp and scallops. And about three ounces of lobster-tail meat still in the shell. One look at her plate and my hot pot was reduced to a low simmer. She picked at the dry little creatures and finally gave up, suggesting that Sheerwater's chef consider patenting his amazing process for turning lobster into rubber.

I didn't have the heart to give her a bite of my lamb shank osso buco. I tried talking about the romantic sunset. I was pointing out the lavender horizon and royal blue sky when our waiter breezed by to refill our wine glasses. He dribbled wine across our placemats without apologizing, the offering to clean it up. As a last-ditch effort to salvage our evening, I ordered dessert, something the menu called "trilogy of crème brûlée." What

our waiter, the dribbler, brought us was three tiny wedges of a vaguely sweet custard-like substance.

Although my hot pot no longer returns my calls, Larry, I returned to Sheerwater because I hoped my first meal there had been a fluke. The view is so wonderful, the hotel you worked so hard at restoring is so handsome. I want to like the place. But the fancy items listed on the menu bear little resemblance to what the kitchen produces. The duck-convict have any duck in them. "Wood-fired tiger prawns" (\$9.75) turn out to be three cold fried shrimp. Key lime pie, a small, slightly tart cheesecake. The "grande tapas" resembled their description only because they came with a large helping of pimiento-stuffed olives. The last time I ate at Sheerwater, I

#### REVIEW MAX NASH

#### Sheerwater (no stars)

1500 Orange Avenue, Coronado  
619-435-6611

**ATMOSPHERE:** Serene, casual.  
**SERVICE:** Sometimes friendly, sometimes slipshod.

**SOUND LEVEL:** Medium.  
**RECOMMENDED DISHES:** The "grande tapas" aren't bad.

**WINE LIST:** Extravagantly expensive.

**PRICE RANGE:** Appetizers, \$5.50 to \$11.50; entrees, \$14.50 to \$26.50.

**HOURS:** Monday through Sunday, 7:00 a.m. to 10:00 p.m.

#### WHAT THE STARS MEAN:

- (None) Poor to satisfactory
- ★ Good
- ★★ Very Good
- ★★★ Excellent
- ★★★★ Extraordinary

Ratings reflect the reviewer's reaction to food, ambiance, and service with price taken into consideration. Menu listings and prices are subject to change.

Hundreds of past reviews are available online from the Reader at [www.sdrreader.com](http://www.sdrreader.com)

ordered the charcoal-broiled filet mignon, medium-rare. What the waiter placed before me was in fact a medium-rare filet mignon, but for some reason the kitchen had cut it in half, and it was cold.

Larry, you've always had friends in high places. Given your current address, your new friends are in the highest place of all. Perhaps you could encourage one to work a miracle in Sheerwater's kitchen. The hotel's new owners are enjoying great success. The place is packed. Tourists fill Sheerwater's tables. But success isn't everything, Larry. Honesty is important, too. What, after all, does it profit a man to gain the whole world, yet lose his soul?

Sincerely,  
Max Nash

### Wild Noodles Like My Hair

"The family's the same. The food is the same. I love it."

Bill Smith, this one's for you, buddy. You're out there, as you say, "somewhere in the Western Pacific," dreaming of a nice little Chinese restaurant to come back to. Well, guess what? I'm sitting in it. The perfect romantic Old World Chinese eatery. Uh-oh. Here comes Auntie Anna rolling her three-tier stainless steel serving trolley. Spot my first course aboard.

Come after dark, when the big red "Chop Suey" sign and the wooden lattice-work and the Chinese green tile roof and the red columns shine out into the night. You'll believe you're in Hong Kong.

Not only that, but I swear this must be the oldest restaurant in San Diego. Jennifer, at the counter, says her grandfather came from Canton at the age of 27 and set up business here in 1931. He is still here. Ninety-six years old.

"Only changes came after a fire in 1945," says her auntie Anna. "Before that we had, like, private cubicles, old Chinese style." Suddenly I know what she's talking about. I remember the Far East Restaurant in Chinatown in San Francisco. That place has been going since 1920, and, thanks to Frisco's grandfather clause, it still has its tiny private dining cubicles enclosed

by carved black-lacquered screens and white cloth flaps the waiter appears through. Very sexy. You feel like you're in a 1930 film noir.

So, anyway, one day I hear from Jack Nelson (thanks, Jack!) about this place. The "Peking Cafe, Chop Suey," as its old sign says outside. Sure enough, it has the same flavor as the Far East Restaurant. The circle-glass swinging doors, the big cushioned red booths, the mother-of-pearl pictures of misty Ming palaces, the red-tasseled black hanging lanterns with translucent pictures

of songbirds, the huge painted fans — five feet across — on the walls, the shouts in Chinese from the kitchen. But the best thing is the hubbub in the dining room itself. Everybody's yapping! Kids and grownups laugh. People exchange chat between booths. The place has a kind of familiarity about it.

Auntie Anna rolls up with a plate of crispy noodles that look as wild as my hair in the morning, a bowl of egg flower soup, and another plate of fried won ton and two egg rolls. Plus a pot of Chinese tea. Great. Love that stuff. With more cash I'd order a Tsing Tao beer or a hot sake (each \$2.25; domestic beers are \$1.75). But short of that, the little bowl of tea

with its black leaves in the bottom is the real thing, and no charge.

This is all part of the "Peking Dinner," \$5.95. I could have had dishes for less, like the pork noodles for \$3.95, or chicken chop suey and rice (\$4.50), or a big steaming plate of ham fried rice for \$3.95. In fact, in the booth across the aisle, Jerry and Marie (chowing down on sweet and sour pork, \$4.95) are telling me I should have had the Peking Special Chow Mein with BBQ pork (\$4.95). "We have it just about all the time," says Marie. She and Jerry have been coming at least 12 years here.

"Well, I've been coming for the last 25 years," says Bill, who's sharing a Deluxe Dinner (egg flower soup, fried shrimp, egg roll, BBQ pork, egg foo yung, golden chicken, almond chicken chow mein, and fried rice) with his friend Celia. It's \$7.95. There's so much they've just split one between them. "And it is exactly the same as it always was. The family's the same. The food is the same. I love it."

