

Volume 27 / Number 17 / April 26, 1998

HOW DID EAST COAST SCALPER GET BEST PEARLE JAM TICKETS? - SEE PAGE 84

SAN DIEGO WEEKLY

# Reader



## TRIUMPH OF HOPE OVER EXPERIENCE

story on page 20

Chuck Daveport, Darlyn Daveport, and Peter Nemer

APR 1 1998

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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; fax them to 619-231-0498; or e-mail them to letters@sdreader.com via the Internet. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

### Peter, Would You Please Say Something Bad About Me?

Wow! If there's one thing that Peter Navarro ("San Diego Confidential," April 23) has accomplished with his ranting and whining diatribe it's to convince me that he's even more unstable than I had previously imagined. I think his energy and money would be better spent on some intense, long-term therapy rather than running for his fourth (fifth? sixth?) elective office.

The many people he so nastily attacked should count themselves in good company. Unlike Lynn Schenk, they can rest assured that no one is going to associate them with Mr. Navarro. So, Peter, would you please say something bad about me? Would it help you to think of something if I told you I couldn't bring myself to vote for you even as a protest vote against Brian Bilbray (identified in a national magazine as one of the ten dimmest bulbs of the 105th Congress)?

Jeannie Erle

### Navarro-Induced Nausea

I barely made it halfway through Peter Navarro's sob story before becoming nauseated. I can truly say this was the most self-serving and pompous diatribe that I have had the displeasure to read. One can only hope that Peter the Whiner never again has the opportunity to hold public office.

Why the Reader has provided him such an extensive forum is beyond comprehension. Please spare us from a second installment on the trials and tribulations of this world-class loser.

R. Miller Carlsbad

### Why I Didn't Read Your Article

I decided not to read "San Diego Confidential" in your April 23 issue for the following reasons.

I have never seen a Republican on any ballot that fits the profile of Candidate A. Likewise for Candidate B from the Reform Party. But you might find someone from the extreme left wing of the Democratic Party to fit the

bill. If you look outside of town,

I have read Oliver North's book, and you have obviously never listened to Rush Limbaugh. Liddy is too far out there for me, but I'm sure Candidate A is a loyal listener. At least your paper is great for entertainment and restaurants.

Brian Dorsey San Diego

### Career Counseling For Peter Navarro

The "Guns of Navarro" articles ("San Diego Confidential," April 23) evidence that Peter Navarro has a great future in a career switch to media as a perceptive chronicler of the business of politics, similar to the path of another failed San Diego politician, Roger Hedgehog.

Navarro freely admits in his articles he mismanaged and overspent during his three failed political campaigns. Had he been successful in any of these races he'd undoubtedly be doing what successful politicians do—mismanaging and overspending.

Instead, he has been forced to switch to journalism and is teaching us how politics looks from the inside with a flair for descriptive, humorous writing and great quotes from the past.

The free-market system may not need as much adjustment as Navarro claims. Navarro's a lot better journalist than politician.

Blaine Roberts University City

### Another Intriguing Suggestion For Navarro

Peter Navarro should hire Andy Rounes as his media consultant for his next campaign. They're both professional winners. What a bunch of self-serving bullsh\*t.

C.M. Nyerski Normal Heights

### Disgusting, Spoiled, Spiteful, And Bitter

Characterizing Peter Navarro's article as a "political bombshell" is a misnomer ("San Diego Confidential," April 23). A better description would have been "the confession of a spoiled, spiteful, and bitter man." The personal degradations Navarro pins on those he blames for his failures should qualify Navarro to compete with Congressman Dan Burton for the honor of being named "most disgusting person of the week."

Barry S. Naidich University City

### Navarro Still Doesn't Get It

Re: "San Diego Confidential" Peter Navarro (April 23).

It is clear that Peter Navarro still doesn't get it. He is mystified that he could lose so often to less qualified adver-

## Reader

SD WEEKLY

### NEWS & FEATURES

|  |    |
|--|----|
| <b>Letters</b>   | 3  |
| <b>City Lights</b>   |    |
| If you're a San Diegan being stalked by a love-struck loon, you're not alone, and City Lights shorts—        | 4  |
| A U.N. report examines child sexual abuse in Tijuana   | 5  |
| <b>Straight From the Hip</b>   |    |
| Matthew Alice, patron saint of confused children, responds to questions about toothpicks, hiccupps, and more | 14 |
| <b>The Sporting Box</b>  |    |
| Adrift and becalmed, Patrick Daugherty looks to the WNBA for action  | 16 |
| <b>Sheep and Goats</b>   |    |
| Abe Opincar visits a very post-Vatican II sanctuary  | 18 |
| <b>Triumph of Hope Over Experience</b>   |    |
| Part two of Peter Navarro's imphish political memoir   | 20 |
| 14: The Triumph of Hope Over Experience  | 20 |
| 15: What's the Price of an Al Gore?  | 22 |
| 16: PAC Attack   | 26 |
| 17: Me and Bill Clinton, Part I  | 34 |
| 18: The Uncoordinated Campaign   | 41 |
| 19: Long Day's Journey into Night  | 42 |
| 20: Frank You, Frank Me, Frank that Voter Behind the Tree  | 47 |
| 21: Freedom of the Press Belongs to the One Who Owns It  | 50 |
| 22: I Love Hate Radio  | 53 |

### CALENDAR

|  |     |
|--|-----|
| <b>Upcoming Events</b>   |     |
| Highlight: How to read blueprints  | 59  |
| Guide: Baja, outdoors, dance, film, lecture, in person, television, sports, special, for kids, museums | 60  |
| <b>Reading</b>   |     |
| The Best of the Best American Poetry 1988-1997   | 72  |
| <b>Poetry</b>  |     |
| Two from The Best of the Best  | 74  |
| <b>Room-O-Rama</b>   |     |
| Some serious driving and hiking  | 75  |
| <b>Classical Music Review and Guide</b>  |     |
| Jonathan Saville is blown away by the passion and power of the Beethoven Trio Vienna                   | 76  |
| <b>Art Museum and Gallery Guide</b>  |     |
| Jeff Smith reviews Flight and The Mousetrap  | 79  |
| <b>Pop Music</b>   |     |
| Blurt  | 84  |
| An energetic young couple mixes music with blood   | 86  |
| <b>Movie Review and Guide</b>  |     |
| Between Wild Man Blues and The Truce, Duncan Shepherd foresees a very nice week                        | 116 |
| <b>Restaurant Reviews and Guide</b>  |     |
| Eleanor Widmer gives her own recipe for romance  | 124 |
| Max Nash finds that nobility with flavorful hands  | 125 |

### CLASSIFIEDS

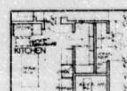
|  |     |
|--|-----|
| Including specialized display advertising: Help wanted, instruction, services, Phone Matches, sports and fitness, rental/real estate, and automotive | 134 |
| <b>Kid Stuff</b>   |     |
| Sometimes Anne Albright can't stomach motherhood   | 177 |



Page 4



Page 20



Page 59



Page 76



Page 79



Page 84



Page 86



Page 86



Page 104



An archive of City Lights stories can now be searched on the Internet at [www.adreader.com](http://www.adreader.com)

**Lisa, Lisa, Lisa** City hall sources are scoffing at City Manager Michael Uberuaga's promise to last week's *Union-Tribune* to hold the cost of the proposed taxpayer-funded convention center expansion to \$216 million. "What hogwash," says an insider with intimate knowledge of the project's cost overrun. "Two hundred sixteen million dollars is an imaginary number, just like all the previous estimates. Remember, it started at \$140 million a few years back, and it's already programmed to go to \$250 million and from there to \$300 million. If Uberuaga says he wants to hold the line on costs, then why is he asking for a blank check from the voters? Why doesn't the city council pass a law telling the manager he can't go over budget? They won't do that because they are in a sweetheart deal with the contractor [Golden-Turner], who hasn't even set the final price, and the council refuses to bid the project out. Uberuaga is really full of hot air, to say the least." Insiders also note that Uberuaga's suggestion that the city's hotel-room tax be hiked after the convention center election is unrealistic, considering well-funded opposition by the city's big hotel owners to any more increases in the tax that pays for everything from trolley bonds to a \$5 million arts subsidy. "Once they get the convention center expansion approved, there won't be any chance to increase the room tax," claims one disgruntled staffer. "Paying back the convention center bonds will sop up most of the room-tax money, and the other guys, including the libraries and the cultural types, will be left to struggle over the scraps."

**Bathhouse politics** San Diego councilman Juan Vargas, intent on wreaking vengeance on a sex club owner who unsuccessfully sued him for libel, may instead wreak havoc on the congressional campaign of fellow councilmember Christine Kehoe. Vargas is out to destroy **Thad Poppel**, the ex-butcher who runs Thad's, a sex club in a rundown part of Vargas's eighth district, where Vargas and his council colleagues have allowed stress, sidewalks, and sex-vice lines to go unrepaid for years. Vargas says he wants new laws on the books against clubs like Thad's and has threatened to take any action against Poppel that city bureaucrats can concoct to punish him for bringing his embarrassing libel suit. But going after heterosexual activity at Thad's means now attention for the city's politically connected gay bathhouses, which support Kehoe and have enjoyed a lucrative free ride at city hall even as other cities, most notably San Francisco, shut down bathhouses for their health risks years ago. Using Vargas's new-found mission against Poppel, Christian groups are preparing to open a campaign against the gay bathhouses at a time when openly gay Democrat Kehoe is running against Republican **John Hillery**. The *Union-Tribune*, which has condemned Poppel but has been open to the gay bathhouse front, may soon be drawn into the fray. Because of Kehoe's congressional race and the behind-the-scenes role of *Union-Tribune* honcho **David Capley**, the paper may get national notice. In the face of such attention, watch for the volatile Vargas to back off on his threats to Poppel.

**Bought and paid for** San Diego Mayor Susan Golding, fresh from a mysterious three-week "vacation" away from pressing duties at city hall, hosted a KOGO radio talk show last week and quickly began hyping the much-maligned Chargers' ticket guarantee as a great deal for taxpayers. Then she took a call from quarterback **Ryan Leaf** and hyped the team some more. No mention was made of the \$40,000 that relatives and employees of team owner **Alex Spanos** gave Golding's now-dead U.S. senate campaign last year. — **Monique Joe Carroll**, who runs downtown St. Vincent de Paul homeless shelter, is reported to be the star of some new pro-convention center commercials coming up next week. Carroll has long been associated with downtown Hyatt and Marriott hotel owners **Drug Mandelstam**, who has given hundreds of thousands of dollars to Carroll's favorite charity. — The top ten U.S. cities are all reporting budgetary surpluses, except San Diego, says the Associated Press. "San Diego fiscal officials didn't return repeated phone calls from the Associated Press," notes a weekend AP dispatch unreported by the *Union-Tribune*.

**Contributor:** Matt Potter  
Call reader offers \$25 for news tips published in this column. The *Voice* office at 619-235-3000, ext. 440, or fax your tip to 619-235-3096.

San Diego Reader, April 16, 1998



J. Rod Meloy

## Wrong Way Love

By Bill Manson

It was one of the worst shootings in Michigan for a long time. On November 14, 1996, Gerald Atkins, a 29-year-old ex-soldier and gladiator, shot his way into a Ford auto plant in Wixom, Michigan, and terrorized employees for five hours. He fired hundreds of rounds, killed a supervisor in cold blood, and wounded three other people, including two sheriff's deputies. He said he did it for the love of a Ford assembly-line worker, Debra Myers. "I wanted her to know that I will not let anybody infringe on her rights," he told cops afterwards. "She was afraid of [the] rank and file and Ford and the political action committees, and all those little committees," said President Clinton who got full control over."

For 1. Herbert Larson, Atkins's defense attorney, that speech was the one hope in a nightmare case. With eyewitness confusion, a past full of violent, antisocial behavior, Gerald Atkins' only hope lay in a plea of insanity.

Then, just 12 days before the trial, Larson heard the magic words: "delusional erotomania." The psychological condition pointed the way to a link between Atkins' deluded love for a woman he didn't know and his appalling massacre at Ford. Larson knew San Diego psychologist J. Rod Meloy was the only man for the job. Meloy, a forensic psychologist, probably knows as much

professor of psychiatry at UCSD, says psychologists' ethics prevent him from talking specifically about Gerald Atkins. But news reports of his expert testimony confirm Meloy believed Atkins truly fit the profile of an erotomaniac, thus opening the possibility of the jury declaring Atkins "not guilty by reason of insanity."

Just what is delusional erotomania? "Erotomania is a delusional belief that you are loved by another," says Meloy. The first documented case came from Hippocrates (around the third century B.C.). It has been diagnosed clinically (in Europe) since 1921. But it wasn't an official diagnosis in American psychiatry until 1987.

Meloy says it is part of the stalking syndrome. "Stalking is a new crime," he says. "California created the world's first laws against it in 1990. But it's an old behavior." It's also a serious problem. Meloy quotes figures from a study by the Center for Policy Research in Denver: 8 percent of adult American women and 2 percent of adult men have been stalked sometime in their lives; an estimated 1 million women and 400,000 men are stalked every year in the United States. In most cases, Meloy says, victims don't find help. Here in San Diego, counts with an adult female population of one million, at an estimated nationwide rate of 1 percent being stalked, 10,000 women are stalked annually. Yet there were only 45 cases of stalking prosecuted by the district attorney in 1996. Less than half a percent of perpetrators faced prosecution. There is violence in 25 to 35 percent of stalking cases, ac-

cording to Meloy. "Less than 2 percent result in homicide." "Typically individuals that stalk are males in their 30s," says Meloy, "and they typically are unemployed, or underemployed. They have a prior criminal, psychiatric, and drug use history, and they are stalking a woman that they have had a prior intimate relationship with. That's the most frequent stalker profile."

Delusional erotomania motivates 10 percent of stalkers, Meloy says. "Believing the other party loves you is a key to erotomania. Otherwise it's just a misguided romance. You have to actually believe in the face of evidence to the contrary that you are loved by the other. You have to be delusional to believe it [despite] a tremendous amount of data to the contrary."

What Meloy calls "triangular" often happens. "A third party is brought into the situation, typically by the stalker or by the erotomaniac. And that third party could range from a co-worker to a husband to another lover to a supervisor or an object of his pursuit. So, for instance, in the Madonna case, Robert Hoskins, the stalker, believed that the bodyguard was impeding access to her. And, in fact, he was."

Testifying as Larson's expert witness in Pontiac, Michigan, Meloy told the court that the "third party" Gerald Atkins took

## Child Sex in Tijuana

By Bill Manson

A shocking report from the United Nations claims Tijuana is the child-abuse capital of Mexico. And San Diego is part of the problem.

The report, delivered last week in Geneva to the 54th session of the U.N. Commission on Human Rights, says Tijuana's commercial sexual exploitation of children is worse than that of Mexico City and that key border officials seem to be ignoring the problem. Claudia Calzetas-Santos, Special Rapporteur on the Sale of Children, Child Prostitution, and Child Pornography, a position the U.N. Human Rights Commission created in 1996, was appointed to look into the commercial sexual exploitation of children worldwide. She visited Mexico last November, including stops at Mexico City, Jalapa, Cancun, Ciudad Juarez, and Tijuana.

Her report makes it clear Tijuana has the most "widespread" and officially ignored child abuse problem in the country. There are approximately 6,000 street children in Tijuana, Calzetas-Santos says in her 43-page report. "The Special Rapporteur... had the opportunity to personally observe the widespread and very visible presence of children in prostitution in the streets of Tijuana. [I] was particularly concerned that Tijuana, with a population of only 2 million, has a city center with as many minor abuses in selling sexual services as those in Mexico City, which... has a population of 20 million."

Calzetas-Santos reserved the strongest criticism in her report for Tijuana customs authorities. Her conversation with a customs representative, she said, left her "seriously disturbed."

"The [representative] displayed a complete lack of sensitivity to the problems and potential dangers related to commercial sexual exploitation of children across the United States-Mexico border. Despite confirmed reports that the largest ever child pornography ring, which had been operated by an American citizen out of Acapulco in 1995, had been uncovered by a successful customs control operation by Tijuana authorities, the customs representative claimed not to be aware of the possible existence of any activities involving commercial sexual exploitation of children through customs at Tijuana."



Red-light district, Avenida Constitucion, Tijuana

The proliferation and availability of drugs in the city poses serious problems, not only for adults but also for children. Part of Tijuana's problem is its freebooting reputation. "As distinguished from Ciudad Juarez, Tijuana's main attractions, according to the Ministry of Tourism, are cheap drinks and food, the availability of alcohol and sex, which attracts a certain profile of tourists. Most visitors come from across the border, only for the day or the evening, to spend all the money they have and to have as much fun as possible during their short visit... Solo travelers, as well as single-sex groups, prevail as the largest group of visitors. In addition to a continuous influx of tourists, Tijuana also has a large migratory population from within the country, as well as deported migrants from the United States of America... It is therefore not surprising that Tijuana faces a serious challenge in the widespread existence of commercial exploitation of children."

Calzetas-Santos says not all children cross the border under duress. But the risks facing them once they reach here are fearsome. "Migrant minors who cross the borders between Mexico and the U.S.A., looking for adventure or for work, are particularly at risk of being sexually exploited. They are from 7 to 17 years, with the majority being between 12 to 14 years old; most children cross the borders illegally, sometimes simply by running very fast past the border guards and mostly voluntarily... The Special Rapporteur also informed that street children, both boys and girls, have been observed to wait at the roadside on border crossings, on the Mexican side, offering sexual services and drugs to anyone interested."

While she was in Tijuana, Calzetas-Santos says she received reports of street children or children of migrant families being abducted by strangers for the purposes of smuggling them across the border for child prostitution.

Calzetas-Santos talks with respect of the Beta police, Mexico's specialized security patrol for the protection of minors. Prior to their formation in 1996, she says, "migrants had been subject to countless abuse and cases of exploitation, including physical and sexual abuse, rape, torture, beatings and bribery by police [illegal crossing guards], and man-and criminal gangs, and

by border authorities themselves. "[Beta] uncovered an organized crime ring based in a hotel in Tijuana which has been involved in trafficking children illegally across the border to San Diego with the help of a police

loosely organized networks and 'standard' recruitment methods of children are disconcerting. They are systematically lured from rural areas and from their home environment under false pretenses to cities where they

are left to the mercy of middlemen. The Special Rapporteur is also concerned about reports relating to the participation of law-enforcement authorities assisting in the creation of a climate of impunity encouraging the more organized networks to operate."

Calzetas-Santos says efforts to save the children in Tijuana are scarce but mostly laudable. She says Tijuana social services started a program for street kids only two months before her visit. "[They] seemed already to have established successful links with a number of non-governmental organizations working with street children." Yet she says one of the most effective private programs, MCEC (Minors En Circunstancias), is "not as strongly supported, both politi-

cally and financially, as the presence of street children, the presence of



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CITY LIGHTS CITY LIGHTS CITY LIGHTS CITY LIGHTS

# Wrong way love

continued from page 4  
revenge on was the Ford Motor Company. Atkins somehow felt Ford was blocking him from proposing to the woman, Debra Myers. He was sure she loved

him despite the fact he hardly knew her and that she had spurned his advances. Classic triangulation, Meloy told the jury. In *The Psychology of Stalking*, Meloy cites John Hinckley Jr.'s stalking of Jodie Foster, showing how a stalker believes a "crazy act" against a third party can somehow restore the fantasy

bubble of being loved — or at least linked to the object of desire. A "narcissistic linking fantasy."

"Following [Hinckley's] repeated and unsuccessful attempts to court [Foster]," Meloy writes, "he resorted to what rational minds would call a 'crazy act': He would assassinate a pub-

lic figure [President Reagan] to win her affection. To link myself with her for almost the rest of history."

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prosecution in the Madonna  
stalking case a couple of years  
ago. I was retained by the defense  
on the Susan Smith case to look  
at all the psychological testing.  
And I was contacted by the pro-  
secution on the O.J. Simpson  
case. They asked me if I would  
evaluate Simpson if the opportu-  
nity arose. And I said I would.  
But he never entered any mental  
disability issues."

Is stalking a phenomenon of the  
cyberworld, star worshiping  
age we live in, where artificial  
media bring a few cult figures  
into pseudo-intimate contact  
with millions?

"I'm not sure whether stalk-  
ing has increased, or if we're just  
paying more attention to it. It  
certainly is a hot subject for re-  
search now," says Meloy. The  
worrying thing, he believes, is  
that in some ways, society actu-  
ally goes in its blessing.

"The popular culture sanc-  
tions obsessive pursuit. All you  
have to do is look at some of the  
movie titles, the songs, the ad-  
vertisements in our society. You  
have Calvin Klein's perfume ob-  
session. The TV ad shows this  
little waif of a woman dressed in  
eight square inches of clothing.  
She comes on the screen and  
she's standing virtually nude on  
a beach and a guy, between in-  
nuendo and madness, has ob-  
session. You think of Sting's song  
'Every breath you take.' Every  
moment you make, every bond you  
break, every step you take. 'I'll be  
watching you.' That's a song of  
obsession."

Meloy expands on the  
thought. "The American popu-  
lar culture," he writes in his  
book, *The Psychology of Stalking*,  
"movies, television, music, and  
advertising, tacitly sanction ob-  
sessive pursuits. Lurid and  
dramatic portrayals of  
stalking — Play Mates for Me and  
Fatal Attraction are two cine-  
matic examples — internati-  
onally appear in the popular cul-  
ture. [In movie plots, obsessive  
pursuits, or stalking, end  
with a positive outcome or rein-  
forcement for the behavior. In  
Beverly Hills Cop, we sympathize  
with Carmen's murderer; we  
laugh at Charlie Brown's little  
red, for teasingly pursu-  
ing Loretta. Stalking is the  
dark heart of romantic pursuit."

Even characters in Shakespeare, it seems, were stalkers.  
Meloy quotes Othello at the front  
of his book.

to Jodie Foster. I love them so  
much, but I have this compul-  
sion to destroy them... My as-  
sessment attempt was an act  
of love. I'm sorry love has to be  
so painful."