"True," pipes up Ron from the next booth (he's eating the chicken chow mein, \$3.95). "They treat you like family. The girls, the granddaughters, they know all about sports. I can talk ice hockey, or NBA."

All this chat has put me behind. I'm just cracking the wooden chopsticks apart when Auntie Anna arrives with the rest of the Peking

Dinner. The fried rice with fried shrimp on top, the egg foo yung, the pork chow mein. This is going to be work. I start off gently, taking a slurp from my egg flower soup. Then I dunk the egg roll into the red sauce and yellow mustard and bite a chunk off. Mmm. Sharp. I dollop soy sauce all round the rest of the plate, ask for some Chinese hot sauce, and squeeze a bit off the egg foo yung patty. It's drowned in a dark gravy. Tastes a bit like a burger. I grab some chow mein (like chop suey, it's a Chinese-American dish, "chow" means to fry, "mein" are flour noodles). It has lots of tasty onions with pork-mixed in. I crunch into my fried shrimp. I pour more hot tea into my tea bowl, from a great height, match. It's not what you pour, it's how you pour it.

Except I'm talking too much to Marie and Jerry. Agh! Miss the pour. To douse the cackles, I mention you, Bill, bouncing away out there in the Western Pacific. Jerry spent 30 years with the Navy, so he knows what you're going through. He reckons this place fits your bill, Bill.

Talking of bills, Auntie Anna brings mine, along with a fortune cookie. Including tax, \$6.41. Not bad. The message inside reads, "Don't be hasty, prosperity will knock on your door soon."

Great. Soon as I hear the clock, I'll be back. Hope to see you here, Bill. ■



The Place: Peking Restaurant, 2877 University Avenue, North Park (619-295-2610)

Prices: fried shrimp, sweet and sour pork, pork chow mein, and fried rice, \$4.25 (lunch special); Peking special with beef, chicken, pork, or BBQ pork, \$4.95; pork noodles, \$3.95; sweet and sour spare ribs with noodles or rice, \$4.50; chicken chop suey with rice, \$4.50; bean cake (top) with shrimp, rice, \$5.00.

HOURS: 11:00 a.m. to 9:00 p.m. Wednesday through Monday; 4:00 p.m. to 9:00 p.m. Saturday; closed Tuesday. Buses: 7-B.

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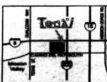
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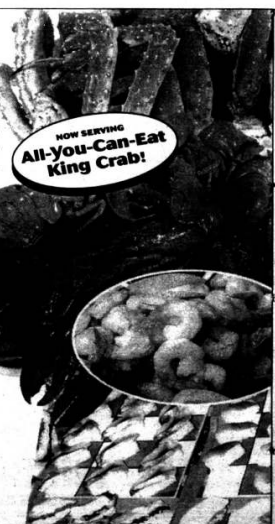
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## Americans Love Loud Grapes

"The artistry has evolved, and it's evolved largely by studying our European friends."

Summing up recent California wine history as related by John Hawley, who made the journey from cellar to winemaker of a one-man canteen at Preston, to winemaker at Clos Du Bois, to manager of six brands in the Kendall Jackson empire, to owning his own winery. Cut free from the moorings of tradition by Prohibition, the California wine industry flourished about until taken in hand by the rigorous scientific hand of UC Davis. UC Davis helped bring stability to the industry, and the overall quality and consistency of mass-produced wine was improved. But by the time Hawley and his colleagues came through in the late '70s, they were looking for something finer. They were looking to become artists.

Which is not to say that Hawley disdains what UC Davis was doing—they laid the groundwork that made his advances possible. "I do look at it somewhat in an artistic light. It's similar to going to art school and learning the color wheel and the technical part—how to hold the brushes, how to clean up the paints, what they stick to and so forth. And then you get out there and you learn all these techniques, combining them, and you try to take things to a higher level. I think that we're there. I think wines are better now than they've ever been."

It's been a long, strange trip to excellence, one that started by going backwards. "The artistry has evolved, and it's evolved largely by studying our European friends, who have been making wine for a long time. My friends and I were interested in experiments...in researching how wines were made in other parts of the world and why they were doing it that way and how we could modify it. [But] sometimes, their interpretation of why they do it doesn't really correspond to why we think it works. Oftentimes, they don't know exactly why they do them—they do it because their father told them to do it that way, and that was the way his father did it, and it works." And sometimes, when

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Stirring the barrels weekly, twice a month, once a month. What people found out was that if you stir your barrels really frequently and you keep stirring them all through the season, you're going to end up with terribly oxidized wine that's really beat. "The result is not terribly surprising, but experimentation and modification were the watchwords."

During his own trip to France, instead of the more immediate question of "when," Hawley backed up and asked after the cause—why do you stir when you do? "I talked to the Burgundians and they said, 'Well, we stir the barrels when the fermentation gets slow, to keep the yeasts suspended. And then we keep stirring until the malolactic fermentation is complete, and then we stop. They were looking for some very specific functions—essentially, keep fermentation in progress and beat out some of the carbon dioxide. It makes a lot of sense to me. Whereas the other was a more scientific way of looking at it [scientific in the sense of] setting up an experiment and seeing what works."

The advantages of the latter attitude—tinkering and exaggerating instead of simply receiving wisdom—may include an increase in understanding as opposed to know-how, as well as the occasional happy discovery. "Over the past 20 years, winemakers have developed an understanding of the process—the organisms, what they like, what kind of conditions make the yeasts

do this or that." This sometimes gives rise to innovative techniques, techniques that border on what would have been thought of as bad winemaking not so long ago. For example, "I think my friend down at Ferrari-Carano, he wants to stress his yeasts. He wants them to make the volatile acidity and complex-flavored byproducts."

"So, he purposely doesn't add any nutrients to his juice, and he tries to make his juice pretty clean as far as solids, so that it's difficult for the yeasts to ferment it. [Solids provide food for the yeast cells.]

The fermentation practically sticks, and that's what gives him his pineapple character." Like the weekly barrel-stirring, the winemaker here is pushing the limits of a standard practice, only with happier results.

The love of experiment and envelope-pushing that Hawley and Co. brought to the industry hasn't left. But some of the results, while lucrative, leave him cold, chilled by what he sees as an overzealous devotion to the flavor-hungry palate. "We've realized that most people like their wines to be fruity, in the U.S., especially. You can get more fruit as you get the grapes riper, and there seems to be a general trend of 'let's turn up the volume in the wine.' And people seem to at least think that's what they want—a wine that's more intense, that has more flavor."

"One of my friends is a winemaker at a well-known premium winery, and several of their wines were the highest-scored wines in the Wine Spectator recently. They were picked very ripe—they all had alcohol in the 16 percent range—and after they were fermented they were put into all



brand-new barrels" for a maximum addition of sweet oak flavors. But the winemaker didn't stop there. "After a year, they transferred the wine into all brand-new barrels a second time." More is better.

Or, maybe, more is just more, and there really can be too much of a good thing. "I've had those wines. I've had them with meals, and I've found that they don't go with food at all—they're too high [high in alcohol]. I don't know quite where they fit—personally, I think of wine as an accompaniment to food."

## Calendar RESTAURANTS

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- Peel 'N Eat Shrimp
- Poached Salmon
- Carved To Order: Roast Beef & Hawaiian Ham
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- Eggs Benedict
- Pacific Rim Specialties
- Fresh Fruit & Salads
- Assorted Pastries & Desserts
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**NEEMANS 300** Caribou Village Drive  
Corner of Caribou Boulevard, Caribou, ME 04811. The peaceful dining room has been refurbished and looks like a little country inn. All-you-can-eat buffet brunch with all-you-can-drink champagne, mimosa, orange

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## RESTAURANT LISTINGS

The Reader's Guide to Restaurants are recommended listings written by Eleanor Wilmer (review by Max Nash are followed by his name). Individual restaurants will appear once or twice a month. A complete searchable list is available online at [www.SanDiegoReader.com](http://www.SanDiegoReader.com). Price estimates are based on a mid-range entrée, low: below \$10; moderate: \$10 to \$15; expensive: more than \$16. Please call restaurants in advance for reservations.

### NORTH COASTAL

**CALIFORNIA CAFE** 576 North Highway 101, Encinitas, 760-437-8332. Located on the border of Encinitas and San Marcos, this lovely cafe serves French and Pacific Rim cuisine, and patisserie every Thursday. Unique recipes, modest prices, and fine music. Friday and Saturday. Noise is nerve shattering. For a low-bait, evening, dine weekdays. Dinner nightly. Low to moderate.

**DEL MAR PIZZA** 111 15th Street, Del Mar, 858-481-8088. If you've heard about, dreamed about, or were merely curious about New York pizza, the best local practitioner is now in Del Mar, complete with New York manners. The hot sandwiches are good, but the pizza is a league by itself. The secret lies in the crust. Lounge and stuffed eggplant are available as well as cannoli for dessert. Open daily. Low.

**THE DINING ROOM** 1 Ashberg Hall, 1440 Camino del Mar, Del Mar, 858-259-1515. Early evening dinner, 5:00 to 6:00 p.m., nightly offers well prepared four-course menu for \$24.95. Excellent value, good service, relaxing atmosphere.

**EPAZOTO SOUTHWEST RESTAURANT** 1555 Camino Del Mar, Del Mar Plaza, Del Mar, 858-259-9966. Patrono frequently call this establishment the New York South Exchange because of its high energy, young crowd, and exciting atmosphere. Good dishes include southwestern-style steak and apricot roasted meats. Sunday brunch is a sister restaurant of Camino. This place is always crowded. Open daily. Moderate to expensive.

**TOM GIBLIN'S IRISH PUB AND RESTAURANT** 440-A Grand Avenue, Carlsbad, 760-739-7234. Cope for Irish rather than American dishes. Recommend the steaks, shepherd's pie, and fish and chips. Boney dishes added to the menu. A brown bread, baked on the premises, is available for takeout daily. Low.

## Online Restaurant Coupons

© indicates at least one North County location.