Skoler writes, "One of the  
most disturbing archetypes and  
psychodynamics in love obses-  
sion is the fantasy of both union

with and possession of the  
beloved in death."

"The force of fantasy," adds  
Meloy, "is the first step in un-  
derstanding the psychology of  
stalking."

Meloy cites Princess Diana's  
death and the tidal wave of emo-  
tion it elicited, especially from  
the normally taciturn British.

Part of it was guilt: people sud-  
denly recognized that, through  
the paparazzi, they and the  
whole world were "stalking" her,  
seeking some "narcissistic link"  
with her.

"It is also a problem in  
Britain," says Meloy. "It's a big  
problem in Australia. And in  
Canada, it appears to be an An-

glo phenomenon. Although no-  
body's researched the Latin  
countries."

His three-point advice for  
anyone who thinks they're being  
stalked: recognize when it be-  
gins, contact the police, and doc-  
ument each event.

Bottom line, says Meloy in  
his 1992 book *Violent Attach-*

ments, is that American culture  
"knows too much about violence  
and too little about attach-  
ment."

Back in Oakland County  
court in Pontiac, Michigan,  
Meloy's testimony could not save  
Gerald Atkins: last week the jury  
convicted him on 25 counts, in-  
cluding first degree murder. ■

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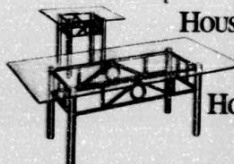
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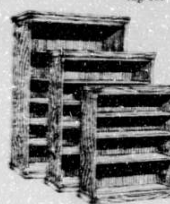
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## CITY LIGHTS

### Child sex in Tijuana

continued from page 3

Officially in denial are the big problem. "Serious attention has to be given to sensitization of the law-enforcement authorities. The alleged involvement of some law enforcers in abuses against children...deserves urgent measures. The Special Rapporteur was concerned when she was informed that the preventive police in Tijuana does not consider child prostitution and other forms of commercial sexual exploitation of children to be an issue in Tijuana. (She) was also disappointed with the lax and closed attitude by most of the tourism, immigration, and customs officials, who appear to be still in the stage of denial of the existence of the problem."

"I see no reason to single out one particular agency," says Gilberto Luna, the consul in charge of protection of Mexican citizens at the San Diego consulate. "I'm not sure whether the Mexican authorities consider this an issue or not. Training should be ongoing for all agencies involved. Here, we deal with migrant children. As for child exploitation, abuse, sexual exploitation, we don't deal with that very frequently here. Not on this side."

Luna is at the center of a group involving the consulate, Tijuana and San Diego County social services and private children's organizations, and representatives from the Mexican immigration office to help repatriate children to Mexico.

And Luna says, we need to remember that Tijuana is a special case. "Tijuana is a place where the immigration phenomenon is at its height, and we have so many migrants coming and going from all over the country. So there may be some problems in Tijuana that are more [acute] than in any other place in Mexico."

So what is San Diego doing to help? Calles-Santisteban says a little, but not enough. "Following the discovery, in 1992, of a child prostitution ring involving 100 Mexican children [operating in Balboa Park] in San Diego, a coalition was created in 1993 bringing together all public agencies, including law enforcement officials, working with children on the Mexican and United States sides, to strategize with regard to combating the problem. Unfortunately, due to financial difficulties, the coalition has not been very active. The effectiveness of the coalition was hindered by a disagreement over the core objective law enforcement officials wanted to eradicate the problem of commercial sexual exploitation of children by drawing away the children, while other actors wanted to ensure that children victims were brought into rehabilitation."

continued on page 12

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## STRAIGHT FROM THE HIP



Dear Matt:

Why do some high-flying large planes leave vapor trails that remain long after the plane is out of sight, while others leave vapor trails that dissipate quickly just a short distance behind the plane?

— G.S., Del Mar

The rain that's on your brain stays mainly behind the plane when it's cold, I'm told. Ya see, when a plane dips through the sky, it creates its own low-pressure system above the wing. This lowers the temp and condenses water out of the air. If the plane's flying high enough and the circumstances are right, the trail of water vapor turns to ice crystals, which will persist for a while.

Dear Matthew Alice:

How do they make toothpicks? I asked my dad, but he doesn't know. He said to ask you.

— Brian, age 7, San Carlos

Hi, Brian. Welcome to Matthew Alice's neighborhood. Can you say lunkhead? That's what dads are sometimes. They always know how many green things you have to eat before you can have dessert. And they can explain why you can't paint the dog. But when it comes to the good stuff, like how to make toothpicks, then their brains go as blank as a TV screen at bedtime. And that's why Matthew Alice is here.

They make toothpicks out of birch trees. They cut down a tree, take off the bark, and saw the tree into logs. If you stretch both your arms out real wide, that's about how long each log is. Then they use a big machine with a very sharp blade to peel the logs around and around, like peeling an apple with a knife. The machine peels the logs until the whole tree is turned into sheets of wood. If you look at your dad's thumbnail, that's about how thick they make each of the sheets. And now they're ready to make other round toothpicks or flat ones.

For round ones, they cut the big sheets of wood into little squares, smaller than a cracker, and dry them out in an oven. Then the squares go into another machine that rolls up each of them and squoshes them into toothpick-size sticks. Then each stick goes into another machine that's like a pencil sharpener, and it makes the ends pointy.

To make flat toothpicks, they take the wood sticks and feed them into a machine that stamps them out. It's like making cookies with a cookie cutter and rolled-out dough. Thanks for the question, Brian. Maybe someday you'll grow up to be Matthew Alice.

Matt:

What's with hiccups? What are our stomachs doing down there? And once and for all, what's the cure?

— C.F., Spring Valley

Our stomachs? Our stomachs are just hanging around digesting, I guess. And maybe wondering what all the racket is upstairs. The operative body parts in a hiccup attack are your diaphragm and your glottis. Your stomach's just an innocent bystander, most of the time. Although, in some cases, it may have started the episode in the first place.

Your diaphragm, of course, is the flat muscle that forms the floor of your chest cavity (above your stomach) that helps your lungs expand and relax. That's where the jerking comes from. Your glottis, the part that actually produces the hic, is the space between your vocal cords ("vocal folds," actually, to head off letters from speech pathologists). A good, eyeball-rattling attack of hiccups gets started with an irritation of your respiratory or digestive system that eventually aggravates your diaphragm or your phrenic nerve (the motor nerve that carries impulses from your spinal cord to your diaphragm). This can come from eating or drinking too quickly, improper swallowing, indigestion, stress, excessive alcohol, smoking, prolonged laughing, exercising too soon after a meal, pregnancy, or some disease. Your irritated diaphragm goes into spasms, causing you to inhale suddenly, then your vocal cords snap closed. Pretty soon you're retching and hiccuping, which stimulates the people around you to begin making suggestions about how to get rid of them.

The secret to stopping a hiccup attack is stopping the diaphragm spasms. Medical sources suggest the most reliable way to breathe air with a high carbon dioxide content (rebreathing air in a paper bag) or holding your breath. Of course, we all know that holding your breath only helps until you finally exhale, when you invariably start hiccuping again. Some alternative suggestions are holding your breath and drinking a glass of water, swallowing crushed ice, or placing an ice bag on the area of your diaphragm or on the back of your neck (the origin of the phrenic nerve). But everybody has pet suggestions, most of which involve drinking a glass of water in some contorted position, more for the amusement of the spectators than because it actually works.

Most hiccups go away on their own when the whole system becomes fatigued. There's usually nothing dangerous about them. They're just glitches in the human circuitry in which a nerve impulse gets turned on and can't turn itself off. Like a twitchy eyelid or other tic. That said, I will add that the longest hiccup attack on record is held by a man from Iowa, who started hiccuping in 1922 and was still going strong in 1986. But he said the only problem it caused him is that his false teeth kept falling out.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o The Reader, P.O. Box 85803, San Diego, CA 92186-5803, or fax your questions to 619-231-0489, or e-mail to mat@hip.com via the Internet.

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## IS THIS A GREAT COUNTRY OR WHAT?

We might as well take a moment here, since the Padres are in a small slump (as of Monday dropping three out of their last four games, leaving them a scant 4 1/2 games in front of the second-place Giants), and regard the corporate sports landscape. The NHL playoffs won't get interesting for another week. Figure at least two weeks before the NBA playoffs are worth watching. The Chargers did what they had to do: they got a quarterback and signed Nate Barnes. All is quiet in Chargeland for the moment. We'll have to wait until June 6th for the Holyfield/Akinwande fight, and the U.S. Open doesn't tee off until June 18th. We're adrift and becalmed. If things don't pick up, you could be out there mowing the lawn this Saturday. But hold it, there is the WNBA! Yes, the womenfolk of basketball held their draft on Wednesday. Each team had four selections. That's going to take some time to analyze. Also, the ten-team league announced that two more expansion teams, Minnesota and Orlando, will begin play in the 1999 season. Well now, this is a lot of news.

Here is the current WNBA franchise lineup: Eastern Conference: Charlotte Sting, Los Angeles Sparks, Phoenix Mercury, Sacramento Monarchs, Utah Starz. Western Conference: Houston Comets, Cleveland Rockers, Detroit Shock, New York Liberty, Washington Mystics. For history buffs, the Comets beat Liberty 65 to 51 in the inaugural WNBA championship game last August 30th. Actually the WNBA had a hell of a first year; attendance sailed above the highest forecasts, and regular season games were broadcast nationally. This year the league will be televised on three networks and their sponsorship is the envy of every suit-wearing greedhead in the developed world. WNBA corporate sponsors included: Adidas, American Express, Bud Light, Champion, Coca-Cola, General Motors, Kellogg USA, Lee Jeans, McDonald's, Nike, Pinnacle, Reebok, Sears, and Spalding. That list tells it all. To launch a new sports league and bustle any sponsorship, any television deal is right on the bubble of impossible. The WNBA not only did that but attracted gold-standard companies with the deepest pockets in American industry. As the WNBA gets bigger we can expect to see all the trappings of excess and arrogance that we breathe in the NBA. But that time is not now. Now is pioneer time, a time when everything is up for grabs. For instance, you

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Can you imagine that kind of informality in the NBA? There wouldn't be enough bodies in the entire Postal Service to carry the volume of mail that an announcement like that would generate.

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| NEW YORK METS         | 10 to 1      | 10 to 1      |
| CHICAGO CUBS          | 10 to 1      | 10 to 1      |
| PHILADELPHIA PHILLIES | 10 to 1      | 10 to 1      |
| ARIZONA DIAMONDBACKS  | 10 to 1      | 10 to 1      |

was unknown to the WNBA until she showed up at the WNBA pre-draft camp held in Chicago.

Dydek was born 23 years ago in Wokem, Poland. She has a snowy, angular, pretty face, set off with long, blond, frizzy hair. If you were driving through the farm fields of Imperial County and saw her sitting on a front porch, you'd think, "My, my, I wonder where she'll be tonight!"

It's when she stands up that you think basketball. Dydek was listed on scouting reports as being 6-foot, 6-inches tall. Last Thursday in Chicago, league physicians measured her to be 7-foot, 2-inches tall, with a weight of 230 pounds, and a wing span of 85 inches. Dydek is reported to be the third tallest woman in the world. And she's a basketball player!

Thirteen and one-half seconds after the measurement Dydek became a top draft pick. Less than a minute later she stopped worrying about staying longer than two weeks in the States and thereby losing her locked-in return airfare. And, before she left the weigh-in room, Dydek realized she had made many new friends, but "life wonderful!"

Do not be concerned, esteemed reader. The box will keep you abreast of the comings and goings of our new sports champion, Malgorzata Dydek. Go, big D.

The Sporting Box solicits your comments via the Internet: [sportbox@ix.netcom.com](mailto:sportbox@ix.netcom.com) or fax to (800) 732-4244. To check football contest standings: [www.sdrander.com](http://www.sdrander.com)



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## SHEEP AND GOATS

PLACES OF WORSHIP REVIEWED

**Denomination:** Roman Catholic  
**Address:** 29 N. 32nd Street, Southeast San Diego, 619-231-8906  
**Year founded locally:** 1918  
**Congregation size:** 1200 families  
**Services:** Sunday Mass, 7:00 a.m. and 8:30 a.m.; Spanish language Mass, 11:00 a.m. and 1:00 p.m.  
**Sacred pastor:** Father Eduardo Samaniego  
**Church school enrollment:** none  
**Weekly giving:** \$4807  
**Annual budget:** \$250,000  
**Staff:** four full-time  
**Diversity:** 60 percent African-American, 25 percent Hispanic, 15 percent white  
**Singles program:** none  
**Dress:** dressy

In 1971, Christ the King Catholic Church har-

to the air and serve to draw the eye upward. It's a very post-Vatican II sanctuary. The altar sits on a low platform surrounded by seating. The Tabernacle sits off to one side. On the wall far behind the altar there is no crucifix, but instead a statue of a dark-skinned Christ with arms outstretched toward the sanctuary.

The church celebrates four Masses on Sunday mornings. The first two are "gospel" Masses, the other two, one of which is a guitar folk Mass, are celebrated in Spanish. The first gospel Mass, at 7:00 a.m., is smaller and uses a more staid variety of hymns accompanied only by piano and organ. The second, at 8:30 a.m., is standing-room only and thumps with drums, electric bass, hand-clapping, and a large forceful choir that moves and wails like any in a black Protestant church.

Style of worship aside, the most interesting particularity I noticed was an announcement made during both Masses for a Catholic education scholarship fund for African-Americans. When we were told that scholarship applications were available in the church office, I saw many parishioners smile and nod with recognition.



Christ the King  
Southeast San Diego  
\*\*\*

|                    |                |     |
|--------------------|----------------|-----|
| Sermon             | content        | *** |
|                    | delivery       | *** |
| Liturgy            | Music          | *** |
| Music              | congregational | *** |
|                    | choir          | *** |
| Snacks             | no snacks      | *** |
| Flowers            | no flowers     | *** |
| Architecture       | ***            | *** |
| Friendliness       | ***            | *** |
| Peace to sanctuary | (none)         | *** |
| Good               | ***            | *** |
| Very good          | ***            | *** |
| Excellent          | ***            | *** |
| Extraordinary      | ***            | *** |

Since its founding in 1918, Christ the King has been a predominantly black parish. Its prolonged political involvement and its subsequent return to its roots in many ways reflect the vulnerability of black American Catholics and their great patience for their faith. As a "minority within a minority" they've had to struggle to secure and maintain their rightful place within the Church.

At Christ the King, black Catholic tenacity has paid off, at least, in a very beautiful church. Three years ago its interior was completely refurbished. The sanctuary is very bright with canopies, high windows, and strong overhead lights. The hardwood floor and pews gleam. The large metallic holy water font shines. Pastel banners hang from the huge beams supporting the vaulted ceiling. The banners bear no images or slogans. They just add a little color

to the air and serve to draw the eye upward. It's a very post-Vatican II sanctuary. The altar sits on a low platform surrounded by seating. The Tabernacle sits off to one side. On the wall far behind the altar there is no crucifix, but instead a statue of a dark-skinned Christ with arms outstretched toward the sanctuary.

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Style of worship aside, the most interesting particularity I noticed was an announcement made during both Masses for a Catholic education scholarship fund for African-Americans. When we were told that scholarship applications were available in the church office, I saw many parishioners smile and nod with recognition.

Later, outside, when I was glad handing and mingling, it was difficult to find anyone who wanted to talk much about Christ the King's politics past. But one woman, a science teacher at Hoover High School, spoke with enthusiasm about her relationship with the Catholic Church. While selling raffle tickets, she explained that her family had been missioned by nuns in St. Louis.

"This was before desegregation," she said. "My mother couldn't even have me in a hospital. They didn't allow blacks into white hospitals. So these nuns helped my mother deliver me. That's how my family became Catholic, through these sisters. And they also gave me a marvelous education. If you look around at this parish, we're mostly middle-class upper-middle class, and most or many of us have benefited from a marvelous Catholic school education. I didn't realize how rich and deep that education had been until I started teaching."

I look at my students and think I couldn't learn, or that education wasn't important. I love my students, but sometimes I feel overwhelmed. Teaching takes great determination and patience.

—Abe Oppen

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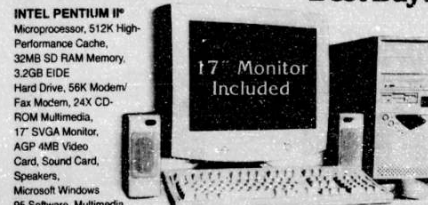
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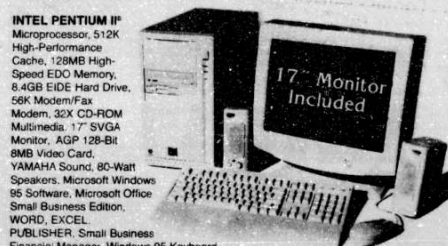
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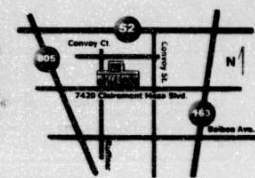
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# TRIALPH OF HOPE OVER EXPERIENCE

## CHAPTER 14: The Triumph of Hope Over Experience

I think Lerach and his ilk are a very low life form, somewhere below pond scum.

—T.J. Rodgers, president and CEO  
Cypress Semiconductor Inc.

For me, winning the primary election was not a checked flag going down at the finish line. Rather, it was the crack of a starter's pistol exploding in my head. This congressional race was on, and over the next seven months before the November general election, I would think about only one thing: money. I had to raise a million bucks in less than 200 days. Just the thought of it turned my stomach into a Tums testing center.

My strategy for getting off to a fast start was clear: Raise a quick 50 grand from my local-donor base at our first major fund-raising event. Then, go to Washington with that seed money in the bank and use it to leverage PAC money. So the pressing task at hand was to schedule our first fund-raiser, and this task fell to Norma Nicolls, the latest addition to my campaign team.

Norma drives a little bug-eyed, phosphorescent lime green sports car and zips around San Diego like a renegade atom in a particle accelerator. She's a trip: earthy, wry, and more than a little raunchy. In fact, the first words I ever heard come out of her mouth were "Would you like to sit on my face?" She was not speaking to me but rather regaling a mutual friend with tales about her former boss, the once great and now late M. Larry Lawrence.

In his prime, Lawrence was the owner of the world-class Hotel del Coronado, a mega-donor to President Bill Clinton, and, at least according to Norma, a lecher of Rabelaisian proportions. I mention this because I want to give you a flavor of just how corrupt and inbred my little town of San Diego is. Remember Richard Silberman from Chapter Two—the husband of Susan Golding who got busted for money laundering? Well, one of Silberman's business partners in the corporation used by Silberman to launder money was Larry Lawrence. This fact alone may explain why, when President Clinton appointed Lawrence as an ambassador, the country Lawrence chose to go to was Switzerland—land of a million and one unnumbered bank accounts.

By the way, can I vent here for a minute about jerks like Lawrence in American politics? Here's an irascible, mean, and cutthroat old fart who married and divorced young blondes with the regularity of an Ex-Lax junkie, who consorted with money launderers, and who was ruthless in his business dealings, and the son of a bitch just as up as an American ambassador just because he raised a million bucks for the Prez. Something is wrong with this picture.

Anyway, Norma Nicolls worked as Lawrence's personal assistant for over ten years, until Larry the Lecher traded in his aging second blonde wife Jeanne for his third blonde wife, the fair and noble Sheila. The difficult-to-confirm rumor about Sheila is that she is a former blackback dealer out of Vegas, although if I had to guess her previous occupation I would pick bikini model or Bay Watch extra. (More about Sheila later.)

Unfortunately, Norma quickly ran afoul of the newest lady of Crown Manor (Lawrence's estate mansion)—a stunner on Coronado, and for all Norma's past loyalty to Larry, he gave her her walking papers. Since that day, Norma has piled her new trade as a political fund-raiser, and she had seemed to do a good job for Lynn Schenk in both Lynn's winning 1992 campaign and her 1994 loss to Brian Bilbray in the Year of the Newt.

Note the word "seemed" here because before I hired Norma, Lynn had warned me that Norma was more of an "event planner" than a pure fund-raiser. However, because Lynn is one of the toughest critics of people that I know, I discounted her assessment and hired Norma anyway. Big mistake.

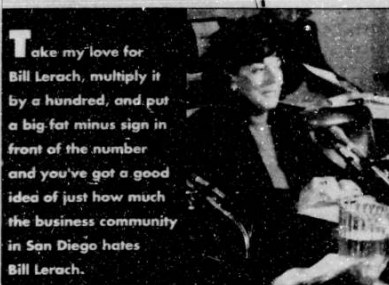
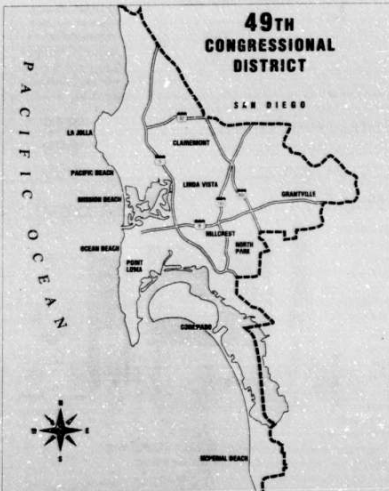
### PAC Versus Local-Donor Fund-Raising

Now it may occur to you to ask: Why did I need Norma as a second fund-raiser when I had already hired Steve Pederson in Washington? It's a good question, and the answer is that PAC fund-raising and local-donor fund-raising are as different as country and classical music.

With PAC fund-raising, you have a target list of several hundred PAC directors, virtually all headquartered in D.C. The object is to phone each of these guardians of the loot at least once every one to two weeks, and then, in between times, you bombard them with blast faxes—press releases, news articles, or new poll results that he about how wonderful your campaign is doing.