Angel's **Free dinner**  
Asoka **50% off lunch or dinner**  
Atlantis **Free Brunch**  
Bahia Cafe **Prime rib buffet \$12.95**  
Blue Crab Restaurant **Dinner for 2 \$24.95**  
Bollinger **Free dinner entrée**  
Brooklyn City Restaurant **Free appetizer**  
Broken Yolk Cafe **\$2 off breakfast or lunch**  
Buffalo Joe's **2 for 1 dinner**  
Cactus Cafe **Free happy hour**  
Calypso Cafe **50% off dinner**  
Casa Picante **Free dessert**  
Casa Sanchez **Free appetizer**  
Chen's Garden **Free appetizer**  
Chateau Orleans **2 for 1 Cuban/Creole entrée**  
Cookin'it.com **Free appetizer**  
Cottage Cafe **Free appetizer**  
Cucina Fresca **Free appetizer**  
Deluca's Cucina Italiana **2 for 1 lunch or dinner**  
Dickey's Smokehouse **50% off lunch or dinner**  
Drish Xpress **1/2 off special**  
Don Chay **50% off dinner**  
Elephant & Castle **Complimentary appetizer**  
Firehouse Beach Cafe **50% off dinner**  
Galleys at the Marina **2 \$10 special**  
Galoka **Free dessert with dinner**  
Ginza-Sushi **Sushi dinner for two \$14.95**  
Gourmet Rotisserie **Free ice cream & drinks**  
Grangiers & Ethiopian Cafe **2 Ethiopian entrees \$12**  
Greeks **Free appetizer**  
Hard Rock Cafe **Free fudge brownie for two**  
Harry's Coffee Shop **20% off breakfast or lunch**  
Hollywood Star Grill **30% off any breakfast**  
Hornblower Cruises & Events **\$5 off dinner or brunch cruise**  
Ichiro Japanese Restaurant **10% off sushi**  
Jewel Box Bar & Grill **2 for 1 menu item**  
Juke Joint Cafe **Complimentary dessert**  
K's Restaurant **Free appetizer**  
La Cosa **\$5 off large or jumbo pizza**  
Le's Restaurant **10% off any purchase**  
Lia's Urban Tapas & Bar **Free tapas plate**  
Living Room Coffeehouse **Sunday brunch \$6.45**  
Marakeh **\$10 off Moroccan cuisine**  
McCabe's Bridge **1/2 price appetizer**  
Michelangelo Ristorante **50% off pizza**  
Miklo **50% off lunch**  
Mirage Coffee Company **2 for 1 espresso**  
Monoculture **50% off lunch**  
O'Madrid **50% off dinner**  
Palomino Bio Bistro **Free gourmet pizza**  
Pampas Argentine Grill **Free appetizer**  
Passage to India **50% off dinner**  
Pasta Espresso **\$4.50 pasta**  
Pizza Nova **Dinner for 2 \$19.99**  
Pizzeria Uno **Free honey bread**  
Pride of Italy **Lunch special \$4.25**  
Raw Man **\$5 off sushi**  
Rock Bottom **Free appetizer**  
Roma Ma **Lobster or steak for 2 \$49.95**  
Russia House Restaurant **Free dessert**  
San Luis Rey Doves **2 for 1 dinner**  
Sanfilippo's **Pizza or lasagna for 2 \$10.49**  
Saka's **Free 1 dinner, get 1 free**  
Sevilla **\$7 off Paula Valencia**  
Shanghai **Monogram BBQ dinner \$8.50**  
Shelly's **\$14 off dinner entrée**  
Star of India **25% off entree check**  
Su Casa **50% off beer & sake**  
Sunset Sushi Bar **1/2-price appetizer**  
The Surfside **Sushi roll total dinner bill**  
Sweet-N-Sugarfree **Free French toast**  
Tajima Japanese Restaurant **1 free California roll**  
The Foon **Free any roll order**  
Thai Best Choke **Free coconut champagne ice cream**  
Thai Orchid Cuisine **2 for 1 dinner**  
Thai Time Restaurant **Free dessert**  
Tio Leo's **Free appetizer combination**  
Zagare Italian Restaurant **Free appetizer combination**

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## THE SURFSIDE

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## Calendar RESTAURANTS

attention especially for its excellent sushi bar and the 30 appetizers. Combination plate entrees are offered but none is as exciting as the appetizers. Unless you arrive when the doors open for lunch or dinner, there's a wait at the sushi bar. Cakes can wait quickly if you abandon yourself. Open daily. Lunch Tuesday through Friday; dinner nightly. Low to moderate.

**THE VENETIAN** 3663 Voltaire Street, La Jolla. 619-223-8197. For bar-b-q and Italian who like real portions and home-style Italian cooking, try this family restaurant. The pizza is marvelous. For entrees, try shrimp scampi over linguine or eggplant parmigian. One dining room is partially outdoors. Complete menu to go. Open daily. Low to moderate.

## WORLD FAMOUS 711 Pacific Beach

Drive, Pacific Beach, 619-223-1100. Located directly on the beachfront with an unobstructed view, this casual restaurant offers patio or indoor dining. Food preparation is straightforward — nothing fancy but fresh, wholesome and offering large portions. Try appetizers available in the bar. Combination diners with steak and seafood are expensive. Brunch is served Saturday and Sunday to 3:00 pm. Breakfast, lunch, and dinner daily. Low to expensive.

## MIDWAY, OLD TOWN & MISSION VALLEY

## CAFE COYOTE

2461 San Diego Avenue, Old Town, 619-291-4005. CAFE Coyote is a good spot for a light Mexican meal with Southwest influences. Best here is the carne asada black bean chile, quesadilla with paprika relish, carne asada, carrots, and Mexican chicken. Breakfast includes blue corn pancakes and American dishes. Open daily, breakfast, lunch, and dinner. Low.

## EL TROGLODITO

6110 Frien Road between I-163 and Sea World Drive, 619-295-2087. Popular for over a decade, this Mexican restaurant and two seating areas serves Mexican cuisine with a twist. Open daily, breakfast, lunch, and dinner. Moderate.

## FREE DINNER ENTREE

Partake one dinner entree of regular price and receive another of equal or lesser value free. No cash. Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, Sunday. Valid with any other offer. Expires 8/2/00.

**Angelos**  
 8199 Cheltenham Way Blvd. (858) 568-2233  
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Choose from: Spaghetti Aglio Olio, Fettuccine al Pomodoro, Penne alla Vodka, Ravioli, Fettuccine al Fungo, Chicken Parmigian, Pasta al Forno, Pasta alla Arrabbiata, Pasta Carbonara, Linguine Piccante. Offer excludes soup or salad. Dine-in only. 1 coupon per table. Special not included and not valid with any other offer. Must present coupon when ordering. Valid Tue-Sat 4-9 pm and Sun 4-8 pm. Expires 8/2/00.

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**524 Thompson St. Pacific Beach 619-468-6744**

## 50% OFF ANY DINNER ENTREE

Partake one dinner entree of regular price, get the second for 50% off. Valid with any other offer.

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 VIETNAMESE RESTAURANT  
 4000 VICTORIA PARK, 1001  
 A San Diego institution for 15 years!  
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Buy one entree, get the second of equal or lesser value free! Maximum value \$15. Sunday-Thurs only. Not valid on daily specials, prix fixe menus, buffets or to-go orders. Limit 1 coupon per table. With coupon. Exp. 8/2/00.