Local-donor base fund-raising is a different animal, however, with a different order of magnitude. My fund-raising donor base has about 5000 donors in it, roughly split in thirds between large, medium, and small donors. To properly milk this donor base, you have to have a comprehensive plan that includes a series of mail-and-phone solicitations augmented by fund-raising events.

The job of the local fund-raiser is to design and coordinate this plan, organize the events, and, most importantly, make the follow-up calls to donors whom the candidate has already talked to and gotten pledges from. It's more than a full-time job, and you need somebody with a wide range of attributes, not the least of which is a set of brass balls, because it's harder to get people to commit money to a political cause than it is to the zoo, a museum, or a new cancer hospital.



Norma Nicolls

In this regard, Norma had two flaws that would emerge only after several months of dysfunctional pain at our campaign headquarters. The first was that she was computer-phobic. This was a crying shame because fund-raising is one of the best applications of a computer ever discovered.

Norma's other flaw was that she didn't like to ask people for money. This is not the best phobia for a professional fund-raiser to have. It's kind of like a butcher or doctor who hates the sight of blood or a used-car salesman with an unwavering commitment to the truth.

So when it became apparent that most of the money coming in to the campaign was due to my solicitations and not hers, she became expendable. What sealed the deal was a mistake made in scheduling our first major fund-raiser—a mistake not unlike listing Saddam Hussein as a cohort at an event to raise money for the Friends of Kuwait. Here's what happened.

The concept for the fund-raiser was to have former Congressman Lynn Schenk as the host. Lynn is a pretty good draw, her support would help solidify my credentials with the traditional Democratic donor base, and she was more than happy to do it. The problem, however, was that Lynn never hosts anything at her home—a rule that I both grumble about and respect. So Norma and I had to find a venue, and after casting

about, we settled on the law offices of Bill Lerach. Part of the reason was that we were hoping Bill would help us raise half of the \$50,000 we had set as our goal for the event.

Now here's where we made the big mistake—the second major mistake of a campaign that had to be utterly flawless for us to win. In preparing the invitation, we listed not only Lynn Schenk as the host but Bill Lerach as a cohort.

### King of the Strike Suits

According to *Mother Jones* magazine, William S. Lerach is not only one of the ten largest political donors in America, he is undisputedly the nation's most successful practitioner of the insider-trading class-action lawsuit. Indeed, Lerach's list of strike-suit targets reads like the Fortune 500.

from Apple and Intel to U.S. Sprint and the Walt Disney Corporation.

Over the past 20 years, Lerach's law firm has been involved in over 400 securities class actions. They have won awards for their clients totaling more than the gross national product of Guatemala—over \$4 billion. At a one-third contingency fee raked off the top of these awards, Lerach and his partners are, as his enemies would say, filthy rich. But that's not why I love Bill Lerach. I love him because he's a totally pure form.

Start with his looks: What you see first is a great big wide Chekhovian grin framed by a huge and outrageous head of hair that would make Don King or Art Garfunkel green with envy. You getta like this happy-looking guy on sight.

Then try his sense of humor: On the occasion of



Bill Lerach

his third marriage, to a woman as exotic as her name implies, Star Soltan, here's what he said: "I stand before you today as the triumph of hope over experience." (By the way, I borrowed that line for my campaign speeches because it pokes good, clean fun at my willingness to run again and again for office despite my losses.) Finally—and mostly—

I love Bill Lerach because he knows how the money game is played. No phony foreplay or false promises. If he says he'll raise you \$50 or 100 grand for your campaign, you can bank on it, and no reminders are necessary.

No doubt this is why most of the nation's Democratic politicians have, over the years, beaten a path to the exqu岸 carved, fine oak door of Lerach's Rancho Santa Fe estate—a place that he once jokingly referred to as "hollowed ground" after Lloyd Bentsen, Chuck Robb, Diane Feinstein, Bill Clinton, and Al Gore all passed through in quick succession on fund-raising missions.

The first time I met Bill Lerach was a couple of days after a televised debate in my mayor's race in 1992. It had been during the primary election, and as I had walked my way around the issue floor,

my opponents had spent their time ignoring me and slinging mud at each other. Bill liked what he saw on the tube, and he kindly offered to help raise me some dough.

Since then, Bill's done a lot for me. He always invites me to his big fund-raisers so I can meet the fat cats, and he never objects when I hit them up later for my own campaigns. These fund-raisers have also been the source of some of my best portraits with the nation's politicians, including a great shot of me with Bill Clinton doing an uncanny impression of a jet-lagged W.C. Fields—red-bellied nose, glazed eyes, and all (Clinton, not me). These portraits are more than just mementos for my golden years. They provide valuable photographic fodder for political mailers when it comes time to tout my solid Democratic credentials.

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—Only Whodunnit Quarterback

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# TRIUMPH OF HOPE OVER EXPERIENCE

## CHAPTER 14: The Triumph of Hope Over Experience

I think Lerach and his ilk are a very low life form, somewhere below pond scum.

—T.J. Rodgers, president and CEO Cypress Semiconductor Inc.

For me, winning the primary election was not a checked flag going down at the finish line. Rather, it was the crack of a starter's pistol exploding in my head. This congressional race was on, and over the next seven months before the November general election, I would think about only one thing: money. I had to raise a million bucks in less than 200 days. Just the thought of it turned my stomach into a Tums testing center.

My strategy for getting off to a fast start was clear: Raise a quick \$50 grand from my local-donor base at our first major fund-raising event. Then, go to Washington with that seed money in the bank and use it to leverage PAC money. So the pressing task at hand was to schedule our first fund-raiser, and this task fell to Norma Nicolls, the latest addition to my campaign team.

Norma drives a little bag-eyed, phosphorescent lime green sports car and zips around San Diego like a renegade atom in a particle accelerator. She's a trip: earthy, sexy, and more than a little raunchy. In fact, the first words I ever heard come out of her mouth were "Would you like to sit on my face?" She was not speaking to me but rather regaling a mutual friend with tales about her former boss, the once great and now late M. Larry Lawrence.

In his prime, Lawrence was the owner of the world-class Hotel del Coronado, a mega-donor to President Bill Clinton, and, at least according to Norma, a lecher of Rabelaisian proportions. I mention this because I want to give you a flavor of just how corrupt and twisted my little town of San Diego is. Remember Richard Silverman from Chapter Two—the husband of Susan Golding who got busted for money laundering? Well, one of Silverman's business partners in the corporation used by Silverman to launder money was Larry Lawrence. This fact alone may explain why, when President Clinton appointed Lawrence as an ambassador, the country Lawrence chose to go to was Switzerland—land of a million and one unnumbered bank accounts.

By the way, can I vent here for a minute about jerks like Lawrence in American politics. Here's an unscrupulous, mean, and cutthroat old fart who married and divorced young blondes with the regularity of an Ex-Lax junkie, who consorted with money launderers, and who was ruthless in his business dealings, and the son of a bitch winds up as an American ambassador just because he raised a million bucks for the Prez. Something is wrong with this picture.

Anyway, Norma Nicolls worked as Lawrence's personal assistant for over ten years, until Larry the Lecher traded his aging second blond wife Jeanne for his third blond wife, the fair and nubile Sheila. The difficult-to-confirm rumor about Sheila is that she is a former blackjack dealer out of Vegas, although if I had to guess her previous occupation I would pick bikini model or Bay Watch extra. (More about Sheila later.)

Unfortunately, Norma quickly ran afoul of the newest lady of Crown Manor (Lawrence's estate mansion—a stunner on Coronado), and for all Norma's past loyalty to Larry, he gave her her walking papers. Since that day, Norma has plied her new trade as a political fund-raiser, and she had seemed to do a good job for Lynn Schenk in both Lynn's winning 1992 campaign and her 1994 loss to Brian Bilbray in the Year of the Nowt.

Not the word "seemed" here because before I hired Norma, Lynn had warned me that Norma was more of an "event planner" than a pure fund-raiser. However, because Lynn is one of the toughest critics of people that I know, I discounted her assessment and hired Norma anyway. Big mistake.

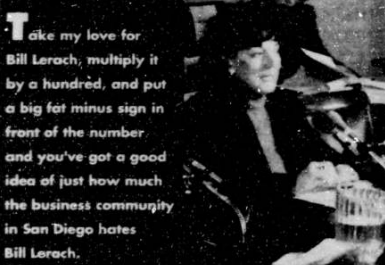
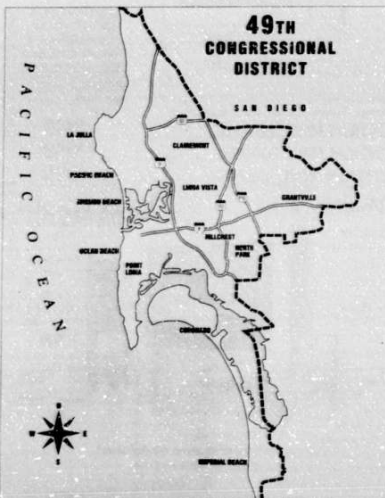
### PAC Versus Local-Donor Fund-Raising

Now it may occur to you to ask: Why did I need Norma as a second fund-raiser when I had already hired Steve Pederson in Washington? It's a good question, and the answer is that PAC fund-raising and local-donor fund-raising are as different as country and classical music.

With PAC fund-raising, you have a target list of several hundred PAC directors, virtually all headquartered in D.C. The object is to phone each of these guardians of the lost at least once every one to two weeks, and then, in between times, you bombard them with blast faxes—press releases, news articles, or new poll results that lie about how wonderful your campaign is doing.

Local-donor base fund-raising is a different animal, however, with a different order of magnitude. My fund-raising donor base has about 5000 donors in it, roughly split in thirds between large, medium, and small donors. To properly milk this donor base, you have to have a comprehensive plan that includes a series of mail-and-telephone solicitations augmented by fund-raising events.

The job of the local fund-raiser is to design and coordinate this plan, organize the events, and, most importantly, make the follow-up calls to donors, whom the candidate has already talked to and gotten pledges from. It's more than a full-time job, and you need somebody with a wide range of attributes, not the least of which is a set of brass balls, because it's harder to get people to commit money to a political cause than it is to the zoo, a museum, or a cancer hospital.



Norma Nicolls

In this regard, Norma had two flaws that would emerge only after several months of dysfunctional pain at our campaign headquarters. The first was that she was computer-phobic. This was a crying shame because fund-raising is one of the best applications of a computer ever discovered.

Norma's other flaw was that she didn't like to ask people for money. This is not the best phobia for a professional fund-raiser to have. It's kind of like a butcher or doctor who hates the sight of blood or a used-car salesman with an unwavering commitment to the truth.

So when it became apparent that most of the money coming in to the campaign was due to my solicitations and not hers, she became expendable. What sealed the deal was a mistake made in scheduling our first major fund-raiser—a mistake not unlike listing Saddam Hussein as a cohort at an event to raise money for the Friends of Kuwait. Here's what happened.

The concept for the fund-raiser was to have former Congresswoman Lynn Schenk as the host. Lynn is a pretty good draw, her support would help solidify my credentials with the traditional Democratic donor base, and she was more than happy to do it. The problem, however, was that Lynn never hosts anything at her home—a rule that I both grumble about and respect. So Norma and I had to find a venue, and after casting

about, we settled on the law offices of Bill Lerach. Part of the reason was that we were hoping Bill would help us raise half of the \$50,000 we had set as our goal for the event.

Now here's where we made the big mistake—the second major mistake of the campaign that had to be utterly flawless for us to win. In preparing the invitation, we listed not only Lynn Schenk as the host but Bill Lerach as a cohort.

### King of the Strike Suits

According to *Merker Jones* magazine, William S. Lerach is not only one of the ten largest political donors in America, he is undisputedly the nation's most successful practitioner of the insider-trading class-action lawsuit. Indeed, Lerach's list of strike-suit targets reads like the *Fortune* 500,

from Apple and Intel to U.S. Sprint and the Walt Disney Corporation.

Over the past 20 years, Lerach's law firm has been involved in over 400 securities class actions. They have won awards for their clients totaling more than the gross national product of Guatemala—over \$4 billion. At a one-third contingency fee raked off the top of these awards, Lerach and his partners are, as his enemies would say, filthy rich. But that's not why I love Bill Lerach. I love him because he's a totally pure form.

Start with his looks: What you see first is a great big wide Cheshire cat grin framed by a huge and outrageous head of hair—that would make Don King or Art Garfunkel green with envy. You gotta like this happy-looking guy on sight.

Then try his sense of humor: On the occasion of



Bill Lerach

his third marriage, to a woman as exotic as her name implies, Star Solitan, here's what he said: "I stand before you today as the triumph of hope over experience." (By the way, I borrowed that line for my campaign speeches because it pokes good, clean fun at my willingness to run again and again for office despite my losses.) Finally—and mostly—

I love Bill Lerach because he knows how the money game is played. Nophony foreplay or false promises. If he says he'll raise you 50 or 100 grand for your campaign, you can bank on it, and no reminders are necessary.

No doubt this is why most of the nation's Democratic politicians have, over the years, beaten a path to the exquisitely carved, fine oak door of Lerach's Rancho Santa Fe estate—a place that he once jokingly referred to as "hollowed ground" after Lloyd Bentsen, Chuck Robb, Duane Feinstein, Bill Clinton, and Al Gore all passed through in quick succession on fund-raising missions.

The first time I met Bill Lerach was a couple of days after a televised debate in my mayor's race in 1992. It had been during the primary election, and as I had walked my way around the issue floor,

my opponents had spent their time ignoring me and sling-mud at each other. Bill liked what he saw on the tube, and he kindly offered to help raise me some dough.

Since then, Bill's done a lot for me. He always invites me gratis to his big fund-raisers so I can meet the fat cats, and he never objects when I hit them up later for my own campaign. These fund-raisers have also been the source of some of my best portraits with the nation's politicians, including a great shot of me with Bill Clinton, not me. These portraits are more than just mementos for my golden years. They provide valuable photographic fodder for political mailers when it comes time to tout my solid Democratic credentials.

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Now take my love for Bill Lerach, multiply it by a hundred, put a big fat minus sign in front of the number, and you've got an idea of how much the business community in San Diego hates Bill Lerach. This is because Bill Lerach's favorite targets to sue tend to be the

high-tech and biotech companies that like to make San Diego their home.

In fact, in my little town, getting "Lerached" is an executive's worst nightmare, and they see this legal demon that they have turned into a verb not as a white knight protector of the small investor, as Lerach claims to be, but as a vicious "greenmailer" who sues just for the sake of forcing

big settlements.

So here's the punch line: Of the several thousand invitations listing Lerach as a cohort that were sent out for my first fund-raiser, at least three to four hundred of these invitations went to executives in high-tech industries. The RSVPs we got from many of these people are quite unprintable here in this, a wholesome story for the whole family. Suffice

it to say that these replies encouraged me to engage in unspeakable and unnatural acts, usually by myself but sometimes with Bill Lerach. Even worse, the announcement to the world that Lerach was one of my major supporters quickly galvanized supporters for my opponent Brian Bilbray, particularly in the biotech community. This was despite the fact that at least some of

these Ph.D. scientists regarded Bilbray as an uncultured and uneducated buffoon only a rung or two up the evolutionary ladder from the hapless baboons in their test labs. The irony was that while I raised \$50,000 at this first event just as I had planned, I probably raised twice that much for Bilbray from state Lerach-haters who had received our ill-conceived invitation.

But at least the 50 grand helped me make a good impression on my next trip to Washington.

**CHAPTER 15:  
What's the Price  
of an Al Gore?**

Someone to watch over me.

—From the song  
of the same name

I took my third trip to Washington, D.C., at the end of March, but I felt more like Santa Claus than the Easter Bunny: I was bringing the Democratic Party \$100,000 in cold, hard cash in the hopes of closing a deal I had cut with the Democratic Congressional Campaign Committee (D-Trip-C) to rent Al Gore for an evening. This is not as sleazy as it sounds.

Shortly after I won the primary election, I went to visit two of my favorite people on the planet, Chuck and Darlyn Davenport. Over the years, Chuck and Darlyn have been among my strongest and most loyal supporters. Not only have these guardian angels always donated the maximum allowable under law to my campaigns, they have hosted several successful fund-raisers and solicited friends and family on my behalf. For any politician, the support of people like Chuck and Darlyn is invaluable — and all the more so because they are that rare breed of donor that gives to politics because of a sense of public purpose rather than self-interest.

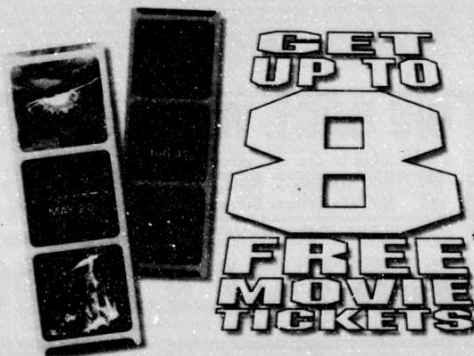
Chuck and Darlyn live in a meticulously restored historic mansion in Point Loma. In this part of town, there are more conservative Republicans per square inch than there are germs on a dirty Kleenex. As a Democrat, Chuck once told me that he felt more surrounded by hostile forces than General Custer had at Little Big Horn.

On a fine and sunny chamber-of-commerce day, Chuck, Darlyn, and I sat in their spacious living room overlooking the sparkling harbor and Coronado, and even before our conversation began, I felt particularly blessed to live in my little town and have such fine friends.

Chuck started off the conversation by saying that he really wanted me to win this time and that he and Darlyn wanted to do something extra to make that happen. Besides, he thought that Gingrich and the Republicans were going way overboard in their attacks on the environment and education, and we needed to get rid of the SCRs.

What Chuck had in mind was making what he called a "modest" donation to the Democratic Party on my behalf. His idea was to use that money to get some political star out to his house so that we could throw the mother of all fund-raisers for my campaign. I liked the sound of that, so I asked

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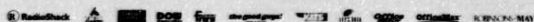
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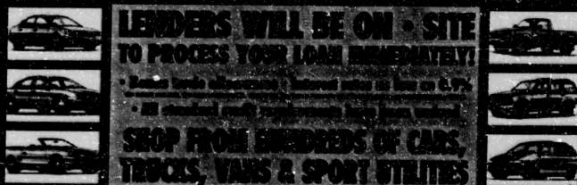
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favor was that the Davenports were fresh donors who had never contributed to the Democratic Party. That meant that of the \$100,000 they were offering, a full \$40,000 was precious

The beast of hard money is that the Democratic Party has a smaller number of large hard-money donors relative to the Republicans, so the Repub-



lican Party has a distinct advantage in the hard-money category. To get an idea of the order of magnitude of this problem, suppose the D-Triple-C wants

I told him I would be in Washington, D.C., next week, and perhaps between now and then, he could work out some

Matt said he'd be happy to hammer all this out in a week hence, but the one thing he had to do before then was check the bona fides on the Davenport. The two big questions: Did they really have the money or were they just blowing smoke? And were the Davenports the type of fine, upstanding citizens that the vice president and the White House wanted to be associated with?

I assured him that the

After a long pause at Matt's end — he expected Chuck to say more, but Chuck rarely does — Matt said he would need at least \$50,000 of the gift up front as earnest money to make it all happen. Chuck said he would be happy to send it with me to Washington next

he would be happy to send it with me to Washington next

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week to seal the deal. Another long pause. Then Matt said, "Great, it's done. I'll see you next week."

For my campaign, this was like striking oil, hitting a home run, and getting lucky on a lonely Saturday night all at the same time. I couldn't wait to get on that big bird to the land of cherry blossoms and bull dung.

#### CHAPTER 16: PAC Attack

No snowflake in an avalanche ever feels responsible.

—Stanislaw Jerzy Lec

Washington, D.C., is a remark-

ably beautiful city. Any damn fool who flies into the place on a clear and sparkling night as I did in late March can see that, and God bless the architect Pierre-Charles L'Enfant for the type of long-range planning and foresight that the political denizens of the Washington deep rarely exhibit.

On this, my third trip to the land of milk subsidies and honey price supports, there were two things to accomplish. One, of course, was to nail down the Al Gore event with Matt Angle at the Democratic Congressional Campaign Committee. The other was to continue my magical mystery tour of the several hundred PAC directors on my target list.

That's all you need with these PAC types: one face-to-face meeting. They take your measure, you take theirs, and the rest is follow-up phone calls. But without that face-to-face, you're a half step behind the competition, and in the PAC game, the competition is fierce.

During my first two trips to D.C., my PAC fund-raiser Steve Pederson and I had done a good job making the PAC rounds. Over a span of eight working days, Steve had introduced me to 40 of the major PACs.

My favorite PAC director so far were Linda Canan of the American Federation of State, County and Municipal Employees and Kenny Monroya of the

Air Traffic Controllers. Linda is bright, cheerful, and not yet jaded by the congressional candidates who descend on her every two years like a swarm of locusts. Unlike 98 percent of the PAC directors, she returns phone calls, so that alone makes her a pearl among whines.

Kenny has a warm, infectious grin and a kind habit of telling you when and how much money his PAC can donate to your campaign before you even ask. It is a nice charge of pace in a world where begging on both knees is the norm.

My least favorite PAC director was Marta David of the AFL-CIO. Imagine a drill sergeant with a cattle prod suf-

fering from chronic paranoia and you get the idea of how unpleasant it was to spend time with this insufferable martinet. I had met Marta on my second trip to D.C. months before. This was when the AFL-CIO was already beginning to unveil its \$32 million attack ad campaign against a targeted list of vulnerable freshman Republicans. As with wooing the D-Triple-C, my job as a candidate was to make sure that the 49th Congressional District of San Diego was part of the AFL-CIO's target, and it was up to Marta and her boss Steve Rosenthal to make that decision.

As it would turn out, the AFL-CIO would commit the same strategic mistake as Martin Frost and the D-Triple-C did by starting their anti-Gingrich propaganda far too early in the election season. AFL-CIO leaders like John Sweeney further compounded the problem by publicly bragging about the big bucks they were throwing about. This bragging generated lots of bad press, discontent in the rank and file, and an 11th-hour voter backlash against the very candidates the AFL-CIO was supposed to be helping.