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502 DRUNKEN NOODLES  
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 A green sauce with fresh, homemade Thai herbs.  
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**THAI POON**  
 540 UNIVERSITY AVE. • HILLCREST • 619-278-1445  
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## SUNDAY BRUNCH

**ALL YOU CAN EAT BUFFET: \$8.95\* / \$9.95 per person**  
**Featuring: Omelet Bar / Create your own Fajitas / Desserts**  
**Build your own Sundae. Bloody Mary & Margarita Specials!**  
 (\*\$8.95 before 10am • 9am-2pm Weather Permitting • No coupon discounts)

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**\$1.00 off all Drafts**  
**Wine & Well Drinks**  
**1/2 off Appetizers**

**840 Garnet Avenue, Pacific Beach. Telephone: 746-1911**

## HALF-PRICE SUSHI ROLLS

**Monday 5:30-7:30 pm**  
**\$150 JAPANESE DRAFT BEER**  
**16-oz. Kirin • La Jolla, Daily 5:30-7:30 pm**

**Dinner Sun-Thurs. 5:30-10:30 pm**  
**Fri. & Sat. 5:30-11:00 pm**  
**Reservations Accepted**

**THE SURFSIDE**  
**SUSHI & CALIFORNIA COASTAL CUISINE**  
**4527 Mission Boulevard, Pacific Beach • 858-273-2979**  
**www.surfsidesushi.com** [Across from Blockbuster. Free parking available.]

## Harvey's

**CELEBRATING 40 YEARS IN LA JOLLA**

**COFFEE SHOP**

**20% OFF BREAKFAST OR LUNCH**  
**MONDAY - FRIDAY**

**OPEN 6:00 AM - 3:00 PM**  
**7 DAYS A WEEK**  
**PARKING IN REAR**

**DISCOUNT BEFORE SALES TAX. NOT VALID WITH ANY OTHER COUPON. OFFER EXPIRES 8.2.00**  
**7545 GIRARD AVENUE • LA JOLLA • 858.454.7381**

## Bombay

**Exotic Cuisine of India**  
**'San Diego's #1 Zagat Award 1999**  
**Indian Restaurant**  
**Best Indian Restaurant**

**ALL YOU CAN EAT**  
**Lunch Buffet \$7.98**  
**Monday Dinner \$9.98**  
**Buffet**

**1775 Elm Avenue • 619.298.3155**

## Calendar RESTAURANTS

attention especially for the excellent sushi bar and the 30 appetizers. Combination plate entrees are offered but none is as exciting as the appetizers. Unless you arrive when the doors open for lunch or dinner, there's a wait at the sushi bar. Come in tonight quickly if you abandon yourself. Open daily. Lunch Tuesday through Friday, dinner nightly. Low to moderate.

**THE VENETIAN** 1663 Voltaire Street, La Jolla, 619-223-8197. For bar-goers who like eat portions and home-style Italian cooking, try this family restaurant. The place is marvelous. For entrees, try shrimp scampi over linguine or spaghetti with meat sauce. Dining room is partially outdoors. Complete menu to go. Open daily. Low to moderate.

**WORLD FAMOUS 711 Pacific Beach** Pacific Beach, 858-272-3100. Located directly on the beach with an unobstructed view, this casual restaurant offers indoor and outdoor dining. Food preparation is straightforward—nothing fancy but fresh, wholesome, and filling large portions. Thirty appetizers available in the bar. Combination dinners with salad and seafood are expensive. Brunch is served Sunday and Sunday to 10:00 pm. Breakfast, lunch, and dinner daily. Low to expensive.

**MIDWAY, OLD TOWN & MISSION VALLEY**

**CAPE COYOTE** 2461 San Diego Avenue, Old Town, 619-291-4095. Cafe Coyote is a good spot for a light Mexican meal with southwest influences. Best here is a carne asada black bean chile, quesadilla with popovers, relish, carne asada, carnitas, and Margarita chicken. Breakfast includes blue corn pancakes and American dishes. Young adults eat here. Open daily, breakfast, lunch, and dinner. Low.

**RE TRUCKSTOP** 8110 Friar Road (between I-15 and Sea World Drive), 619-295-2087. Popular for over a decade, this Mexican restaurant with two seating areas serves Mexican Crip-style food that's not too spicy and uses 100 percent vegetable oil. Best here are the two preparations of carne asada and the delicious, meaty layered pork. All vegetarian dishes filled with cheese. Very tasty food. Lunch and dinner. Monday through Saturday, closed Sunday. Low to moderate.

**FARMOUT CAFE AND GALLERY** 3166 Midway Drive, 619-225-0088. Seek out this family-owned and operated restaurant for wonderful Lebanese and Greek food. The owner, a noted artist, displays his paintings on the dining room walls. The extensive menu offers excellent lamb, stuffed grape leaves, and a wide selection of exotic vegetarian meals. Cypriot all-you-can-eat buffet available at lunch or dinner in addition to the regular menu. Closes 24 hours. This cafe will prepare an astonishing Lebanese feast at low cost. Open daily, lunch and dinner. Moderate.

**JACK AND GIULIO'S ITALIAN RESTAURANT** 2391 San Diego Avenue, Old Town, 619-284-2004. The menu consists of Giulio's in Pacific Beach now comes Jack and Giulio's. Best here are angel hair pasta, minestrone soup, and their famous veal. Old-style chicken cacciatore always on the menu. Outdoor patio is one of the strong features. This is a low-cost family restaurant with fresh, casual food. Open daily, lunch and dinner, continuous service. Weekends. Low to upper moderate.

## FREE DINNER ENTRÉE

**Angelos**  
**RESTAURANT & BAR**  
 8199 Cleveland Mesa Blvd.  
 (858) 568-2333  
 Open Mon-Fri 11 am-9 pm  
 Sat 5-9 pm, Closed Sunday  
 See menu and more info on our web site

## 2 for 1 DINNER

**Now Serving: Lunch Buffet \$5.99**  
**(All You Can Eat)**

**Thai Orchid**  
 4310 Genesee Avenue #111  
 (at Mount Erie, at Liberty Hill Plaza)  
 858-978-4949  
 See menu and more info on our web site

## NOW OPEN!

**Pride of Italy**  
**Homestyle Italian Cooking**  
**DINNER FOR TWO \$11.99**

Choice of any two dinner entrees, plus salad, bread, and garlic bread.  
 Not valid with other offers. No limit. Expires 8/3/00.  
 4973 Diane Ave. • 858-292-2326  
 (Across from the Diane Center)

## ESCAPE TO MOROCCO

**\$10 off AUTHENTIC MOROCCAN CUISINE**

**MARRARESH**  
 634 Pearl Street, La Jolla • 858-454-2500  
 Call for details. Open Mon-Sat 11:30 am-10:00 pm, Sun 12:00 pm-10:00 pm. See menu and more info on our web site

## 2-for-1 Pastas

**Cucina Fresca**  
 1811 Bacon Street • Ocean Beach • 619-224-9970

## Triple Crown Pub Daily Happy Hour

**FREE DRINK**  
**THICK SANDWICH**  
 With all. Expires 8/3/00  
 11 Screens • 17 Taps  
 8221 Midway Ave. • 619-281-0202  
 See menu and more info on our web site

## 50% OFF ANY DINNER ENTRÉE

**LE'S THAI CHINESE VIETNAMESE RESTAURANT**  
 AND VEGAN/VEGETARIAN FOOD  
 A San Diego Institution for 15 years!  
 4775 Linda Vista Road  
 619-279-1445

## 2-for-1

**Any One Entrée, Get The Second of Equal or Lesser Value Free**  
 Open 7 days a week. (Pis lunch served Sundays.)  
 \*With this coupon. Expires 7/27/00. Not redeemable with other offers.

## 2-for-1

**Any One Entrée, Get The Second of Equal or Lesser Value Free**  
 Open 7 days a week. (Pis lunch served Sundays.)  
 \*With this coupon. Expires 7/27/00. Not redeemable with other offers.

## 20% OFF ALL ENTRÉES

**502 DRUNKEN NOODLES**  
**WILD WILD JUNGLE CURRY**  
**PEANUT TAREAN**  
**TAI-FOON**  
 540 UNIVERSITY AVE. • HILLCREST • 619-297-8424  
 Open 7 days a week. (Pis lunch served Sundays.)  
 \*With this coupon. Expires 7/27/00. Not redeemable with other offers.

## 2 for 1

**Any One Entrée, Get The Second of Equal or Lesser Value Free**  
 Open 7 days a week. (Pis lunch served Sundays.)  
 \*With this coupon. Expires 7/27/00. Not redeemable with other offers.

## PIZZA NOVA

**WOOD-FIRED PIZZAS**  
**DINNER FOR 2 \$11.99**

**Hillcrest Point Loma Solana Beach**  
 (619) 296-6482 (619) 224-0268 (619) 252-0664

## 2-for-1

**Any One Entrée, Get The Second of Equal or Lesser Value Free**  
 Open 7 days a week. (Pis lunch served Sundays.)  
 \*With this coupon. Expires 7/27/00. Not redeemable with other offers.

## TWO for ONE

**DINNER OR LUNCH**  
 For one entrée, get the second of equal or lesser value free! Maximum value \$15.  
 Sunday-Thursdays only. Not valid on daily specials, plus for menu, buffet or to-go orders.  
 Limit 1 coupon per table. With coupon. Exp. 8/3/00.

## 20% OFF ALL ENTRÉES

**502 DRUNKEN NOODLES**  
**WILD WILD JUNGLE CURRY**  
**PEANUT TAREAN**  
**TAI-FOON**  
 540 UNIVERSITY AVE. • HILLCREST • 619-297-8424  
 Open 7 days a week. (Pis lunch served Sundays.)  
 \*With this coupon. Expires 7/27/00. Not redeemable with other offers.

and dinner on Sunday. Early bird dinner Monday through Saturday for \$7.95. Call for hours. Open daily. Lunch Monday through Saturday, dinner nightly. Brunch Sunday. Low to moderate to expensive.

**ARIZATO** 5575 Balboa Drive, Suite 110, La Mesa, 619-469-9157. Here's a great bargain Japanese restaurant. Among the best are the combination plates which contain sesame chicken, tempura, and gyoza dumplings. The vegetable and shrimp tempura is outstanding. Closed Sunday. Lunch and dinner Monday through Saturday. Low to moderate.

**CLAIM JUMPER** 5500 Grossmont Center Drive (across from Montgomery Ward), La Mesa, 619-468-9922. The portions are as large as they elicit gasps (the prime rib served weekends is 26 ounces). The food isn't memorable, just more than any one person can eat. Among the attractions every day are the huge salad bar, barbecued chicken, ribs, and porky dinners. Open daily, call for hours. Count on well on weekends. Low to expensive.

**LA MESA OCEAN GRILLE AND SEAFOOD MARKET** 5465 Lake Murray Boulevard, La Mesa, 619-463-1544. Fish and seafood of good quality served in large white rooms with huge TVs. Food is served fast but it's not fast food. Fine for quick meal or substantial. Open daily, call for hours. Low to moderate.

**THE LIVING ROOM** 5900 El Cajon Boulevard, 619-286-8434. The colorful, modern, a haven of university students, is a cottage painted yellow inside. Items featured are scrambled eggs, quiche, salads, and chicken in a cream sauce placed in a crust and served by the slice. Desserts and all other items are prepared on the premises. Open daily, 6:00 a.m. to 2:00 a.m. Branches in La Jolla, at 1010 Prospect Street, 439-1187, and Hillcrest, at 1417 University Avenue, 295-7911. Open daily.

**TORNI** 3943 El Cajon Boulevard, College Area, 619-287-3536. 17 appetizers, 30 items of sushi, 19 specialty rolls — all excellent and exciting — are served in modest portions that cost 10¢ to 15¢ each. The menu is a collage of food and drink. Diners are modestly priced, but watch out for rolls. Lunch, Monday through Friday, dinner nightly. Low to upper moderate.

## 1/2 OFF DINNER

Buy any pizza or pizza & receive a second of equal or lesser value for 1/2 price.  
**Excludes: Pasta Buckets, Focaccia & Bobo's D'lish Xpress, locations only. One in only. Not good with any other offer. With this ad. Expires 8/21/00.**

**D'lish Xpress**  
 5252 Balboa Ave., Suite 101B (Balboa & Genesee)  
 San Diego • (619) 277-9977

## \$2 OFF ANY PASTA OR PIZZA

One coupon per couple. Not valid with any other offer. Good at Chula Vista locations only. One in only. With this ad. Expires 8/21/00.