The ultimate result of the AFL-CIO's ham-handed approach was to give Republican strategists time to inoculate their candidates against the attacks of big labor, and I'm certainly not giving away

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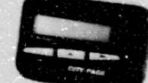
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San Diego County April 20, 1998



though it may be.

Unfortunately, over the next several months, romancing the ANA would be a whole lot of unrequited love. In the end, they sold my carcass down the river and stayed out of the race. Jennifer's reason was that my Republican opponent Brian Bilbray was on a key congressional committee (Commerce), and the ANA didn't want to risk alienating him.

This is a problem I would bump into again and again. New Gingrich is a shrewd man, and he knows that the best way to ensure the reelection of vulnerable troops like Bilbray is to put them on powerful committees like Commerce and Ways and Means. Being on these committees not only allows the members to raise larger sums of money than the poor stiffs stuck on lesser committees, it also helps cut off the money of any potential challengers, as it did for me with the ANA and numerous other PACs.

The bigger problem with the risk-averse political behav-

Not so with the Teamsters. They do their PAC screening in a tag team. Bill Hamilton is an ex-radio jock with a golden voice and sardonic manner. His flat-line personality is nicely offset, however, by the enthusiasm of the younger, hipper, and more hyper Mike Mathis.

The Teamsters' main issue is loyalty: vote the labor line and they'll love you to death. Cross them and they'll put you in the political equivalent of cement boots. I've got no problem with that because I strongly support labor issues, and I liked these guys.

In fact, in the initial stage of the campaign, the Teamsters would be a great help to me, and they would be the second PAC to deliver the maximum check to my campaign coffers. However, in the end, the Teamsters, too, would fail me, and in a big way. The problem was internal. There was an election looming for Teamster president between the incumbent Ron Carey, who had started to

know how the money game was played and that I had my priorities straight — raising PAC money.

The D-Triple-C building looks, perhaps appropriately, like a concrete bunker, and the building's interiors are about as far from opulence as Oyrish is from intellectualism.

He started off with the good news: the Davenports had passed the White House background check with flying colors, and the vice president's office had tentatively signed on to the Davenport fund-raising effort. I told him that was great but that I had three points to cover.

First, Chuck Davenport's concern was to establish the primary purpose of bringing Al Gore to San Diego was to raise money for my campaign — not just for the D-Triple-C. This brought up a delicate issue because, as Matt informed me, neither Bill Clinton nor Al Gore as a matter of policy raised money directly for candidates but rather only for the party organizations — the Democratic National Committee, the D-Triple-C, and the Democratic Senatorial Campaign Committee.

The White House had adopted this policy as a defensive measure. If it raised money for some candidates, jealous others would demand the same favor and things would get out of control. So as far as the White House was concerned, Matt insisted, the purpose of Gore's visit must be to raise money solely for the D-Triple-C.

Matt is not so quick to rule, however, so he quickly offered a way for us to bend this rule. Specifically, if a donor were to contribute to my campaign, he or she would be allowed a "credit" toward the cost of the event.

The cost, by the way, would be a hefty \$5000 per couple. Thus, under Matt's scheme, if my campaign got a donor to come to the event, the donor could give me the maximum of \$2000 per couple, and they would only have to pay \$3000 more to meet the Veep. To grease the wheels for this deal, I would be listed as a special cohost on the invitation.

At the same time, the D-Triple-C would pay for the postage and printing to send out a second letter with a remittance envelope to all of the invitees explaining the "Navarro option," and to make it work, Matt promised that the event coordinator, Noah Mamet, would quietly work the Navarro option for us on the phone as he rounded up donors.

Under these rules, there was no reason why my campaign shouldn't be able to raise at least \$50,000, and we could do this without explicitly violating the White House policy. It was a generous offer from Matt, a win-win for everybody, and a sign of his good faith.

The second negotiation was played and that I had my priorities straight — raising PAC money.

## ZERIT (stavudine)

**Indications and Usage:** ZERIT (stavudine) is indicated for the treatment of HIV-infected patients who have received previous antiretroviral therapy. It is not intended for use in patients who have not received previous antiretroviral therapy. ZERIT (stavudine) should be used in combination with other antiretroviral drugs.

**Contraindications:** ZERIT (stavudine) is contraindicated in patients with known hypersensitivity to stavudine or any of the components of the formulation. ZERIT (stavudine) should be used with caution in patients with known hypersensitivity to nucleoside analogs.

**Warnings:** ZERIT (stavudine) should be used with caution in patients with known hypersensitivity to nucleoside analogs. ZERIT (stavudine) should be used with caution in patients with known hypersensitivity to nucleoside analogs.

**Adverse Reactions:** The most common adverse reactions reported in clinical trials were headache, nausea, and dizziness. Other adverse reactions included fatigue, weight loss, and decreased appetite.

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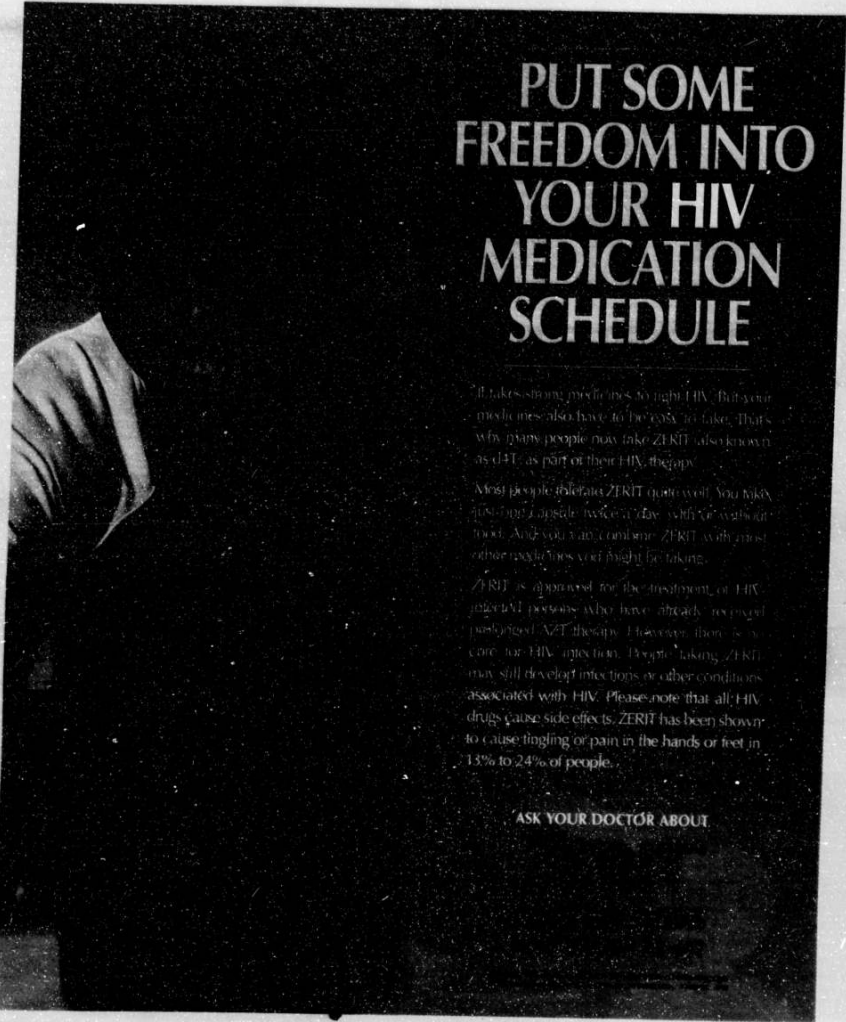
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ASK YOUR DOCTOR ABOUT



At our next stop, the Air Line Pilots Association (ALPA). Steve and I learned about the mysteries of "cabotage." This is the practice of allowing only American air carriers to fly domestic routes. In other words, with cabotage, you'll never be able to fly Lufthansa or Nippon Airlines from Detroit to New York. Keeping foreign carriers off American routes is essential to preserve the monopoly power of the pilots as well as the oligopoly power of the domestic airlines.

The main man at ALPA is Jerry Baker. He walks, talks, and acts like an airline pilot, but he isn't. What he is is a good navigator around the hostile skies above Capitol Hill. Jerry is a cautious man by nature, and he would take considerable wooing to extract a modest contribution.

At day's end, Steve and I wound up hungry and exhausted at a hole-in-the-wall restaurant a stone's throw from Capitol Hill. Our day's work was far from done, however. After a quick burger, we liked the few blocks over to the headquarters of the Democratic Congressional Campaign Committee to meet executive director Matt Angle. We were doing this meeting after regular business hours so I could maximize my PAC contacts during the day, and Matt Angle liked the fact that I had requested an evening meeting. It was a subtle but nonetheless strong cue that I

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This request, in fact, was a risk on my part. If the D-Triple-C paid for the poll, it

would own the results, and if the poll came back highly negative, any chance of raising big bucks from the D-Triple-C, as well as from the PAC community, would go right down the chute. Nonetheless, I believed this was a gamble worth taking for several reasons.

For one thing, I didn't want to spend the \$15,000 that it would cost to do the poll. But I also thought the poll would be a more powerful fund-raising weapon if it were done independently by the D-Triple-C. That way, none of the PAC directors could accuse me of cooking the books—a common practice among candidates who do their own polls. Finally, by getting the D-Triple-C to pay for the poll, I could get the pollster I wanted, a fellow named Bob Meadow of Decision Research.

I'll introduce you to Bob later, but for now, you should know that he had pulled against me during my mayoral and



Valerie Stallings

council races, and he had also done a poll for Bilbray years before when Bilbray ran for county supervisor. In this race, Bob wanted to work for me, and we had started down that path. However, when his association with my campaign became known, political consultant Tom Shepard had put some screws to him, and he had backed away. We could solve that thorny problem by



Christine Kehoe

sticking a third party between us—the D-Triple-C—and that suited me fine.

Matt readily agreed to fund the poll for the simple reason that he, too, wanted to find out if I had a chance. It looked to Matt as if I were emerging as a strong candidate, he thought Bilbray was a lightweight, and, hey, Matt's job was to get back the Congress from the Republicans, and this was one of the

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The last part of the negotiation with Matt involved a local San Diego congressman named Bob Filner. As I shall explain in detail shortly, the Democrat Filner is a prickly personality who has a well-deserved reputation for horn-in on other people's fund-raising events.

In fact, Filner had managed to steal away a White House event from Lynn Schenk during her failed reelection bid, and in the process, he had cost her tens of thousands of dollars in campaign donations as well as a great media opportunity. Three years later, Lynn was still steaming from this, and in her ongoing mentoring of my candidacy, Lynn had urged me to put the Filner problem right on Matt's table and get it dealt with.

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With that, Matt and I shook hands on the deal. I handed over Chuck's \$50,000 check, and Steve and I left the D-Triple-C flying above at least cloud eight. There were bogies in the sky, however, waiting to shoot us down, and one of them was piloted by none other than the treacherous Bob Filner.

#### CHAPTER 17: Me and Bill Clinton, Part I

It's great to be in San Francisco.

—Bob Dole, upon arriving in San Diego

My first of what would be three encounters with President Clin-

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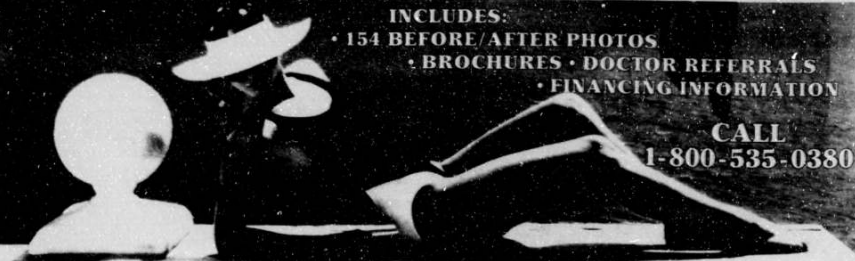
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ton came in early June. The president was in town to give Bob Dole a clinic on how to run for office. It was an impressive display of high campaign art in which Clinton played the elegant Matinee to Bob Dole's bumbling housepainter.

For the life of me, I cannot figure out how a political party with so much money and so much intellectual horsepower could allow itself to be saddled with a presidential nominee as inept and incompetent as Bob Dole.

What brought the president to town was a vicious — and misplaced — attack by Dole on U.S. Attorney Alan Bersin. Bersin's office has jurisdiction over more than 1000 miles of border, and he is the de facto immigration czar for the western United States. Unlike many political appointees, Bersin is up to his difficult job, which is another way of saying that Dole picked the wrong guy to mess with.

Nonetheless, in late May Dole blew into San Diego with Governor Pete Wilson in tow for the obligatory gunflection to the Father, Son, and Holy Ghost of Southern California politics: crime, illegal immigration, and affirmative action. In Southern California, these three issues are so potent and so thoroughly dominate other issues such as education and the environment that any politician who is, quite literally, on the "right" side of them can not only lock up all the Republican support, he can chisel away at large chunks of the Democratic base, particularly frightened seniors and white-and-angry blue-collar men.

On this day, Dole was trying to hit two of the three points of the fast-mongering trinity by attacking Bersin for being lax on illegal-immigrant drug smugglers. To make his case, Dole held a press conference in City Heights. This, of course, was really dumb because City Heights is an overwhelmingly Democratic neighborhood. It was easy for Clinton's rapid-response team to pull a General Custer on Dole, that is, surround the hapless fool with shouting demonstrators.

Location wasn't Dole's biggest mistake, however. That mistake was attacking Alan Bersin. Going after Bersin is like riding a bicycle without a helmet really, really fast into the Rock of Gibraltar. This is San Diego's golden boy — a partisan tough guy cut in the mold of Teddy "walk softly but carry a big stick" Roosevelt.

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from Mexico who had been caught with less than 125 pounds of marijuana. Bersin's office was slapping them on the wrist with a deportation.

On the surface, such a revelation looked like filet mignon to Dole's press lions, but the problem was that the *Times* had subsequently issued a nine-paragraph clarification that substantially exonerated Bersin from any criticism. That didn't stop Dole, however.

Clinton's response to Dole's attack on Bersin was swift and massive. In the political equivalent of laying down mortar rounds to soften up the lines before the president's invasion, the Clinton team first lined up third parties to lambaste Dole for lying about the *Times* article. In doing so, these spin doctors turned Bersin into a martyr wrongly nailed to the cross of presidential politics, and the spin was so good that the Clintonites even had the Republican San Diego *Union-Tribune* rushing to Bersin's defense.

With this foundation laid down, Clinton flew Air Force One into town for the final bombing and strafing of Dole's pathetic little village of campaign idiots. The weapon of choice was a presidential speech in which Clinton was surrounded by a gaggle of fawning Republican law-enforcement officials — all gathered at the strongest symbol of law and order in the city, the gleaming police headquarters.

**My New-Found Status**  
It was during the preliminary scheduling of Clinton's event that I celebrated my new-found status as the Democratic nominee in the race for the 49th Congressional District. Before the primary election, Clinton had visited San Diego, but my campaign's attempts to copy up to him had been rebuffed. This time, however, as the official nominee for a seat the president needed to get back his majority in Congress, we didn't even have to call. Instead, Ray Martinez of Clinton's advance team called us, and he assured my campaign manager that we would get at the help they could lend down the road.

The only bummer about this trip was that it was an official rather than a campaign visit; that meant there could be no joint press opportunities. Nonetheless, I was more than happy with my half a loaf — a VIP seat in the front row at the event. This placement would allow me to strain my stuff in front of several thousand screaming Democrats and also legitimize my candidacy with the other Democratic VIPs who would be in attendance — from major campaign donors like Sol Price and Murray Caillat to Democratic politicians like city councilmembers Valerie Stallings and Chris Kehoe.

As is his custom, the president was late for the event, and on this day, the wait was

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grooming. While Clinton was supposed to be there at 11:00 a.m., by high noon, he still hadn't showed, and the bright San Diego sun was bearing down on the sweltering crowd like a red-hot broiler at a Burger King.

Rather than sweat through my pinstripes in my seat, I used this waiting time to work the crowd. Retail politics happens to be one of my best skills as a campaigner, and it's probably because, unlike many politicians, I like to go out and shake hands. During a campaign, the trick is to spend no more than 15 to 30 seconds with anyone and to keep moving so that you not only shake a few hundred hands but also have a thousand people see you doing it. Such a maneuver is harder than it looks because most candidates will get into a crowd, and, within a few minutes, some motor-mouth will collar them and bend their ear for 15 minutes. The way around this, now candidate, is to pretend you have a destination you are moving toward and can't be late for. That way, no one can ever call you rude.

### A Lesson Learned

During my retail politics reconnaissance of the crowd, one hand I didn't shake — because she refused to offer it — was that of Christine Kehoe, the only openly gay member of the San Diego City Council. Kehoe is a respected lesbian with the thick, amorphous body of a bulldozer gone to seed. She's also one of the coldest fish that I've ever met in politics. Her coldness to me is, however, mostly my own fault.

Five years before, during a voter-initiative drive that my growth-management organization PLAN had spearheaded, I had had the poor judgment to read Ms. Kehoe the riot act. The situation was this: PLAN had spent over \$100,000 qualifying a ballot initiative to manage growth in San Diego, but a hostile Republican judge had thrown the initiative off the ballot because of a legal technicality. However, because PLAN had gotten over 100,000 signatures to qualify the petition, the mayor of San Diego at the time, Maureen O'Connor, wanted to put the initiative back on the ballot sans the illegal section, and she was helping me try to line up five of the nine votes on the council to do it.

We had four solid votes at the time, but the fifth vote we had to get was that of Democratic City Councilmember Hartley. By all measures, Hartley should have been our strongest supporter since he had campaigned on the growth-management issue. However, Hartley had aspirations of running for mayor in 1992, and then left him vulnerable to lobbying by the powerful building trades unions who opposed the initiative.

After realizing that Hartley was about to stick the knife

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I should say here that in that race, I think Kehoe would



The reason she probably would have sold me out is that to advance her own political agenda on the city council.



jects and thereby appease her gay constituencies, Kehoe had gone along with the Golding-Roberts Republican line, par-



Anyway, my conversation with Kehoe was as brief as it was unpleasant. Before I even

### The Speech

ing the toughest anti-immigration policies of any administration in the last 20 years. Take that, Bob Dole!

---

Dole pretty good and give me some nice coattails to cling to. I also got the feeling that the White House would get behind my candidacy — a premonition



.....

—Motto of the


If I were to win my congressional race, a lot of things would have to go right. One of them would be the successful execution of the Democratic Party's "Triple Overlap Strategy."

Within every one of the 40 state senate districts in California, there are two state assembly districts. Typically overlapping this senate and assem-

## PAGERS

gressional race would be contested was not just any triple overlap, however. Rather, it was one of a small handful of such clusters statewide where the balance of power would be determined not only in Congress but also in the state senate and state assembly.

the Democratic Party badly needed Assemblywoman Dede Alpert to move up to the senate seat being vacated by the retiring Lucy Killea. Otherwise,



Given the overwhelming strategic importance of this triple overlap, it is hardly surprising that the California Democratic Party wanted to

Democratic Party wanted to focus its entire San Diego campaign on the territory encompassing my 49th Congressional District. What may be surprising, however, is that the

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Wayne, and yours truly — pool resources to hire a Triple Overlap coordinator. This person would run the effort under the

I was excited about the idea because the woman on tap to run the Triple Overlap was Gayle Jaskalainen. Not only

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Unfortunately, just as the

deal was about to be consummated, it crashed and burned. There were two reasons. The first is that the women of the Triple Overlap — Dede Alpert and Susan Davis — bailed on the

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In her early 50s, the gray-blond Dede Alpert has a reputation for being one of the nicest, smartest, most outgoing women in Sacramento. And after you get to know San Diego's "Miss Manners," it's hard not to agree with that assessment. However, because of her popularity, Alpert looked to be a lock for winning the senate seat she was pursuing. That meant from her point of view, there was nothing to be gained from throwing her lot in with either me, who carried a lot of negative baggage, or the virtually unknown Howard Wayne, who would have trouble carrying his own financial weight in a coordinated campaign.

This same risk-averse attitude was shared by incumbent Susan Davis; and of the two assembly races — Howard Wayne's and hers — Davis's race was by far the easier. This was because while Davis had direct access to the cesspool that is Sacramento lobbying money, Howard Wayne didn't have a financial pot to piss in. In fact, Howard had gone into considerable personal debt just to win his primary election, and he was flat broke.

So early on, the two Musketeers — Alpert and Davis — rowed off in their lifeboats, leaving Howard Wayne and me to sink or swim. At the same time, the third Musketeer, Congressman Bob Filner, effectively ran his selfish sword straight through the heart of the Triple Overlap. So much for "One for all, and all for one."



### Bob Filmer

### Filner's Coup D'etat

It was my and my campaign manager's distinct impression that Filner was opposed to the Triple-Overlap Strategy, because it meant that all the resources of the Democratic Party's efforts would be focused away from his congressional district. Never



George Stevens

mind that Filner was going to win his race by 20 points, running as he was in a heavily Democratic district against a refugee from the lunatic fringe. Nope, better that Bob make really sure of his very sure thing.

Well, I don't know just how Filner did what he allegedly did. What I heard is that he

first called his buddy Sheila Lawrence — widow of the late Larry Lawrence — who, in turn, called her buddy John Emerson in the White House who, in turn, called Tom Umberg at the California Clinton-Gore office. But if and however Filner did it, one day my friend Gayle Jaskalainen was in as the director of the coordinated campaign and the next day she was out — replaced by Filner's former chief of staff, Vince Hall.

With this coup d'état, the message was clear. Vince might look as if he would focus on the Triple Overlap, but you knew that Filner would get more than his share of resources. And that's what happened. But I'll save Vince Hall's best work for a later chapter. For now, let's do a day in the life of a candidate running for Congress.