**D'lish Gourmet**  
 366 East H Street, Suite 211  
 Chula Vista  
 (619) 585-1371

## 101 reasons

**Reasons to go to Anthony's, Numbers 1 to 100:**  
 Bring this ad into one of our four Anthony's Fish Grotto locations, write your name and address legibly on the ad, and be entered to win a \$100 Dining Certificate!\*

**Reason to go to Anthony's, Number 101:**  
 So you can enjoy San Diego's favorite seafood.

**San Diego Bay** Harbor Drive at Ash (619) 232-5103  
**Chula Vista** Hwy 5 at E St (619) 425-4200  
**La Mesa** Hwy 8 at Genesee on Murray Dr (619) 465-0308  
**Rancho Bernardo** Bernardo Center Dr to Avenue Plaza (858) 451-2070

\*No purchase necessary. One entry per person, per week. Original ad only, no copies. One \$100 winner per month. Winner selected by random drawing. Unclaimed prizes not awarded. Void where prohibited. Contest valid through August 31, 2000.

## SUMMER DINNER SPECIAL

**Includes soup or salad and your choice of entrée \$9.95**

**Friday, Saturday & Sunday Nights.**  
 Choose from any of Samson's Big City Sandwiches:  
 • Brooklyn Corned Beef Reuben • Montreal Hot Crêpe  
 • Philadelphia Steak • Seattle Grilled Chicken  
 Or one of our Pasta Specialties:  
 • Pasta Delight • New Mexico Linguine  
 • Samson's Little Italy Pasta • Veggie Pasta Delight

**SAMSON'S DELICATESSEN**  
 8861 Villa La Jolla Drive (in La Jolla Village Center)  
 858-455-1461

Samson's Summer Specials:  
 Deli Lunch Buffet - All You Can Eat \$9.95 - Tuesday through 5-8 pm  
 Beach Night - \$13.99 Burger & Fries - Thursday through 5-8 pm  
 Family Night with KC the Clown - \$11.99 Kids' Meals - Sunday through 5:30-7:30 pm



**COUPON**

SINCE 1967

**MEXICAN AND SEAFOOD SPECIALTIES**

**SUNSET SPECIAL** (Must be seated before 7 pm)

**25% OFF YOUR ENTIRE CHECK** (Alcoholic beverages excluded)

Valid up to 6 people, 7 days a week, 1 check per table. Not valid with any other offers. No table cover. Please. Offer expires 8/2/00.

6736 LA JOLLA BLVD. • (619) 454-0069 • AMPLE PARKING

**COUPON**

**2 FOR 1** (Excludes alcohol)

**Lunch Menu Only 11:30 am-4 pm Daily**

Autumn one entrée or regular price and receive a 2nd entrée of equal or lesser value free. Sub: choose any 50% of one plate. Valid up to 6 people. 1 check per table. Not valid with any other offer. No table cover. Offer expires 8/2/00.

6736 LA JOLLA BLVD. (619) 454-0069

**Serving Contemporary Cuisine in a Casual Atmosphere**

**MONDAYS - 5:10 PM THURSDAYS - 5:10 PM**

**STEAK TWO \$6.95 for \$20**

**Buffalo Joe's**

American Restaurant & Bar  
600 Fifth Avenue • Clarendon Quarter  
619-236-1616 • www.buffalोजoes.com

**Lila's**

urban tapas & bar

Every Thursday in July from 5-7 pm. Geyser Peak Winery is featuring five different wines, each for only \$10! Complimentary Tapas

20% off entire check

With this ad only. Not valid with other offers. Offer expires 7/31/00. Excludes Fri & Sat Evenings.

lila's downstairs at 1250 prospect street la jolla, california tel: 858.454.5218

**The Elephant & Castle**

**DAILY HAPPY HOUR**  
Mon.-Fri. 4-7 pm  
\$3 Wells, Pints, House Wines

16 Draft Beers  
50 Bottled Beers

**LIVE MUSIC**  
Outdoors on the patio  
Fridays 5-9 pm

**COUPE DE VILLE**

Outdoor Patio  
Dining  
Pond  
Fountains  
Big Screen

**PUB & RESTAURANT**

San Diego's Favorite Meeting Place  
Serving Breakfast, Lunch and Dinner

1355 N. Harbor Drive • Downtown • (619) 234-9977  
(In the Holiday Inn on the Bay, across from San Diego of India)

**Calendar RESTAURANTS**

Joanne, when calling to Tijuana see only the restaurant's six-digit number.

**CHICK 181** 1584 Avenida Revolución (corner of 7th Street), Zona Centro, 85-49-35. The new dining room, constructed from the ground up, is lovely to behold and offers old favorites as well as new Spanish dishes. Best bet: one plate. Valid up to 6 people. 1 check per table. Not valid with any other offer. No table cover. Offer expires 8/2/00.

**CEN AMOS** 1467 José María Velasco, 34-72-42. Surely one of the best and most elegant restaurants in Tijuana. Cuisine: Mexican. Hours: 11:30 am-10:00 pm. Tel: 347-1111.

**CEN AMOS** 1467 José María Velasco, 34-72-42. Surely one of the best and most elegant restaurants in Tijuana. Cuisine: Mexican. Hours: 11:30 am-10:00 pm. Tel: 347-1111.

**Buy 12 bags, get 4 FREE BAGELS!**

**\$2 off any 12 bags of Bagels with purchase of beverage**

5-cz. Bagels • Muffins • Deli Sandwiches  
Varieties of Flavored Cream Cheese

**BIG CITY Bagels & Deli**

1010 University Avenue  
(Located in the Hillcrest Village Center)  
(619) 574-7878

Open daily 8 am-6 pm  
Love of Parking Available

**Romantic Mountain Getaway**

Fine Dining and Cuisine  
Sunday-Thursday, weekends higher. Certain restrictions may apply.

**Live Oak Springs Resort (619) 786-4288**

Visit our extensive Web site at: www.liveoaksprings.com

**HEALTHY CHOICES UNLIMITED "BEST INDIAN RESTAURANT"**

More than just curries! Can be made mild or hot

**STAR OF INDIA Authentic Indian Cuisine**

Buy One Entrée, Get the Second at 50% Off

LA JOLLA (619) 459-3355  
CARMEL VALLEY (619) 792-1111  
SAN DIEGO (619) 544-9891

**San Diego's Only Polish Restaurant!**

"Big on serious Polish food with old-fashioned charm"

**San Diego's Only Polish Restaurant!**

2321 Fifth Avenue  
(619) 696-0071

**HELP WANTED**

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San Diego Reader Classifieds 7/27/00

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San Diego Reader July 26, 2006

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## RELAX at **KIAA SPA**

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**\$50.00 OFF**  
Any Service  
New customers only. Expires 3/31/01

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**Jacuzzi Hot Baths  
Shampoo & Massage**

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100' S. on 4th of Pacific • (Off I-15, 1st Right) •  
We accept credit cards. Call 760-401-1100

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15 Years' Experience  
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**\$85,587.9970**

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**NEVER MISS A CALL!**

**VOICE MAIL \$6<sup>95</sup>/mo.**

- 1 MINUTE GREETING
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CALL 1-800-309-8888 FOR YOUR OWN VOICEMAIL

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DIVORCE!!**

**We do everything**

Prepare all documents for BOTH sides, including Marital Settlement Agreement • File & serve ALL papers • Attorney guidance re: custody, visitation, support, asset/debt division

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Attorney — flat fee  
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(contestor or other family law matters handled on a court basis)

**20% Off  
Your Monthly  
Electric Bill Today!**

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www.marksniderelectric.com/utility.htm or call:  
1-800-UTILITY (884-5489) and ask for MSE Electric

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# FREE

## teeth whitening

\$300 value includes upper and lower teeth with the completion of exam, x-ray series and cleaning.



100% coverage of exams, x-rays and cleaning by most insurances. Referral/gate available. \*New patients only.

James W. Glen, D.D.S.

James W. Glen, D.D.S.



by Pete Mueller ©2000

EDGE IS  
OUT, MILLER.



MULLER

**Available:** 11/1/95-1/1/96. 1201 Marl Ave. S.W. & R Properties, 182 Deo Mar.

**OCEAN BEACH:** \$1600. New 2 bedroom, 2 1/2 bath, new carpet, new kitchen, new flooring, new paint. Available approximately 1/1/96. Call: 619-223-4800.

**OCEAN BEACH:** \$1600. 2/2 bedroom house with ocean views. Huge living, dining and sun room. All appliances included. Call: 619-223-2742.

**OCEAN BEACH:** \$1400. Sunset Cliffs area 2 bedroom, 2 bath. Dishwasher, Washer, Dryer, new carpet, new Garage. 2/2 bedroom to beach. Call: 619-223-5651.

**OCEAN BEACH:** \$600. Clean 1 bedroom cottage, parking, New Floors, small pet allowed. Call: 619-223-5651.

**OCEAN BEACH:** Newly remodeled \$775. Studios, Murphy bed, tile flooring and new carpet. Call: 619-223-5651. No pets, no smoking, sauna, hot tub and more. 619-223-5651.

**OCEAN BEACH:** \$1200. Large 2 bedroom 2 bath with view. Available now. Mt. Carmel. Call: 619-223-5651.

**LAUREL:** Guarded Intercom Undergound. Call: 619-223-5651. 1/2 parking 4457 Terracella Street. 619-223-1353.

**OCEAN BEACH:** \$1050. New 2 bedroom 2 bath, new carpet, new kitchen, new flooring, new paint. Available now. Call: 619-223-5651. 5138 Cape May Avenue. Available.

**OCEAN BEACH:** \$1600. 3 bedroom, 2 1/2 bath townhouse. New carpeting, paint. Call: 619-223-5651. 5138 Cape May Ave. Santa Cruz. 619-224-6866.

**A HISTORIC RESIDENCE**  
**AUMANOR**  
**FROM \$625/MONTH**



**UNIQUE URBAN LOFTS WITH SLEEPING DECKS  
HARDWOOD FLOORS/BRICK WALLS/12' CEILINGS**  
Masterpiece renovation. Spacious approximately 250 sq. ft. all available. With or without hardwood linings, refrigerator  
& microwave. (Utilities/cable paid). One-on-one, 800/241, 1111. Join the masses moving to San Diego's most vibrant living environment

**CONTACT MICHAEL AT 619.232.1517.**  
**927 6TH AVENUE • GASLAMP QUARTER**  
(Corner of 6th Avenue & E Street)

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## **SCHWINN**

### **Mountain Bikes from \$199**

Three 1990 models won't last. Sale ends Thursday, August 3.



These 2000 models... Prices good with this ad.

|   |        |               |
|---|--------|---------------|
| <b>Premier</b> - Shimano 11 spd, SS spokes, QR wheels     | \$139  | <b>\$199</b>  |
| <b>Premier FR</b> - RST fork, Shimano 11 spd              | \$179  | <b>\$259</b>  |
| <b>Men's</b> - Canyon frame, RST fork, 24 spd             | \$379  | <b>\$299</b>  |
| <b>Men's GR</b> - Aluminum frame, RST fork, 24 spd        | \$379  | <b>\$349</b>  |
| <b>Homegrown Factory Frame Sets</b> - (90, 2 only)        |        | <b>\$400</b>  |
| <b>Men's M</b> - Aluminum frame, RST fork, Shimano 24 spd | \$599  | <b>\$529</b>  |
| <b>24" MX Cruiser</b> - Canyon frame modified (one only)  | \$600  | <b>\$660</b>  |
| <b>Cruiser</b> - (90, road one only)                      | \$1199 | <b>\$999</b>  |
| <b>Men's "Electric"</b> - Full-sized motor electric bike  | \$1199 | <b>\$849</b>  |
| <b>Homegrown Custom</b> - (90)                            |        |               |
| Spreego spox, XTRX2, Srd XC fork, lightly used, mint      |        | <b>\$1300</b> |

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needed. Need by 8:15. Good references, please contact. (See ad.)  
**WANTED:** 2 bedroom housekeeper in the San Joaquin area. View 2 months wage. Excellent references. Up to \$1000. (916) 929-0000.  
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**REACH CRUISERS from \$199**

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