## CHAPTER 19: Long Day's Journey into Night

*You like me. You really like me!*

— Sally Field at the Oscars

If after reaching this point in my cautionary tale you still harbor illusions that being a candidate for Congress is either (a) glamorous or (b) a barrel of laughs, you may want to skip this chapter — at least if you want to maintain those illusions. Because by April, I had settled into a monotonous and tedious daily routine that involved two things: raising money and walking precincts. Here's a day in the life.

Up at 5:00 a.m., a hot shower, a cold breakfast, then on the phone by 6:00 a.m. calling PAC directors in Washington, D.C., for money. It's a

great advantage to run for Congress from California when it comes to PAC fund-raising. This is because you can make all your calls to the East Coast during their prime time—9:00 a.m. to noon—before the business day even begins in sunny Southern California.

As for which PAC? I would call, I'd start with the first letter of the alphabet—AFL-CIO, AFSCME, and Air Line Pilots Association—and work my way to the end—United Transportation Workers, Voters Choice, and Zond. It would take about a week to work through the several hundred PACs on my list, and then I'd start over again. Through the course of the campaign, I must

have called every PAC in D.C. at least ten times begging for bucks, and if I'm known for anything back there, it is for being persistent.

At 9:00 a.m.—noon and power—lunch time in D.C.—I'd jog around the fish pond next to my condo. Thirty minutes later, I'd be back on the phones. At that point, I would cycle through all the state and local contacts for the PAC. I had been talking with in D.C.

For example, if I had spoken with George Landers of the United Food and Commercial Workers in D.C. that morning, I'd touch base with John Perez up in Roanoke Park and Norm Bell locally. Or if Chris Tully at the Amalgamated

Transit Union told me he still hadn't heard from their local union requesting funds, I'd call and badger Ted Closter of the local bus drivers' union to send them the requisite memo.

bers. For some reason, there was a high preponderance of lawyers on this list, and as a group, I can't think of any folks who are harder to get money from, except, of course, physi-

from my staff would mercifully come over to my house to discuss the campaign. Most of the time it would be my local fund-raiser Kerry Martin.

ager, might come over and update me on the latest campaign news. At other times, my field coordinator Tom Huste would brief me on our progress in the trenches.

Unfortunately, my meetings with Tom were always depressing because we were continually falling short of our voter-contact goals. This was partly because Tom couldn't get enough volunteers. However, it was mostly because we didn't have enough money to hire the five full-time walkers we had originally budgeted for.

**W**es was not the kind of person that most of the white folk in Oak Park wanted to see banging on their front door.

Once these calls were through, I'd shift gears to my local-donor base fund-raising. I'd call people at work for whom I didn't have home phone num-

By lunchtime, after five hours on the phone, some-

Besides Kerry, Daie Kelly Barilhead, my campaign man-

Once 1:00 p.m. rolled around, whoever was visiting had to leave. It was time for me to get back on the fundraising phone, and this time



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do until 4:00 p.m. when I would go precinct walking. I'd knock on doors until dark, grab a quick dinner, then get back on the phone until 9:00 p.m. to call prospective donors for whom I had home phone numbers.

I should add that with every call I made beginning at 6:00 a.m. and ending at 9:00 p.m., I encoded the response in my computer. This was essential because promptly at 9:30 p.m., I would begin generating follow-up letters off my laser printer to everyone I had talked with that day. These personalized letters summarized our discussion and, if there had been a promise of funds, I would also include a remittance envelope. At 10:30 p.m., Tom or Kerry would come by to pick up the letters and get them into the mailbox by midnight to ensure not only my prompt response but the fastest possible return of any promised donations.

My final act of the day

was to take a long, hot shower and then settle onto my couch to watch an episode of *Home Improvement* that I had taped earlier. That show cracks me up, and the laughter it generated provided a nice transition from the rigors of campaigning to the deep recesses of a far too brief sleep. Because, like Bill Murray in the movie *Groundhog Day*, I would have to get up and do exactly the same thing the next day and the next and the next. Arrgh!

#### By the Rivers of Babylon

Of this process, precinct walking was the only time I half-way enjoyed myself, but in this campaign, even precinct walking was not as fun as it might have been. Before I tell you why, let me explain a little bit about the art and science of knocking on doors.

I got my start in precinct walking in 1991 on the cam-



Dir. Rich

paign of City Councilman George Stevens. George is a pure form. Part Huey Newton, part George Jefferson, and all Raptist preacher. George gets away with stuff in San Diego that nobody else could.

I could use a thousand more words to describe George, but in his case, one cartoon does it best. You might have seen it, by J.D. Crowe. It's a caricature of Preacher George



Harry Mathis

pointing down at a big hole in the road with a caption something like "Lord, heal that pothole!" That pretty much summarizes the often bizarre fusion of church and state that epitomizes the Honorable Councilman Stevens.

Anyway, George is the only black on the city council, and he got there by defeating another black named Wes Pratt. How did I, a white guy fight-

ing to keep the suburbs safe from traffic congestion, get involved in a political race about gang bangers and urban blight? Simple. Pratt left his own neighborhood to come mess with mine.

Wes Pratt did was provide the swing vote on two major highway construction projects for the widest freeway in the Western Hemisphere—a full 24 lanes. This monstrosity would not only be near some of the most sensitive environmental areas left in the city, it would also be less than two miles from my house. So right after the vote, I called up Brother George and said I wanted to help him, and here's what I did.

After surveying the district, I concluded that its swing voters were in the mostly white enclave of Oak Park. The way I figured it, the best thing for George to do would be to battle Wes for votes in black, brown, and Asian neighborhoods like

Southeast and Webster and Paradise Hills and leave me, the white guy, to take care of Oak Park. And for once in his life, George took the advice of somebody other than the Great Almighty and let me do it.

It was a campaign within a campaign, run by me and a guy who would later be field director for my mayor's race, Peter Andersen. In a four-month period, I walked and made calls to every precinct in Oak Park at least three times, and Peter Andersen walked about half of them at least once with his young daughter Kirsten in tow. Kids—now that's a nice touch.

And I just know that George was going to kick Pratt's butt the Thursday before the election when ole Wes himself came out from behind his desk and his bag of cheerleaders to stalk me one afternoon in Oak Park. He got right behind me on my walking schedule and, with eating holes in the

armpits of his fancy dress shirt, he went to every door I did to try and undo what his polling was now telling him was some very significant damage. I loved it because it was not only a compliment to my effort but it was stupid. Wes was not the kind of person that most of the white folk in Oak Park wanted to see hanging on their front door—even if he was wearing a tie.

When the dust cleared, George had carried Oak Park by a solid two-to-one margin and by several hundred more votes than the 573 that he won the district by.

#### Operation: Soccer Mom

My second foray into precinct

walking was on my own behalf. It involved my 1993 run for the First District City Council seat. I knew going into the race that my opponent would be retired submarine commander and development industry lobbyist Harry Mathis. His voter base would be University City, where he had been a permanent fixture on the area planning committee. My base would be the Carmel Valley-Del Mar area—a hotbed of environmentalism. That meant that if I were to win the race, I'd have to win and win big in the land of soccer moms and Little League, suburban Rancho Penasquitos.

It was this sprawling turf that I set about precinct walk-



Bruce Henderson

ing right after New Year's Day in 1993, just a few short months after my mayoral defeat. Between January and the September primary election, I

managed to knock on almost every voter's door, and it was a brilliant strategy, if I do say so myself.

In fact, I would have won that council race if the opposition hadn't come up with an even more brilliant strategy. This was to enter a third, spoiler, candidate to sap my strength on my home turf and force me into a runoff. The hapless dupe that Susan Golding's political consultant Tom Shepard recruited at her frantic behest was Dee Rich, who lived a little more than a mile from me. You'd think that a woman with an IQ over 130 would have the good sense to know when she was being had, but dear, dumb Dee fell for the oldest trick in

the political book—"You can win."

When I heard Dee was being recruited, I knew I would lose if she got into the race. So I went and explained to her why it was impossible for her to win. Both Mathis and I had strong constituency bases that would guarantee us at least 40 percent of the vote each, and that didn't leave her with enough left over to even survive the primary. I also told her that the only impact she would have on the race would be to force me into a runoff with Mathis, that the runoff would allow him to raise several hundred thousand more dollars to beat me into submission, and in all likelihood I would lose. That,

in turn, would mean that the precious environmental lands just to the east of our neighborhood would be turned into more condo farms.

Unfortunately, Dee Rich couldn't see any of it. After all, it is a heady thing to have the mayor call you and tell you that she "needs you on the council." And, of course, both Tom Shepard and Larry Renner came in and told her exactly how she, a woman, could triumph over one punk in pin-stripes (Mathis) and one just plain punk (yours truly). The icing on this wooing cake was "The Call." It came from Councilwoman Valerie Stallings, who gushed how wonderful it would be to have an environ-

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When Stallings got Dee Rich into the race, I should have gotten out, and I remember just how agonizing my decision was. I had put in all that work canvassing Pehaquis, and it would all go for nothing if I bailed.

I also remember discussing the thing with Mike McKinnon, the mayor of Los Angeles, where I was working part-time as a television commentator. Mike gave some of the best advice I've ever gotten. He told me to stick with doing the KUSI commentaries, that I was doing great TV work, that it was softening the rough edges around

my hard-guy image, and that if I wanted to run again for something, I should do it in a couple more years after all the wounds had healed. It was great advice, and, if you're reading this, Mike, I want to apologize for not taking it, because Mike was absolutely right—as was my assessment of Dee Rich's candidacy. In the September primary election, both Marthin and I got about 40 percent of the vote while Dee Rich finished a distant third—\$50,000 poorer after dumping a bundle of her own money into the race.

What was most interesting about this primary election was how effective my eight months of precinct walking in Rancho Pehaquis had been. I carried that community by an almost two-to-one margin—proof that if you bust your hump knocking on doors, it can pay off.

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particularly hard.

Today, the young bucks of the 1990s who once roamed free in the hangars of Gen Yme have gone gray, and many sit sullenly at home doing a slow burn because they can't find good work. Still others who invested well or retired before the unemployment curtain came down count their blessings while they polish their RVs. But many of these more fortunate ones still find themselves saddled with the financial responsibility of their grown children who were likewise caught in the unemployment lines—blue-collar detritus in an increasingly white-collar world.

In short, this was a com-

munity seething with anger, racked by uncertainty, and steeped in alienation, and its hostile terrain would prove impenetrable to me and my brand of politics. My problem was that I was perceived as an upscale yuppie, aging hippie, strong environmentalist, and smart-guy college professor. Orzie and Harriet with an attitude couldn't relate to me—even if I wanted to protect their Social Security and Medicare from the ravages of the Gingrich revolution. And I knew after knocking on just a few doors early in the campaign that the people of Clairemont didn't like me. They really didn't like me. As far as I could tell, the peo-

ple of Clairemont didn't like anybody in politics very much—especially Bill Clinton. I'm not sure why so many

plastered with American flags and American Legion decals, Clinton dodged the draft. Or maybe it's because he married

**Mike McKinnon, the owner of KUSI, told me that if I wanted to run again for something, I should do it in a couple more years after all the wounds had healed.**

people in Clairemont hate Clinton. Maybe it's because he's an upscale yuppie, aging hippie, and smart guy, too. Or maybe it's because, in this community

an uptight woman and even-one thinks he has six mistresses on the side. Who knows? What I do know is that the almost visceral hatred of

Clinton throughout Clairemont confronted me with a Hobson's choice when it came to campaign strategy. To win the election, I had to wrap myself around Clinton tighter than Jennifer Flowers's thighs. But every time I did that, a little bit more of Clairemont drifted into the Hillary camp.

In the end, while my precinct-walking efforts in Oak Park and Rancho Pehaquis were spectacular successes, the months that I would spend banging on doors in Clairemont would be my most spectacular failure. On Election Day, I would lose Orzie and Harriet Land by an Ali Land margin.

#### CHAPTER 20: Frank You, Frank Me, Frank That Voter Behind the Tree

He knows nothing—he thinks he knows everything—that's the point to a political career.

—George Bernard Shaw

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my hard-guy image, and that if I wanted to run again for something, I should do it in a couple more years after all the wounds had healed. It was great advice, and, if you're reading this, Mike, I want to apologize for not taking it, because Mike was absolutely right — as was my assessment of Dee Rich's candidacy. In the September primary election, both Mathis and I got about 40 percent of the vote while Dee Rich finished a distant third — \$50,000 poorer after dumping a bundle of her own money into the race.

What was most interesting about this primary election was how effective my eight months of precinct walking in Rancho Penasquitos had been. I carried that community by an almost two-to-one margin — proof that if you bust your hump knocking on doors, it can pay off.

**T**he incumbent Bruce Henderson, whom Stallings was challenging, publicly called me the "Tom Hayden of San Diego" at a city council meeting. Well, screw Bruce Henderson, I thought.

the next day, I called up 50 of my loyal financial supporters and raised enough money to help send a mailer to over 10,000 households. The mailer was from a committee called "Ban the Bruce," and it had been formed to beat Henderson. However, it had been having difficulty raising funds, and I hadn't had time to help because I was walking precincts for George Stevens.

Thanks to Gary Rott's efforts, it was a very effective mailer. It went out the week-end before the election, and it helped turn what was Henderson's almost certain victory into his eventual defeat. There are two lessons in that race — one for Henderson and one for me.

For Henderson, it was that if he had kept his mouth shut, he would still be on the council or in some higher office. For me, it was that no good deed goes unpunished. Stallings not only refused to publicly support me for mayor but also played the pivotal role in the selection of Dee Rich.

When Stallings got Dee Rich into the race, I should have gotten out, and I remember how agonizing my decision was. I had put in all that work canvassing Penasquitos, and it would all go for nothing if I pulled out.

I also remember discussing the thing with Mike McKinnon, the owner of KUSI, where I was working part-time as a television commentator. Mike gave some of the best advice I've ever gotten. He told me to stick with doing the KUSI commentary, that I was doing great TV work, that it was softening the rough edges around

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particularly hard.

Today, the young bucks of the 1990s who once roamed free in the hangars of Century have gone gray, and many sit sullenly at home doing a slow burn because they can't find good work. Still others who invested well or retired before the unemployment curtain came down count their blessings while they polish their RVs. But many of these more fortunate ones still find themselves saddled with the financial responsibility of their grown children who were likewise caught in the unemployment lines — blue-collar detritus in an increasingly white-collar world.

In short, this was a com-

munity seething with anger, racked by uncertainty, and steeped in alienation, and its hostile terrain would prove impenetrable to me and my brand of politics. My problem was that I was perceived as an upscale yuppie, aging hippie, strong environmentalist, and smart-guy college professor. Ozzie and Harriet with an attitude couldn't relate to me — even if I wanted to protect their Social Security and Medicare from the ravages of the Gingrich revolution. And I knew after knocking on just a few doors early in the campaign that the people of Clairemont didn't like me. They really didn't like me. As far as I could tell, the peo-

ple of Clairemont didn't like anybody in politics very much — especially Bill Clinton. I'm not sure why so many

plastered with American flags and American Legion decals, Clinton dodged the draft. Or maybe it's because he married

**M**ike McKinnon, the owner of KUSI, told me that if I wanted to run again for something, I should do it in a couple more years after all the wounds had healed.

people in Clairemont hate Clinton. Maybe it's because he's an upscale yuppie, aging hippie, and smart guy, too. Or maybe it's because, in this community

an uptight woman and everyone thinks he has six mistresses on the side. Who knows? What I do know is that the almost visceral hatred of

Clinton throughout Clairemont confronted me with a Hobson's choice when it came to campaign strategy. To win the election, I had to wrap myself around Clinton tighter than Gennifer Flowers's thighs. But every time I did that, a little bit more of Clairemont drifted into the Hillary camp.

In the end, while my precinct-walking efforts in Oak Park and Rancho Penasquitos were spectacular successes, the months that I would spend banging on doors in Clairemont would be my most spectacular failure. On Election Day, I would lose Ozzie and Harriet Land by an Alf Landon margin.

**CHAPTER 20:**  
**Frank You, Frank Me, Frank That Voter Behind the Tree**

He knows nothing; he thinks he knows everything — that clearly points to a political career.

— George Bernard Shaw

The franking privilege is one of the most powerful weapons that an incumbent congressman can wield against a challenger. This is because the frank is, in essence, free printing and postage paid for by taxpayers. It allows a congressman to mail a virtual blizzard of campaign propaganda to voters under the very thinnest guise of pub-

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lic information. This makes the frank public financing for congressional campaigns — but only for incumbents.

So it was that my opponent Brian Bilbray began to use the frank with increasing regularity after the March primary election. Week after week, month after month, in letter after letter, Bilbray's consultants used the frank to lay down what would become the basic themes of his campaign.

The overarching theme was that Bilbray was the "independent congressman." He was the guy who had stood up for San Diego to bring home the bacon. He was the guy who had stood up to the tax-and-spend profligacy of the Democrats and the Washington establishment. He was even the guy who would get in Newt's face when Gingrich and Bilbray's fellow Republicans went over the line.

This last claim was, of course, the finest grade of warm, moist bull dung, because during his first term in office, Bilbray had been about as independent as a St. Bernard. In fact, Bilbray had voted with the Gingrich agenda over 90 percent of the time, and the few times Bilbray would vote against Newt were typically when Newt winked and looked the other way.

Because of this unwavering loyalty, Bilbray was listed on the Internet in the Top Ten list of "New Tories." Nonetheless, among the Mindless Minor-

ity—that cluster of poorly informed voters who ultimately determine elections—Bilbray's independence theme would strike a resonant cord.

Interspersed into this independence theme were the key hot-button issues of Southern California politics, from crime and drugs to illegal immigration and affirmative action. In his franked mail, Bilbray played these issues with all the intensity of a Bach fugue.

At the same time, Bilbray's consultants skillfully used the frank to insulate Bilbray against what would be my inevitable attacks on him for his anti-environmentalist and anti-choice voting record. It was, in fact, a horrible voting record—shutting down the EPA, denying abortion rights to women in the military, destroying wetlands, and on and on. However, reading Bilbray's little franked epistles, you would have thought that he was a card-carrying member of the Sierra Club and NOW.

For my campaign team, these franked letters were mostly a source of amusement. My press secretary Lisa Ross, in particular, took great pleasure in finding and ridiculing the many errors of spelling and grammar in them.

However, for me, Bilbray's franking frenzy was like a Chinese water torture. Any one letter didn't do much damage. In fact, our polling showed that over the many months that these letters were sent out, Bil-



Peter Navarro on KUTV News

bray's reelect number — his overall measure of popularity — didn't move at all from an anemic 35 percent. Nonetheless, I felt that these franked letters would have a powerful cumulative effect that ultimately would be devastating. This is because through repetition — the most important principle of effective voter contact — these letters began to lay a firm foundation for what would eventually be a million-dollar rush of slick TV commercials and glossy mail.

#### Lucky Is As Lucky Does

So who is this guy I was running against, Brian Bilbray? Let me start by saying that, yes, there are many men and women of intelligence and integrity

who are in Congress. On the Democratic side, they include Nancy Pelosi, Vic Fazio, Steny Hoyer, and Howard Berman, to name a few.

However, it is clear that Brian Bilbray is not cut from that same fine cloth. Put simply, Bilbray is the kind of person who has no business being in Congress, and the reason is that the job demands more than a person who is an uneducated and often unintelligible self-proclaimed "redneck" with a chronic case of demagoguery.

But Bilbray is, if nothing else, one of the luckiest of men. He's the day laborer who hit the Super Lotto jackpot and is now farting through silk, the horny teenager who caught Madonna on a lonely night and got the screw of his life, or the

back golfer who hits a hole in one on a monstrously long par three.

My guess is that if God were to spin the Wheel of Life a million times to determine the course of Bilbray's life, most of the time it would come up something like used-car salesman, repo man, drug smuggler, surf rat, Hell's Angel, or Hitler youth. Only once in that million times would the wheel stop at congressman, and right then and there, God would check to see if Lucifer had been messing with it.

But let me stop here for a minute and make something clear. I'm not trashing Bilbray because he beat me, although from this rant, that might be a reasonable conclusion to draw. Nope, I'm simply not that kind of vengeful guy, and let me prove it to you.

There are three other people who have beaten me: professional politician Susan Golding for mayor, retired submarine Commander Harry Mathis for city council, and architect Ron Roberts for supervisor. Of my four opponents, Bilbray is the only one — and by a wide margin — who doesn't have the intellectual horsepower to do the job for which he was elected.

Mathis and Roberts are decent and intelligent men who simply have a different view of the world than I do. They were worthy opponents, and they are now doing the jobs that I had sought with at least some mod-

icum of skill. Golding, too, is doing a tolerable, if uninspired, job as mayor, and the only thing that scares me about her is not a lack of intelligence but rather her seeming lack of any moral compass or ethics.

Of my four opponents, Bilbray is in a class by himself. He was truly one of the bumbling wackos of the 1994 Republican Freshman class, right up there with Neuter to God Than Thee Andrea Seastrand and Rudy Ridge pimp girl Helen Chenoweth.

The funny thing is that Bilbray and I have a remarkable physical resemblance. We're about the same age (in our late 40s). We have similar builds — he's a little more wiry and I'm a little more muscular, but we both look more like athletes than accountants or politicians. We even have the same color hair — a bloodish, sun-bleached, surfersque brown.

In fact, when I'd walk through neighborhoods knocking on doors during the campaign, people would often mistake me for Bilbray. This was really a drag because much of the benefit of walking precincts comes not from the actual contact with a voter at the door but rather from being seen by all the other people in the neighborhood as you do it. This type of door-to-door campaigning shows you care, but to the extent that people mistake me for Bilbray, I was, really, really campaigning on his behalf.

Of course, this physical

resemblance cut both ways because people would also mistake me for Bilbray like to tell a story about how some state guy once chased him down the street shouting and waving a baseball bat yelling, "I'm going to get you, Navarro." I think this actually happened because, although no such fate has ever befallen me out in the trenches, I do inspire that type of response in certain people — usually pot-bellied Republican men in soiled undershirts on the far side of 60 with a flatulence problem.

#### The Bilbray Bio

But let's cut to the chase: Brian

Bilbray was born in Coronado and raised in Imperial Beach. His father was a Navy man and his mother an Australian war bride — a small irony given Bilbray's anti-immigration positions.

Imperial Beach, or I.B., was, during Bilbray's formative years, so wild and woolly that the mere mention of its name conjured up images of bikers and dopers and drug smuggling. I mention this because one of the greatest frustrations of our campaign was the failure to verify some of the juicier rumors that have ever been circulated about a politician.

My press secretary Lisa Ross and I talked to a number of people in I.B. who had known Bilbray in his youth. Unfortunately,

none of our sources would go public, and it was impossible to verify any tantalizing tidbits. The closest anybody has gotten to using any such information was in Bilbray's first campaign for Imperial Beach City Council when his detractors brought up Bilbray's penchant for riding motorcycles as a way of turning him with the Hell's Angels brush.

What we could confirm about Bilbray's youth is that he had trouble in school because of a reading disability and that he had dropped out of junior college to ride a motorcycle around Europe.

Perhaps it was during one of his motorcycling meditations on the Autobahn that Bilbray had his political epiphany. He would

become a politician — a perfect profession for someone who, to paraphrase George Bernard Shaw, "knows nothing but thinks he knows everything."

And give Bilbray credit for getting out of the starting blocks with lightning speed. At the tender age of 25, after working a few years as a lifeguard, Bilbray was elected to the Imperial Beach City Council. A mere two years later, in 1978, he was elected as the youngest mayor of any of the almost 20 cities in San Diego's sprawling county.

To understand what happened next in his career, you have to know a bit about Imperial Beach. I.B.'s claim to fame is that, for decades, it has been the

unwilling toilet bowl for Tijuana. Because of the prevailing ocean currents, every time Tijuana has a major sewage spill — this happens about as often as cabbies in New York exhibit their middle finger — Mexico's scrap winds up on the shores of I.B. And every time this happens, I.B. has to close its beaches to surfing and swimming, enraging surfers like Bilbray.

So it was that in 1980 to vent his rage, Bilbray experienced the defining moment of his political career. After calling up all the TV stations to get their cameras down to the border, Bilbray "spontaneously" hopped up on a bulldozer and tried to seal off the Tijuana River and its fetid

flow of Mexican sewage by bulldozing mud into the river's mouth.

It was a great TV moment, and to the cheering people and surfers of San Diego — many of them literally sick from Mexico's excrement — this singular act of defiance had about the same impact as that little tea party had had on the conservatism of Bostonians two hundred years before. Overnight, Bilbray was a celebrity, and within a few years, the fame and notoriety of this incident allowed him to skip up and over a well-funded but uncharismatic incumbent onto the next rung of the political ladder. That was the county board of supervisors — the high-

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**IF YOU  
FIND A  
LOWER  
FEE, ASK  
US TO  
BEAT IT!**

On the board, Billbray quietly bided his time, serving for over a decade. It was an undistinguished tenure, during which he mostly kept his head down and assiduously courted San Diego's inner circle of power brokers and big developers. For a guy known for making and riding waves, this seemed out of character, but what Billbray was doing, quite consciously, was building up a financial base and name identification to capture the prize he had always aimed for and which one of his cousins had already won—a seat in Congress. (Ironically, Nevada Congressman and Democrat Jim Billbray was swept out of Congress in

In 1994, Billrly took the plunge, and it was perfect timing. Freshman Democrat Lynn Schenk had gotten on the wrong side of voters by voting for Bill Clinton's 1993 tax package, and the patrician Schenk had exacerbated the situation in the plebeian, blue-collar swing areas of the district by brushing off her vote in a let-them-eat-cake manner.

tive session and was reluctant to knock on doors even when she visited the district on weekends. Bilbray and a small army of supporters plastered every single neighborhood with yard signs and campaign literature.

months.

By the time Election Day rolled around, Schenk was history and Bilbray was off to Washington vowing to make some

**CHAPTER 21:**  
**Freedom of the Press**  
**Belongs to the One**  
**Who Owns It**

*The most truthful part of a newspaper is the advertisements.*

— Thomas Jefferson

powerful media outlets in town: the right-wing *San Diego Union-Tribune* and the ultra-right-wing Roger Hedgecock radio talk show. Let's start with the newspaper.

side of this media equation — we'll get to talk radio in the next chapter. And let me start by saying that the next time you pick up your local newspaper, remember that you are holding in your ink-smudged hands the intellectual equivalent of an Uzi. Should you ever choose to run for office, that newspaper can, at the whim of its publisher, assassinate your character as quickly as a teenage rebel in Somalia can torch a village.

a problem in American democracy — going back to the war-mongering mischief of William Randolph Hearst and the days of yellow journalism. Today we

have reached a more subtle and arguably more troublesome point in our nation's journalistic history. This is because of the sharp decline of competition and the collateral rise of the kingmaker monopoly newspaper in local newspaper markets.

news in bite-size chunks from the little screen than from large servings of the written word.

Of course, this might not be so bad for democracy if local TV stations actually covered local politics. However, many stations do not. This is because the consensus within the TV industry is that viewers would rather watch a test pattern or the Home Shopping Network than stories about local politics. As a result, local newspapers have become the primary vehicle for local political news, and that is where the problem begins.

ous way is to inundate voters with puff pieces about your opponent and hit pieces on you. More subtle tactics include favored access to the op-ed page, the use

of misleading headlines, and, my favorite, using flattering, air-brushed photos of the paper's friends and using photos of the paper's foes that look like they came off a driver's license or out of a police lineup. Let me show you how this worked with the *San Diego Union-Tribune* in my congressional race.

### A Junta's Jackhammer Efficiency

cal purposes, it is now the only major newspaper in San Diego. This is because in 1992, after years of losing money, its major competitor, the *Los Angeles*

**W**hen I'd walk through neighborhoods knocking on doors during the campaign, people would often mistake me for Bilbray.

*Times* closed its San Diego County edition and beat a retreat back north up the freeway.

paper back in the early 1900s as part of the Copley News chain. In those good old days of yellow journalism, it was common practice for newspapers to pick

rough  
king on doors  
people would  
Bilbray.

a political party and then use  
their pages to advocate (dare I  
say "pimp") for the party's posi-  
tions. At least with the U-T, not  
much has changed in lo these  
many years.

The paper is run by a junta of exiles from the deposed Nixon regime, most notably Nixon's former aides Herb Klein and Gerald Warren (Warren is now retired). These gentlemen have run the paper under the same dark, dour cloud of Nixonian paranoia that once permeated the White House like sulfury fluoride under a termite tent.

The paper is owned by the reclusive Helen Copley, a former secretary to Jim Copley, owner and publisher of the paper. When Jim's wife died, Helen wound up marrying the boss. Then, when Jim himself wound up on the obituary page, Helen inherited the whole shebang.

Under lim Complex, the  $U_1$

T was staunchly conservative and rabidly Republican, and since Jim's death over a decade ago, Helen, with the help of Klein and Warren, has carried on that tradition with jackhammer efficiency. It is an eclectic opinion that combines an ultraconservative ideology with small-town boosterism and financial self-interest.

On the ideological front, the paper is yellow-doggedly Republican in its political endorsements. No candidate seems too right wing to get the paper's blessing, and the only Democrats likely to get endorsed are unbeatable incumbents who publicly recant their liberalism.

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■ One of Goldberg's would-be allies was Don Harrison, the editor of the newspaper *Jewish Heritage*. Harrison used my criticism of Milken to wave the bloody shirt of anti-Semitism at me because Milken was Jewish.

■ Roberts's "bribe" to the San Diego Democratic Club for its support — taxpayer subsidies for a bigger building for the AIDS Foundation — turned out to be the foundation's financial undoing.

■ Tom Shepard is San Diego's Darth Vader of political consultants.

**Reader Matches Success Story**

**WINSOME, whimsical, worldbeat, Jewish, warch of 38 winters wants well-balanced Jewish wizard with warmth, wit and wisdom. Woogy, wonder! whooping won't won't Why you!**

**Wendy Satz Bitterman:** I'd run other ads in the past, but this is the one that got a zillion responses. Jonathan had been advertising too, but I didn't see his ad.

**Jonathan Bitterman:** I don't think you would have answered it anyway. It said "single-bad!"

**Wendy:** I knew Jonathan had a son because of this kid thing." But he still wanted to meet to latch.

**Jonathan:** We met at a Szechuan restaurant in Mission Valley. It was a great lunch. Wendy was funny, she had a lot to talk about, and she was cute.

**Wendy:** There was something about Jonathan that I really liked, but I couldn't tell you exactly what, other than the fact that he was genuinely nice.

**Jonathan:** I knew I really liked this girl, so I wanted to take her somewhere special on our second date. But I asked her to come to my house first, so we could meet my 12-year-old son. It was just after his birthday, and he was just eating the water-balloons bouncer he got as a gift. Just two so nervous that he broke one of the balloons all over Wendy. He felt terrible.

**Wendy:** I said, "Get a towel! Get a towel!" But I was more concerned about his new CD player, which also got wet. It turns out that Jonathan's son is a very cool kid. He has refined tastes. And he looks like me.

**Jonathan:** That night we had dinner at my favorite restaurant, Tour de France in Tijuana. We sat on the patio and had a great time.

**Wendy:** Afterwards we went back to Jonathan's house and he was a total gentleman. After talking for hours, I finally went home and there was a message from him on my answering machine, saying I got him OK.

**Jonathan:** Two weeks later, on my birthday, Wendy invited me to my home. Wendy invited me to my home and we over to the incredible meal.

**Wendy:** I also bought him a cigar, dark chocolate and a sweater - three of his favorite things. After that, I couldn't get rid of him.

**Jonathan:** Six months after we met, I could feel this was it. I realized that Wendy was the one I wanted to be committed to.

**Wendy:** We had a traditional Jewish wedding at a marina on Harbor Island. My brother-in-law married us. It was fairly laid back. Everything just fell into place.

**Jonathan:** I played my flute at the reception and a friend of mine brought his guitar. Wendy's father docked his boat at the marina, and we partied on that too. Then we went to Jamaica for our honeymoon.

**Wendy:** At the end of the day, I'm so happy to have Jonathan to come home to. Our lives are fairly hectic, but I love it. My friends tell me, "It's weird to see you looking again."

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the paper will regularly violate its putatively fiscally conservative principles to support all manner of ludicrous pork-barrel projects — a \$214 million convention-center expansion, a \$300 million buy-to-buy link, a \$245.7 million trolley extension, a \$154.8 million downtown basketball arena, a \$78 million stadium expansion, and on and on.

Note, however, that the construction of these lavish baubles invariably comes at the expense of the more mundane but essential functions of local government, such as filling the lunar-crater-size potholes that podmark city streets, fixing the city's dilapidated sewer system that regularly spews raw sewage into Mission Bay, or putting more cops on graffiti-lined streets that have the lowest ratio of cops to people of any major city in the country.

If there is one incident for me that best summarizes the closed-minded, right-aphetic attitude at the U-T, it is this one: When I was running for mayor in 1992, I went to visit the editorial board for its obligatory endorsement meeting. Even though Colonel Qaddafi will win the Nobel Peace Prize before I will ever get the U-T's endorsement, I, like Nixon, believe in going to China — or, in this case, the U-T — if for no other reason than to maybe help those things out a bit.

Anyway, the aforementioned Gerald Warren was pre-

siding at this meeting, and after several of his lieutenants threw a few hardballs at my head just to see how fast I could duck — abortion, guns, gays — Warren asked me my position on his pet issue. This was NAFTA, the North America Free Trade Agreement. I told him that, as an economist, I strongly supported free trade but reluctantly opposed NAFTA and began to explain my concern over low wages and environmental pollution. At that point, Warren appeared to turn down his hearing aid and then he left the room.

#### Ink by the Barrel

Now from the tone of this chapter, you might have guessed that the U-T is not my favorite paper and, perhaps even more to the point, that I am not their favorite political candidate. In this regard, the U-T's antipathy toward me began back in my days of growth-management activism, and at least originally, it was nothing personal — just a bottom-line decision for the paper.

You see, the U-T earns even more money in advertising revenues from the development industry than it does in what I find to be the only truly revealing part of the paper — the lingerie ads. So my philosophy of slowing down the growth machine did not endear me to Helen Copley or the paper's ruling free marketeers.



Brian Bilbray

In this regard, it's probably useful to add that the U-T's subscription level has been basically stagnant for almost a decade. This, mind you, is in a country that has seen its population increase by more than 500,000 in the same period. Over the years, my suggestion to Helen Copley to solve this problem has been to improve the quality of her product, not add another million people to

an already overcongested and heavily polluted land mass. Her suggestion to me, as least as it has been communicated through her paper, has been to mind my own business and stay out of politics. But lest I digress too much, let me show you how a kingmaker monopoly paper like the U-T goes about electing its friends and burying its foes.

For starters, the paper will

shamelessly use its editorial page to cheerlead for Republicans and bludgeon Democrats. Of course, from an ethical point of view, the paper is well within its bounds to do so. After all, Helen Copley owns the paper, and she's free to use its editorial pages to promote or bash anyone she wants.

Second, however — and here's where the ethical problem begins — the U-T does not confine its editorial position to its editorial page. Rather, it lets that dark, dank opinion spill over into its coverage of the straight news, like black coffee seeping into a bone white carpet.

#### The U-T's Drumbeat

So it was that as my congressional campaign began to pick up steam, the U-T began to provide Brian Bilbray with a steady drumbeat of favorable editorials, puff-piece feature articles, and twisted "straight" news articles reinforcing Bilbray's campaign themes and messages.

One indignant and self-righteous editorial defended Bilbray against an alleged smear campaign by big labor. This editorial was clearly done preemptively and in all likelihood at the urging of Bilbray's consultant. Its purpose was to help inoculate Bilbray against any future attacks by the AFL-CIO, which was known to be gearing up for its \$32 million independent expenditure campaign.

As for the puff pieces, most of them were written by Stephen Green, a Washington-based correspondent for the Copley Press, and they read exactly as if they were written by Bilbray's campaign consultants. These pieces again echoed many of the themes set forth in Bilbray's franked mail and the paper's editorials. In addition, Bilbray had ready access for his own ghostwriting articles to the paper's op-ed page and he was frequently cited favorably in news stories.

This favorable blanket coverage by the U-T was an effective tactic because the paper's articles and editorials provided Bilbray with a citable source for, and third-party verification of, his campaign themes.

So it was that my congressional campaign began to pick up steam, the U-T began to provide Brian Bilbray with a steady drumbeat of favorable editorials, puff-piece feature articles, and twisted "straight" news articles reinforcing Bilbray's campaign themes and messages.

If you costed out all of the U-T's propaganda on Bilbray's behalf over the course of the campaign, it was worth at least a couple hundred thousand dollars in free advertising. Put another way, Helen Copley was, in effect, providing Bilbray with an indirect, in-kind donation from the paper far in excess of the maximum direct contribution of \$4000 that she and her son donated to Bilbray's campaign several days after I got into the race. Freedom of the press does indeed belong to the one who owns it.

#### Been Down So Long It Looks Like Up to Me

Now contrast this with the treatment my own campaign got from the paper. In a later chapter, I will tell you about how the U-T totally ignored the fact that the vice president of the most powerful union in our galaxy came to San Diego specifically to help me fund-raise. Here's a smaller example, which, in some sense, makes the point even better than the Gore incident, because it shows you how, even at the smallest level of detail, the paper will try to screw its enemies.

The incident involved the most important swing community in my district, the neighborhood of Clairemont. Every year, this blue-collar bastion of family values and recreational vehicles has a street fair, and every election year politicians line up like chorus girls at Radio City to strut their stuff. This I dutifully did for about five

hours in the broiling sun one Saturday while my opponent Brian Bilbray probably went surfing. In the U-T the next day, however, an article reported that Bilbray, along with a number of other candidates for state assembly and state senate, had booths at the festival, but that the vice president of the most powerful union in our galaxy came to San Diego specifically to help me fund-raise. Here's a smaller example, which, in some sense, makes the point even better than the Gore incident, because it shows you how, even at the smallest level of detail, the paper will try to screw its enemies.

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still believe in the Easter Bunny and that the letters that appear in your local newspaper come from really care, I've got troubling news.

At least in politics, most of the letters that get published

it goes in the mail. How the U-T screwed me here is that they would rarely, if ever, publish any of my letters.

#### The Punch Line

The broader point is that in

**As for the puff pieces, most of them were written by Stephen Green, a Washington-based correspondent for the Copley Press, and they read exactly as if they were written by Bilbray's campaign consultants.**

on the letters-to-the-editor page originate in the campaign headquarters of the candidates. The campaign consultant usually writes them and the campaign manager gets some volunteer to sign the letter and off

considerable power of the press, such a paper can unduly influence elections. This is all the more true if the newspaper and its editors are willing to so thoroughly blur the line between news and opinion that the two are indistinguishable.

In my view, this is one of the most untalked-about problems in American politics today. It is important, however, because the vast majority of our federal legislators huddle up from the muck of local politics, so if the selection process is biased against true representative government, it's going to yield a perverse result. If you don't believe me, look no farther than San Diego, which has some of the dumbest, knee-jerk, and far-right-wing congressmen in the nation — from Duncan Hunter and Duke Cunningham to Ron Packard and, yes, Brian Bilbray.

The next part is that I'm not sure there is anything that can be done about this problem in the way of legal

reforms within the constraints of the First Amendment. However, I am sure that there is much that can be done at the legislative level in another area of media abuse, that of talk radio — a subject to which we now turn. (By the way, if this were talk radio, you'd have to sit for the next three minutes through a barrage of commercials extolling the virtues of hemorrhoid medicines, gold investments, and penis enlargement before getting to the next chapter — so be grateful that you are reading a story.)

#### CHAPTER 22: I Love Hate Radio

Bucket of wings, right wings only.

—The Rush Limbaugh Special

Okay. A small confession here. Every time I tried to write this chapter, I got nauseous. It's got something to do with talk radio.

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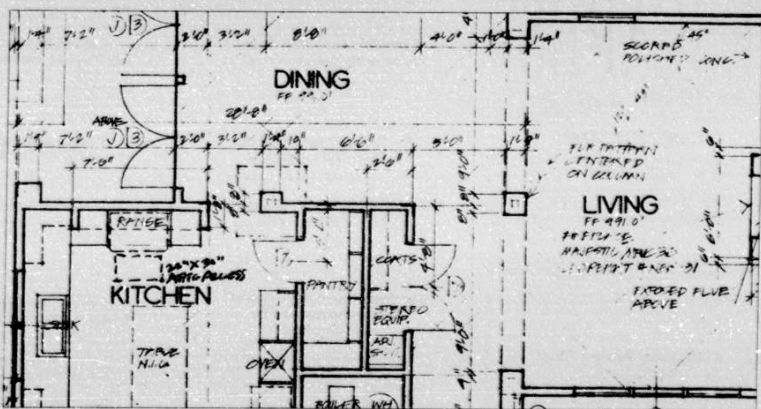
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# Calendar

## Hot Pink Hard Hat

Reading and Understanding Blueprints



Local Events:  
Highlight  
and Guide  
page 59

Classical  
Music Review  
and Guide  
page 76

Art Museum &  
Gallery Guide  
page 77

Theater  
Review and  
Guide  
page 79

Pop Music  
page 84

Movie Review  
and Guide  
page 116

Restaurant  
Reviews  
and Guide  
page 124

I began when a housepainter mistook Prina Goldberg for a housewife. "We had somebody coming and giving us an estimate to paint the house," Goldberg says, "and my husband was dealing with it, and then he said to the painter, 'You have to come in and talk to my wife.'"

Goldberg says the painter treated her like she had a mental handicap that would prevent her from understanding paint. He said he'd been in the profession for ten years, and when he said a wall didn't need to be washed before it was painted, he knew what he was talking about.

"Before you continue any further," Goldberg told him, "I just want you to know that I am an architect for 25 years and when you say something, you should be very careful. Goldberg, who came to the U.S. from Israel in 1980, holds a degree in city planning and architecture from the Technion — the Israeli Institute of Technology. Since 1986, she's worked as an architect at UCSD, where she

currently designs medical laboratories. It's not that she minds a little kidding on construction sites, she wears a hot-pink hard hat she received as a thank you gift from the school of medicine.

After the incident with the painter and a discussion with Nancy Loevinger, the director of the UCSD Women's Center, Goldberg decided to teach a class in reading blueprints. The class would help women who feel intimidated by architects or who feel that, in some men's eyes, they have a mental block that would keep them from understanding a building plan.

The location of the class initially made Goldberg uncomfortable. "We don't have a men's center," she says. "Why should we have a women's center?" She's always telling people that when she received her license as an architect, it didn't come in pink. But the class fits with the center's curriculum, which includes car clinics, tax clinics, and a course called "Women in Engineering and Men in English: Choosing a Sex Atypic Major."

So it's at the women's center that she unravels blueprints and hands out rulers for determining scale.

The class is designed to help women — and men — who need to

oversee a renovation project at work or at home. Prospective owner-builders can inquire about soffits, jambes, stringers, trunks, and risers. They can learn to tell whether the round thing on the electrical plan is a waterproof outlet, a fan, or a ceiling fixture. "You don't need to be a genius to read blueprints," Goldberg says. Although building plans contain unfamiliar symbols, abbreviations, and terms, you should find a key on the first or second page, and a construction dictionary can help with vocabulary.

The informed client is a better client. When Goldberg finishes a drawing for a new laboratory, she gives the design back to the scientist or administrator and says, "I want you to check that everything you wanted is in here."

Usually, Goldberg jokes, the client will come back and say, "Hey, Prina, you forgot the vacuum lines!" or "You are totally screwed up!" but sometimes a rascally technician will procrastinate to hide his or her ignorance.

"Now, it's very frustrating when they come back to me after a few months and they say, 'I couldn't read it because I don't know how to read those blueprints.'"

On Monday, May 4, Prina Goldberg will teach a free introductory workshop about architectural drawings. Students will see Goldberg's blueprints for the renovation of the women's center, and then see how those plans were carried out. Those who want to discuss their own remodeling project can bring drawings to a second workshop on Friday, May 8. Reservations and a working knowledge of blueprints are required for the second class.

Despite the center's interest in educating women, men with blueprint phobias shouldn't be scared away. "If a man will come," Goldberg says, "we will accept him."

— Laura McNair

**"Reading and Understanding Blueprints"**  
Monday, May 4  
12:00-1:30 p.m.  
Women's Center  
University Center Building 407  
UCSD  
La Jolla  
Info: 619-822-0074 or  
www.ucsd.edu/women  
Free



San Diego Reader April 30, 1998 •





## Calendar LOCAL EVENTS

**Bring Your Camera** and film to practice techniques when photographer Nancy Varg discusses many aspects of "Nature Photography" for the Zero Garden interpretive program starting at noon on Sunday, May 3. Find the gardens just west of the Broken H. Fleet Space Theater and Science Center, next to the Casa de Balboa, in Balboa Park. For information, call 235-1121. Free.

**"How Can Women Win Liberation?"** Find out about "the crucial relationship between class and gender struggle" when the International Socialist Organization meets at 7 p.m. on Sunday, May 3, at Espresso Roma (next to the Kille's at 825). The event promises a short reading and open discussion. Free. 464-7056.

**"Kelp Forests in Monterey: The Struggle for Survival in a Turbulent Environment"** is the topic when Scripps graduate student Michael Graham speaks at 2 p.m. on Sunday, May 3, at the Birch Aquarium-Museum. Graham will focus on the local species of kelp and their relationship to environmental phenomena such as El Niño.

The aquarium is located at 2300 Expedition Way (off North Torrey Pines Road, south of La Jolla Shores Drive), in La Jolla. For information, call 534-3474.

**English Garden Writer** and nurseryman Christopher Lloyd will speak for a special meeting of the San Diego Horticultural Society on Monday, May 4, at 7:30 p.m.

Lloyd has written garden books and a garden column for *Country Life* for many years; his notable garden is open to the public during the summer. During his slide lecture, he'll demonstrate the different ways plants can be used in the landscape. Call 760-630-7307 for information. Tickets are \$15 for non-members. Find the gardens at the San Diego Fairgrounds.

**A Group of Mexican Catholics** declared independence in the late 19th Century, declaring they would "obey no one but God and Santa Teresa" (a 16-year-old girl who attracted thousands with her healing powers). The government declared Teresa and the campesinos rebels and initiated a war complete with bloody battles. The clashes were down in history as a clear conflict between good and evil.

SDSU Mexican history professor Paul Vandeword will discuss his book examining the subject. The

**Power of God against the Gods of Government: Religious Uplift in Mexico at the Turn of the 19th Century**, at noon on Monday, May 4, at the San Diego Museum of Man in Balboa Park. Admission is \$5 for non-members. 239-2001.

**What's the Plant?** Learn about "Reading and Understanding Blueprints" when Paula Goldberg (of Facilities Design and Construction, Human Resources) speaks at noon on Monday, May 4, at the Women's Center on the UCSD campus (in University Center building 407). Free. Call 822-0074 for information.

**Her Career Spanned Nearly 70 Years**, and Margaret Yourer was inducted into the French Academy in 1981, the first woman so honored in the Academy's 350-year history. Her *Memories of Hadrian*—both a psychological novel and a meditation on history written to Empress Hadrian by his successor, Marcus Aurelius—is the subject for the next reading group seminar led by Charlie Brown at the Book Works. The seminar begins at 7 p.m. on Tuesday, May 5, and continues on May 26.

The fee is \$30, and reservations are required. The shop is located in Flower Hill Mall at 2670 Via de la Valle, in Del Mar. 755-3735.

**"From the Deck of the Titanic: Music Just Before World War I"** is the focus of the ongoing lecture series by Eric Brumberger at the Alhambra Music and Art Library. On Tuesday, May 5, the focus is on "Stravinsky's Russian Ballets," including *Firebird*, *Petroushka*, and *The Rite of Spring*. The fee is \$12 for non-members. Find the Alhambra at 1008 Wall Street, in La Jolla. To make the suggested reservations, call 454-5872.

**Showcase Lectures**, in conjunction with the San Diego Historical Society's 25th anniversary Silver Showcase—this year in a 3500-square-foot Dutch Colonial Revival-style wood-cottage—there are lectures at 1 p.m. on each Tuesday and Thursday in May.

The series commences when Patrick Edwards, a.k.a. "the Antique Refinisher," defines "What Is a Fake Antique?" on May 5. On May 7, architectural and cultural resource officer at North Island Andrew Tait will discuss "The History of North Island and the Development of the Navy."

Lecture attendees must pay one-time admission to the Showcase House (\$15) plus \$5 for each lecture. Advance reservations are suggested. Call 554-1117 to register. Find the house at 532 Marina Avenue, in Coronado.

**Igniting**, Carrie Ziemke, the director of human resources at Mira Costa College, will discuss "The Folk Art of the Egg" when the Carlsbad Newcomers Club meet at 10 a.m. on Wednesday, May 6. Hear the talk in Hastings Hall at Magee Park, located at Carlsbad Boulevard and Beech Street, in Carlsbad. Free. For more details, dial 760-738-3382.

**"Stereotypes and Unconscious Racism"** is the focus of the ongoing "Dialogue Racism" series hosted by

the Rialto Center—providing an opportunity for "healing racism"—on Wednesday, May 6, at 8:45 p.m., at the Malcolme X Library (1144 Market Street, East San Diego). Free. Call 485-5067 or 268-3909 for information.

**The Scenes of Kilmarnock**, experienced climber Paul Westerman visited the west side of Kilmarnock via the Shira Plateau in seven days. Hear all about Westerman's adventures when he speaks on Wednesday, May 6, at Adventure 16 (143 South Collins, Solana Beach, 755-7662). He'll repeat the presentation next Thursday, May 7, at the A-16 found at 4620 Alvarado Canyon Road, in Mission Valley (283-2754). Both talks begin at 7 p.m., and admission is free.

**Look Up in the Sky!** Fleet Center resident astronomer Dennis Matsumura will lead a tour of the current evening sky during "The Sky Tonight!" planetarium show at the Rialto H. Fleet Space Theater and Science Center at 7 and 8 p.m. on Wednesday, May 6. The show allows view the real sky through telescopes set up by Fleet Center staff and the San Diego Astronomy Association. For more information, call 238-1233. Admission is \$3 general.

**Work by Three Diverse Poets**—Mary Oliver, Charles Simic, and Pablo Neruda—will be used for the "Reading and Writing Poetry" seminar planned by Karen Kewen starting next Thursday, May 7, at 7 p.m., at the Book Works. Participants will learn about these poets and bring poetry for comments and discussion.

The fee for the three-class seminar is \$30. The bookstore is located in Flower Hill Mall at 2670 Via de la Valle, in Del Mar. Call 755-3735 for the required reservations.

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California Institute for Human Science  
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### MILITARY APPLICATIONS OF PSI RESEARCH

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## IN PERSON

**The Comedy of Misanthropic Ideologies** and other relevant topics. The program is being presented by the drama department at Eastlake High School April 30, May 1, and 2 at the Ruth French Chagrin. Performing Arts Center. Shows begin at 7:30 p.m. on Sunday. Tickets are \$4 general. For information, call 585-6156. The center is located on the grounds of Eastlake High School, 1120 Eastlake Parkway, in Chula Vista.

**A Script Mixing Romeo and Juliet** (both Shakespeare's version and the 1966 film, remade) and *West Side Story* was created for the kids participating in the San Diego Junior Theater's Outreach Program. See *Some-where, A Place* for 15 at 7 p.m. tonight, Thursday, April 30, in the Casa del Prado Theater in Balboa Park. For information, call 667-1066. Admission is free.

**A Bottle in the Sand** containing an old love letter changes the life of a freshly divorced mother in Nicholas Sparks' new book, *Message in a Bottle*. Sparks will sign and discuss the book at 7:30 p.m. tonight, Thursday, April 30, at Warwick's Bookstore, 7812 Grand Avenue, La Jolla. Free. Questions? Call 614-0747 for answers. Then it's off to Ray Books to sign at 8 p.m. on Friday, May 1. Find the store at 1025 Orange Avenue, in Coronado. 435-0070. Free.

**Known for the Emotional Power** of her writing, Shirley Anne Williams is professor of American and African-American literature at UCSD. She's the author of two collections of poetry and the novel *Dear Rose*, and she'll be the focus at the Writing Center at 7 p.m. on Friday, May 1. The center is located at 1777 Fourth Avenue, in Hillcrest. 267-9550. Free.

**The Improv Performing Troupe** known as the Comedy Codependents appears at the Frail Line Theatre (1152 Fifth Avenue, at Spruce, downtown) at 8 p.m. on Friday, May 1. Admission is \$5. For information, dial 273-3206.

**The Latino Comedy Group** Culture Club will present a show benefiting the Centro Cultural de la Raza in Balboa Park on Friday, May 1, at 8th and B (downtown). Doors open at 8 p.m. for this 21 and up show. Tickets are \$10 and \$15. For tickets, call 251-4343 or through Ticketmaster (226-7035).

**Frank Tashler**, the concert series focusing on improvised music at the Spruce Street Forum continues at 7 p.m. on Friday May 1, with music by the Noah Howard Quartet. Howard (composer and saxophonist) will be joined by pianist Anthony Davis, Scott Weisberg (bass). Tickets are \$15 general.

On Sunday, May 3, Chris Speed and his band will perform at 7 p.m. Expect progressive jazz when Speed and Craig Yu (trumpet), Shal Ibrahim (electric bass), and Jon Black (drums) take the stage. Tickets are \$10 general.

Find the Forum at 301 Spruce Street, in Hillcrest. Call 295-0301 to make the suggested reservations.

**"Joseph and the Amazing Technicolor Dreamcoat"** is being presented by St. John of the Cross through May 3. Performances are at 8 p.m. on Friday, May 1, and at 2:30 p.m. on Sunday, May 3. Tickets are \$6.50 general. For information, call 464-6164. Find the church at 8900 Broadview, in Lemon Grove.

**A Night at the Movies**, the Grossmont College Concert Band and the West Hills High School Symphonies

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San goodbye to April and hello to May and June when we gather at the new Rock Bottom Restaurant & Brewery in the La Jolla area. Formerly the Elephant Bar, the Rock Bottom is the place to eat, drink, see and be seen in the Golden Triangle! You'll have plenty of opportunities to mix, mingle and play billiards as you write your free 50-word Reader Matches ad (\$30 value) and enjoy the tempting happy hour treats. Everyone who places an ad during the event will receive a free 10-minute block of calling time to answer ads (a \$12.50 value), and the first 25 people will receive a pass for 2 to the new movie *Shooting Fish*. Rock Bottom is located at 8980 Villa La Jolla Drive. Make your reservations today by calling our 24-hour party line at 619-235-8200, x266. \$5 cover.

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## Calendar LOCAL EVENTS

Band will join to play music from the big screen at 7:30 p.m. on Friday, May 1, at the East County Performing Arts Center. Listen for selections from Oliver, Winnie the Pooh, Superman, South Pacific, Oklahoma! and many others. Tickets are \$6 general. The theater is located in the East County Performing Arts Center, at 210 East Main Street, in El Cajon. For information, call 644-7255 or 440-2277.

**The Competition Is On**, improved comedy in a competitive format highlights performances by TheatreSports International, convening at 8:30 p.m. on Friday, May 1, at Evoke Dance Theatre (144 Seventh Avenue, between I and Market Streets, downtown). Admission is \$7. For more information, call 465-SHOW.

**Violence and Violations** against women and girls are explored when San Francisco performance artist Deborah Edwards presents "From Whores to Martine's Black Women Survivors on the Edge" May 1-3 at the Lyeum Theater in Horton Plaza. The show contains explicit language and nudity. Shows are at 8 p.m. on Friday and Saturday and at 7 p.m. on Sunday. Tickets are \$10 in advance, or \$15 at the door. For reservations, call 544-1000; for information, call 444-7230. Proceeds benefit the I Am My Sister Project.

In conjunction with the event, on Sunday, at 5 p.m., author and UCLA psychiatrist and behavioral science professor Gail Elizabeth Wyatt will discuss her book, *Broken Women: Reclaiming Our Sexuality, Taking Back Our Lives at the Theater*. A book signing will follow.

**Author** Ann Hazard will sign her new book, *Cooking with Rage*, which she visits Warwick's Bookstore at 2 p.m. on Saturday, May 2, Warwick's, 7812 Grand Avenue, La Jolla, 92037. Free.

**"The Healing Power of Conscious Love"** is the subject when Kenny and Talia Loggins divulge the keys to transforming intimate relationships during a seminar for the Learning Annex on Sunday, May 2, from 12 to 5 p.m., at the Lyeum Theater in Horton Plaza. They'll draw from their new book, *The Unforgettable Life: Lessons Learned on the Path of Love*. The fee is \$39 for singles, \$59 for couples, call 344-9700 for registration.

**Three Thousand Years** are expected to head to Mesa Mesa Community Center Park (3450 Mesa Mesa Boulevard) on Saturday, May 2, from noon to 10 p.m., for the San Diego Regional Center's Spring Jam. The main stage promises live entertainment by Liquid Groove, Lucy's Four Cast, Narnie, and other bands and a Jammin' 290-degree stage with music starting at 2 p.m. Admission is \$10 for those 18 and under. For information, call 271-4000.

**"Enjoy the Journey Along Your Marriage Highway: Thriving Relationships"** is the title of W.C. Tanner III and Susan Tanner's book; the duo will discuss their book at 12:30 p.m. on Saturday, May 2, at Barnes and Noble (1040 North El Camino Road, Encinitas). 760-943-6800. Free.

**Gas Dances with Accordion**, accordion enthusiasts are invited to an Accordion Ethnic Music Concert planned by Bonnie Birch and Gordon Kaufman at 7 p.m. on Saturday, May 2, at the House of March Restaurant (230 Third Avenue.

## UHS University for Humanistic Studies

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**Expressive Arts Therapy**  
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Chula Vista). Attending accordions may jam with the duo toward the end of the concert. Admission is the price of dinner at the restaurant. For information, call 427-4344.

**From Laughter to Laughter**, Jill Radomsky will present her "one-woman multimedia performance art" piece "I Can't Always Handle Reality, but It's Really the Only Place to Get a Good Cup of Coffee" at 7:30 p.m. on Sunday, May 3, at the Seaside Church of Religious Science (1010 South Coast Highway 101, Encinitas). Radomsky performs at seven characters inside music, video, and dance. Tickets are \$12 in advance, or \$15 at the door. For information, call 760-753-4543.

**Great Gardens**, enjoy "Kronos: An Evening of Japanese Music and Dance" when the newest ensemble at CSU San Marcos performs at 8:30 p.m. on Sunday, May 3, at the California Center for the Arts, Escondido. Guest dancers and musicians from Indonesia will also perform. Find the center at 340 North Escondido Boulevard (at Valley Parkway), in Escondido. Free. Dial 760-750-4366 for more details.

**American Piano Masterworks** of the 20th Century by such musicians as Jeff Ball, Morton, W.C. Handy, Cole Porter, George Gershwin, Duke Ellington, Scott Joplin, and Fats Waller may be heard when jazz and blues pianist Marcus Roberts presents "Jazz at Lincoln Center: The Evolution of Blues and Swing" at 8 p.m. on Sunday, May 3, in UCSD's Mandeville Auditorium. Tickets are \$16 general. Call 516-8877 for information and advance tickets; tickets are also available through Ticketmaster (202-735-1155).

**Author** K.C. Cole will sign and discuss *The Universe and the Tropic at 7:30 p.m. on Monday, May 4, at Warwick's Bookstore (7812 Grand Avenue, La Jolla). Free. For information, dial 454-0347.*

**Latin jazz** is on tap when the Gordon Edgerton Jazz Quartet performs for the San Diego Mini-Concert at noon on Monday, May 4, at the Lyeum Theater in Horton Plaza. The music lasts approximately 30 minutes, and you're encouraged to bring a lunch to eat while enjoying the recital. 454-6522. Free.

**Poetry Unlabeled** Art and Music presents its monthly "show" on Monday, May 4, at 7 p.m., at the La Jolla Recreation Center (615 Prospect Street, in La Jolla). The evening promises poetry by the mother-and-daughter team of Gabriela Anaya Valdepena and Cati Wells and music by a variety of singers led and accompanied by Rhonda Griffin. Call 552-1658 for further information. A \$5 donation is suggested.

**An Eclectic Mix** of jazz, classical, and folkloric music may be heard when the Stereo Dogs — Eric Antonson (guitar), Connor Biggs (bass), Chris Paine (drums) — perform at 8:30 p.m. on Monday, May 4, at the California Center for the Arts, Escondido. Expect to hear the world premiere of a work by William Bradbury.

The center is located at 340 North Escondido Boulevard (at Valley Parkway), in Escondido. For information, call 760-750-4366. Free.

**The Great Writers Series** at Southern Western College concludes when American Book Award-winner Loretta Quintero reads from his work at 1:30 p.m. on Tuesday, May 5, in room 801 on campus. Free. Find the campus at 900 Old La Jolla Road, in Chula Vista. 421-4000-4592.

**Author** Helen Landolf will sign her new children's book, *The Secret Night World of Cats*, at 7 p.m. on Tuesday.

# Triple Crown Mondays

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## Calendar LOCAL EVENTS

May 5, at Windom's Tradition Bookstore and Gallery (4060 Adams Avenue, Normal Heights). The book features illustrations by her brother, "artistic-savant" artist Mark Rimland, who has work on display (through May 10) at the store. For information, call 283-8833.

**Classic Big-Band Music** may be heard when the San Diego Concert Jazz Band performs for the KSJO Jazz 88 concert on Tuesday, May 5, at 8 p.m. in the San Diego City College Theater (located at 16th and C Streets, downtown). Doors open at 7:45 p.m., and admission is free. The concert will also be broadcast live on the station. Call 234-1062 for more information.

**Pick It Up** the Valley Blues Boys will perform for the Tuesday, May 5, meeting of the San Diego North County Blues and Folk Club. The

event, beginning at 7 p.m., also promises performances by other folk and blues performers and parking lot jam sessions.

Catch all the strummin' and pickin' at Round Table Pizza, 1161 East Washington Street (at Ash), in Escondido. Call 760-499-7720 for additional information. These free get-togethers are regular first-Tuesday-of-the-month events.

**Cookbook Author Rita Caggiano** will sign and discuss *Italy At Dinn* at 7:30 p.m. on Wednesday, May 6, at Warwick's Bookstore. Find Warwick's at 7812 Grand Avenue, in La Jolla. 434-0347. Free.

**Spicy! The Taco Shop** hosts—blending music, politics, and passion—will be featured for the first Wednesday event at the Writing Center on May 6, at 7:30 p.m. Find the center at 777 Fourth Avenue, in Hillcrest; 267-9950. Free.

**Tenix Twins**, friends of combining chronic illness will be discussed when William Kellas, author of *Thruout a Toxic World* and *The Toxic Crisis*,

conducts a mini-seminar and signing at 7:30 p.m. on Wednesday, May 6, at Borders Books and Music (11160 Rancho Carmel Drive #104, Carmel Mountain). 618-1814. Free.

**Living Writers Series**, poet Michael Davidson will read from his work for the Living Writers Series at SDSU at 7 p.m. on Wednesday, May 6. The reading is free and open to the public. Find the event in Scripps Cottage at SDSU. 594-5318.

**Creative Translation and Performance** is promised when John Woods and Jonene Rothenberg appear for the "New Writing Series" at UCSD at 8:30 p.m. on Wednesday, May 6. Woods will read from his ongoing translations of Arno Schmidt, and Rothenberg will perform new translations from Pablo Picasso and Vivaldi.

**Spicy! The Taco Shop** hosts—blending music, politics, and passion—will be featured for the first Wednesday event at the Writing Center on May 6, at 7:30 p.m. Find the center at 777 Fourth Avenue, in Hillcrest; 267-9950. Free.

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## TV

**Whenever We See Caddy Old Guy** Willard Brimley hawking Quaker Oats ("It's the right thing to do"), we couldn't help but remember that scene in *The Thing*. See Mr. Brimley (and Tom Cruise) in *The Firm*, airing tonight, Thursday, April 30, at 8 p.m. on KCTV, Channel 10.

**Embarrassing Childhood Revelations**, we were so shaken by the scene in *Gremlins* where they hooted the evil old crippled lady's stair chair so that it launched her out an upstairs window to her death, that for weeks afterwards, we couldn't sleep unless Lionel Richie's "Can't Slow Down" was playing. Horrifying. *Gremlins* airs Saturday, May 2, at 3:15 a.m. on TBS, Channel 27.

**Everything May Be Bigger in Texas**, her things get bigger still in the moist and fertile jungle—anacondas and such. South American coffee plantation owner Charlton Heston takes on

a 20-mile-long, 2-mile-wide column of destructive yet amiable and imperial army ants in *The Naked Jungle*, airing Saturday, May 2, at 3:30 a.m. on TNT, Channel 34.

**Going to See Sigmond Freud** to get over a drug problem seems a bit misguided, but that's what happens in *The Secret For Rent*. *Secret*, Dr. Watson is worried about Sherlock Holmes' little habits, so he takes him to Vienna. Point of interest: Laurence Olivier as Holmes' nemesis, Professor Moriarty. Ains Saturday, May 2, at 6 p.m. on Bravo, Channel 42.

**Being Dr. Quinn Medicine Woman** may pay the bills and satisfy your desire to portray goodness and light, but if TV movies are what get you here, you may find the need to unwind and do something scary every now and then. Jane Seymour stars in *Praying Mantis* and *Satanstoe*, airing Sunday, May 3, at 12:50 and 2:55 a.m. on TBS, Channel 27.

**Snake-Beating** reached a sort of perfection on the X-Files episode where Scully and Mulder are trying to get a

branch of murderers, incestuous mutants out of their house by scattering their pigs. The pigs are slow to cooperate, so Scully bellows, "Ball ram ewe!" The charming film *Bullets* airs Sunday, May 3, at 7 p.m. on KCTV, Channel 10.

**If This Is My, You Must Be A TV Movie** *Twins*, in the wake of the success of *My Cousin Vinny*, the *Twins* (Tom Cruise and Cuba Gooding Jr.) are back. *Twins* airs Sunday, May 3, at 9 p.m. on KCTV, Channel 10.

**Fun with Names**, Bob Newhart as Major Major, Anthony Perkins as Captain Tappan, Jon Voight as Mike Mindesbender, Charles Grady as Arty Aardark, Orion Wells as General Credible, and Alan Arkin as Yousarian. In *Catch-22*, the movie based on Joseph Heller's novel. Whenever happened to military black comedies? Ains Thursday, May 7, at 2 a.m. on TNT, Channel 34.

**We Once Wined Our Way** through an oral final exam by arguing that Plazek's life of Alexander the Great set the stage for the modern novel—a tragedy, not encapsulated in a brief period like Odysseus Rex, but drawn out over a lifetime. The episode following early success—very modern. In *The Footprints of Alexander the Great* airs Monday, May 4, at 8 p.m. on KPBS, Channel 15.

## SPORTS

**We Hesitate to Admit It**, but we recently rented most of the *Hindley* series. The first, directed by Joe Dante, was decently eerie-creaky. The wife thought she remembered a worthwhile sequel. Turns out she was thinking of *Wolfer*. *The Hindley IV* features *The Pretender*'s Michael Weiss, with bad '80s hair. Ains Wednesday, May 6, at 1:40 a.m. on TBS, Channel 27.

**Helping Holly**, 27-year-old Holly Robal was diagnosed with leukemia last year and needs a bone marrow transplant. Help her achieve this goal by taking part in the Run for a Life 5K run/walk for Holly Robal slated for Saturday, May 2, starting at 8 a.m. at the Naval Training Center on Rosecrans. For information, call 792-2900.

**Riding in the Barrio**, the second annual Barrio Legends Grand Prix, serving as the Southern California Nevada State Masters Criterion Championships, takes place on Saturday, May 2. The Grand Prix starts near the foot of the Coronado Bridge, starting at Perkins Elementary School on Broadway Street, in Barrio Legan's.

**Minion Bay Park** is the site for the Lutheran Social Services Emergency Assistance Center's 15th walkathon

on Saturday, May 2. The event begins at 7:30 a.m. on the north shore, at the Crown Point picnic area. For information, call 293-8723.

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**Minion Bay Park** is the site for the Lutheran Social Services Emergency Assistance Center's 15th walkathon

a very fast paced race on a closed 0.8-mile figure-eight course, with great viewing for spectators. Races will be 25 to 60 minutes long, running from 7:30 a.m. to 5 p.m.

In addition to these events, a series of kids' races will be held on the same course, on the same day, beginning at noon. Helms are required to race. For information on any of this bicycling, call 521-1431 or 696-9672.

**Spec Trucks**, street, Grand American models, and pony trucks can all compete at Cajon Speedway on Saturday, May 2. The 3/8-mile track is located near to College field in El Cajon. The first race starts at 7:05 p.m., with qualifying runs starting at 5:10 p.m.

To reach the track, take I-8 to Highway 67, and take the Bradley exit. Drive left for two blocks to Wing Street, then right one block to

the track entrance. Adult admission \$7 (west side) and \$8 (east side); \$3 for those 12 to 17; free for kids under 6 with an adult. 448-8900.

**Safe, Scenic Country Roads** and green rolling hills line the routes for the 1998 Cycle East Lake events on Saturday, May 2. Organizers plan rides with 5-, 12-, 20-, and 30-mile distances, starting from 7:30 to 9 a.m. (day-of-event registration starts at 6:30 a.m.) at Chula Vista Community Park in the Eastlake area. For information, call 431-3111.

**North County Loop**, like a "fairly brisk" 50-mile ride with the Knickerbockers on Saturday, May 2. The outing begins at 9 a.m. in the southwest corner of the shopping center at Scripps Ranch Road and Mira Mesa Boulevard, in Mira Mesa. Riders will venture to Poway, Lakeside, and San Marcos, returning via Highway 52. Bring

money for lunch at Jimmy's in San Marcos. For information, call 270-7354.

**All Roads Lead to Dudley's**, join Sierra Club bicyclists on Saturday, May 2, for a Santa Ysabel-Mesa Grande tour. The 25-mile ride through a pastoral area starts at 9:45 a.m. in the parking lot at Dudley's Bakery (in Santa Ysabel). Bring lunch and water; the moderately paced ride includes on gradual (300-foot) hill climb. For information, call 565-0445. Free.

**Get Outside** for the fifth annual San Diego River Park Trail Run and Hike on Sunday, May 3. The 6.3-mile run starts at 8:30 a.m., and the 4.2-mile hike discovery trek starts at 8:35 a.m. at Kit Carson Park in Escondido. For details, dial 450-6510.

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## Calendar LOCAL EVENTS

Club announces its 1998 Home Tour, from noon to 4 p.m. on Sunday, May 3. Tickets for the self-guided tour are \$7.50 per person, available at Betty's Hallmark Shop (10621 Terrasanta Boulevard). For details, dial 278-5279.

**Children's Day** is celebrated in Japan on May 5. See an exhibit of *musha* (Children's Day) dolls and koi banners created by dollmaking teacher Chieko Campbell and her students through the month of May at the Japanese Friendship Garden in Balboa Park. Hours are 10 a.m. to 4 p.m. daily. Admission is \$2 general, \$5 per family, or \$1 for seniors/military students. Dial 232-7870 for more information.

**Equine Enjoyment**, the Del Mar National Horse Show continues through Sunday, May 10, at the Del Mar Fairgrounds. Hunter/jumper run through Sunday, May 3, while Western events start next Thursday, May 7, and continue through May 10. Classes begin at 8 a.m. and continue throughout the day; evening performances begin at 7 p.m.

Admission to the show is free on weekdays from 8 a.m. to 4 p.m.; reserved seating in the evenings is \$6 for grandstand events, \$12 for box seats.

For times, call 793-5553; reach the horse show information line by calling 792-4288. Tickets are available through Ticketmaster (120-11X).

**When Mansions Were 'Cottages'**, the site of the San Diego Historical Society's 25th anniversary Silver Showcase is a 1,500-square-foot Dutch Colonial Revival-style seaside cottage built in 1928 for the Reynolds family. For this event, 20th-century interior and landscape designer have professionally transformed the historic home, which will be open for public tours through Sunday, May 31.

Find the home at 531 Marina Avenue, in Coronado. Hours are 10 a.m. to 4 p.m. Tuesday through Thursday, 10 a.m. to 6 p.m. Friday, and 11 a.m. to 4 p.m. Sunday. Tickets are \$15. For additional information, call 533-7555. Dial shows only no photographs or children under eight.

**Wendy Hayes**  
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**Mandy Davis**  
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**Gypsy Kings**  
June 8  
**Chris Isaak**  
June 27  
**Kenny Rogers**  
June 27  
**Tom Jones**  
July 3  
**Vince Gill**  
July 3  
**Figure Skating**  
Champions on Ice  
July 3  
**Pearl Jam**  
July 10

**BOYZ II MEN**  
May 20  
**ERIC CLAPTON**  
May 20  
**WTF**  
"Rise n' Shine"  
July 26  
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August 17  
**Spice Girls**  
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## THE BEST OF THE BEST AMERICAN POETRY 1988-1997



The series, which soon will publish its eleventh anthology, annually presents 75 new poems chosen, with Lehman's help, by a guest editor who is his or her favorites of the previous year.

*The Best of the Best American Poetry 1988-1997*, series editor, David Lehman; editor, Harold Bloom; Scribner, 1998. 383 pages; hardcover: \$30; paperback: \$15.

Editor Harold Bloom, Sterling Professor of Humanities at Yale University and Berg Professor of English at New York University, never seems to put pen to paper without pissing someone off. In *The Western Canon* (1994) Bloom agitated against literary criticism founded in Marxism, feminism, Afrocentrism, neoconservatism, and just about every other -ism but the aestheticism he champions. In *The Book of I* (1990) he irritated religious conservatives with his suggestion that the author of certain sections of the Old Testament might have been an author. Make of Bloom what you will, love him or hate him, but no one can say that Bloom isn't a serious, passionate, even occasionally worshipful reader. Of the 75 poems Bloom has chosen for *The Best of the Best*, he writes in his introductory essay, "These pass my personal test for the canonical. I have read them with pleasure and with profit." You can read the full text of Bloom's essay at [www.palnet.mil.edu/bestreview/BR23.12.html](http://www.palnet.mil.edu/bestreview/BR23.12.html).

Included in *The Best of the Best* are poems from Jonathan Aaron, A.R. Ammons, John Ashbery, Elizabeth Bishop, Amy Clampitt, Allen Ginsberg, Louise Glück, Jane Graham, Galway Kinnell, Kenneth Koch, Philip Levine, J.D. McClatchy, James Merrill, Mark Strand, Richard Wilbur, and Charles Wright, among many others. Also included are comments from the poets themselves about their work and excerpts from the introductory essays of the series' ten previous editors.

On the morning we talked, Mr. Lehman was in his Manhattan apartment. I heard sirens and horns honking and the persistent ring of Mr. Lehman's second telephone. Through all this clamor Mr. Lehman spoke with great Augustan calm. I asked if he ever thought he'd get our ten years of his *Best American Poetry* series.

"No. When we started I remember thinking, 'Well, we'll have three years before they decide that it was a noble failure.' Then I thought, after the 'Beis'

## READING

had been successful for three years. 'Well, it's going to be five years before I throw in the towel, exhausted.' But the series seemed to gather its own momentum. It was a success, and it seems to have perpetuated itself. Somewhere along the line I guess I did think we'd get to ten years. And I guess, too, that at that very point I thought of this retrospective anthology."

I asked Mr. Lehman what caused him to do *The Best of the Best*. "It occurred to me at some point that if we reached a milestone of ten years, which no one would have thought possible when we embarked on the project, that we should do a retrospective anthology, selecting works from the first ten years. 'This thought that perhaps I did it alone, but my publisher felt strongly that it was, in their words, 'counter intuitive' and that we should proceed in the same manner that we did year to year. They grasped the idea of it. We had to do something different for an anthology, a volume that would stand outside the series and comment on it. So it seemed to me that we should have either a critic or a professor or a novelist as the volume's editor. With that decision made, I narrowed the list to several people who seemed both superbly qualified and well known."

Which is how, Mr. Lehman said, he happened upon Harold Bloom. "Certainly, Bloom is one of the most famous professors of literature and theorists of literary criticism in the United States. He's also very unusual among literature professors inasmuch as he has always grappled with contemporary works of literature. In the 1970s he became both a household name in academe and a very controversial name by publishing a series of theoretical studies of literature. The first of these, published in 1973, was titled *The Anxiety of Influence*." I asked Mr. Lehman if he'd explain what Mr. Bloom meant by the "anxiety of influence."

"It used to be thought that the literature of the past affected the contemporary poet by inspiring him or her, by showing the way, setting a precedent, creating examples that could be emulated. But Bloom argued that something like Freud's Oedipal theory had an application in writing. He went on to say that for the new writer, the great writers of the past were like father figures who had to be overthrown. That they induced tremendous anxiety in the young poet."

"So, according to Bloom, for Wordsworth, John Milton's *Paradise Lost* was not so much a precedent but a terrible anxiety because Milton had already done the epic so magnificently that it seemed to have choked off the possibility of writing an epic. Wordsworth had to figure out a way to veer from what Milton did in order to establish his own originality. By the same logic, for a contemporary poet, Wallace Stevens's great achievement in the early part of the century was a tremendous source of anxiety. Because, how could you do better what Stevens had already done?"

"What Bloom did in this theory was, so to speak, very original. He was building on Professor Walter Jackson Bates of Harvard who had written a book called *The Burden of the Past and the English Poet*. Bloom picked up on Bates's insight and fleshed it out. Bloom published *The Anxiety of Influence* in 1973 and then several years later, in 1975, published another book, *The Map of Misreading*.

"According to Bloom's theory in this second book, to be original you had

to misread the poems of the past in fashioning yourself. Poetry involved misreading. Deliberate misinterpretation. There are many other elements of his theory that were equally provocative and interesting. And perhaps the best sign that he was onto something was that people responded to his theory with great anxiety. Many poets denounced him, many critics denounced him and denied what he was saying, denying that it applied to them. And more they protested the more one felt that there was a lot of truth to it. And that perhaps one could analyze John Berryman's success and failure as a poet in relation to how well he handled the influence of Yeats. One could analyze T.S. Eliot's whole career in poetry as a reaction against the Romantic poets. Bloom also argues that the best way to read a poem, any poem, is in relation to some earlier poem. So he promoted a way of reading that we could call 'misreading.'"

I said that I recalled Bloom's use of the word "misreading" in these early books. How, I asked Mr. Lehman, did he define that word?

"That's a very fancy, lit-crit term for 'misinterpretation.' Bloom introduced all sorts of big words in putting forward his theory. All of which, I think, added a certain lustre to his theory and made it seem somehow more official. But, at the same time, as he was arguing this theory, which was received not only with horror on some fronts, but with great enthusiasm on others, he was also embracing contemporary poets and making pronouncements about their relative value."

"It seemed to me that he was the first professional figure to champion John Ashbery and A.R. Ammons. Ashbery had many followers, including me, long before he became a name. But for the longest time, Ashbery's poetry was resisted very fiercely by the literary critical establishment. Bloom, I think, in around 1970, '71, '72 wrote a long essay saying that Ashbery was our greatest poet. And he demonstrated in the 1970s very good taste in the poets that he singled out for approbation: Ashbery, Ammons, James Merrill, Robert Penn Warren, and Elizabeth Bishop. Bloom also had a way of asserting these judgments very boldly. Just as Clement Greenberg was unflinching in promoting Jackson Pollock and other abstract painters in the late '40s, so Bloom in the 1970s asserted his judgments in contemporary poetry in the same declarative way."

"I knew that Bloom hadn't written much about poetry in the last 10 or 15 years. That he'd turned his mind to other projects. So it seemed to me that it might be a good opportunity to ask this man of many words and a certain academic charisma to engage himself once again with contemporary poetry and select what, in his opinion, were the best poems over the past ten years."

Each year since 1988 Lehman as series editor has chosen a guest editor. This guest editor, a poet, has been set the task of choosing, from all the poems published in the past year, the 75 that he or she finds most worthy. Bloom's task was to choose, from the 750 "best" poems printed over the decade, the 75 poems

he thought the "best of the Best." Bloom, Mr. Lehman said, dutifully read all ten of the past volumes. "He claims to have what he calls a 'scandalously rapid reading rate,' in that he can read and digest things more rapidly than anyone could imagine. He certainly received all ten volumes because he clamored for them and couldn't wait to have them all assembled."

Bloom excoriated the 1996 issue of *Best American Poetry*, edited by guest editor Adrienne Rich. Bloom refused to include in *Best of the Best* even one poem from this volume. Bloom writes in his introduction that the 1996 anthology "seems to me a monumental representation of the enemies of the aesthetic who are in the act of overwhelming us. It is of a badness not to be believed, because it follows the criteria now operative: what matters most is the race, gender, sexual orientation, ethnic origin, and political purpose of the would-be poet.... Bursting with sincerity, the 1996 volume is a Stuffed Owl of bad verse, and of much badness that is neither verse nor prose."

In the small world of verse, Bloom's introduction has already caused quite a howl. Mr. Lehman said this comment didn't surprise him, nor did he imagine Mr. Bloom was surprised. "I can say he anticipated that and welcomed it. Poetry brings out tremendous passion in people. And while there are some critics who are known for a certain subtlety and a certain judiciousness, there are other critics and commentators and practitioners who radiate ferocious passion. They love the art so much that they also hate it when it doesn't conform to their expectations or hopes. I think that in a way the two antagonists here, Harold Bloom and Adrienne Rich, are both distinguished by that sort of passionate attachment to poetry, both loving with great ardor what they love and despising with fierce contempt that which they regard as pernicious."

I asked if Mr. Lehman was surprised when he received Bloom's essay. He wasn't. "Bloom had been telling me on the phone that I should expect something very strong. He told me this so often that I was ready, and so I wasn't entirely surprised. I did argue with him. I did try to get him to represent the 1996 volume, which I felt was unfairly scared by him. I didn't think it was a total disaster by any means and that there were many poems that were fine even by his particular critical criteria. So I made that argument with him. I spoke in favor of some specific examples from that book. I made other arguments having to do with his introductions in the same way that I edit and comment on the introduction each year, as it is written by that year's guest editor. But, of course, the final selections and the final shape of an introductory essay are up to the guest editor, and I can't dictate to that person. Anyone who knows Harold Bloom knows how unlikely it is that he will change his commentary when pressed in an argument."

— Judith Moore

a craft, and visit the aquarium

The fee is \$15. The aquarium is located at 2300 Expedition Way (off North Torrey Pines Road, south of La Jolla Shores Drive), in La Jolla. For more information and the required reservations, call 534-7336.

**Beaches, Butterflies, Amphibians, and Turtles and Tortoises** are all subjects for children's programs planned on Saturday, May 2, at the San Diego Natural History Museum in Balboa Park. For details and registration, dial 232-3821 x203.

**Judith Moore** will sign their new book, *A Turp for Cecilia*, on Sunday, May 3, at White Rabbit Children's Books (7755 Grand Avenue, La Jolla). For information, call 454-1518. Free.

**Life in Egypt 3500 Years Ago** is depicted in the Children's Discovery Center at the San Diego Museum of Man in Balboa Park. "Time Travel to Ancient Egypt" features a walk-through rendition of a nobleman's home, and organizers promise a specific theme each month.

The theme for May is "Paint by Number," spotlighting ancient Egyptian painting and art styles. Participants will be inspired by the museum's collection of Egyptian artifacts.

The fee is \$3 (in addition to museum admission). The classes, for kids five and older, start at 2 p.m. on Saturdays and Sundays through August. Reservations are suggested. Questions? Call 235-2001 for answers.

**Faithful Histories, Faithful Toys**, storyteller Alice Smith-Cooper will narrate stories of herself and San Diego for the "Free for All First Sunday" planned from 2 to 3 p.m. on Sunday, May 3, at the Museum of Contemporary Art, Downtown La Jolla.

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## What Would They Be Like?

It took only a dozen measures of Beethoven's "Ghost" Trio to answer the question.

Mainly Mozart continued its valuable "Spotlight" series at the Neuroscience Institute (this year featuring trios) with a concert by the Beethoven Trio Vienna. I had not heard of this group before, although they have been around since 1985 and have made several recordings. What would they be like?

### REVIEW JONATHAN SAVILLE

It took only a dozen measures of Beethoven's "Ghost" Trio to answer the question. The players erupted with a commanding burst of joyous energy, immediately followed by the passionate, vaulting surges of the work's second motif — and we were off on one of the most exciting performances I have heard of this great work.

In its drive and brilliance, the Beethoven Trio Vienna's "Ghost" reminded me of the famous recording by Isaac Stern, Leonard Rose, and Eugene Istomin. Both groups underline the theatrical, unexpected quality of the work's constant changes of emotional direction; both heighten dramatic contrasts; both seek the most vivid possible characterization of each episode; both treat this as major Beethoven, comparable in its breadth of vision and imaginative power to such other middle-period masterpieces as the "Eroica" and Seventh Symphonies, the "Appassionata" and "Waldstein" Sonatas, the Fourth and Fifth Piano Concertos, and the "Razumovsky" Quartets. The two groups are similar also in the way the assertiveness of the playing is distributed equally among the three players, with none of them seeming to dominate the communal musical personality.

In the case of the Beethoven Trio Vienna, the players are violinist Marcus Wolf, cellist Yves Savary, and pianist Christiane Karajova. Wolf attracts attention for his delicate dynamic shadings and subtle use of tone color. Savary for his resonant tone and nobly spacious phrasing. Karajova for her rhythmic impetus, clarity of texture, and wonderful vitality of figuration. But in their intentions and musical under-

standing, the three musicians are so totally in sync with each other that their individual traits seem to be in perpetual circulation among their colleagues, and the listener cannot tell where any musical idea or interpretive effect begins.

This performance of the "Ghost" Trio differed radically from version, that of Wilhelm Kempff, Henryk Szeryng, and Pierre Fournier (recently reissued in Deutsche Grammophon's Complete Beethoven Edition). That performance is ripe, mellow, more unified in tone, less impulsive and extreme. Tempos in the outer movements, where the Beethoven Trio Vienna was carried away with irrepressible exuberance, are slower, less motoric, more gently (comfortable domestic Gemütslichkeit does not seem to be in the Beethoven Trio Vienna's musical vocabulary).

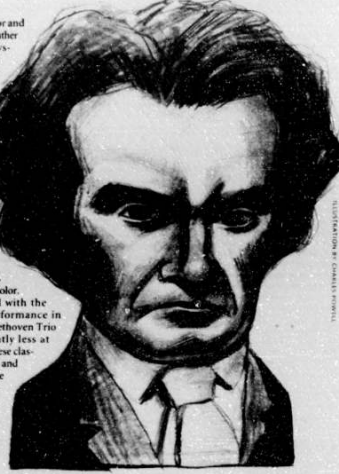
Even the strange slow movement, which gives the work its traditional sobriety, called forth divergent responses from the two performing groups. By an extremely artful manipulation of vibrato (with some notes virtually "white"), the string players of the Beethoven Trio Vienna created a truly spooky atmosphere, in which the curiously emotionless theme, obsessively repeated by the piano and later by all three instruments, sounded like some mysterious image from the unconscious, rising out of the depths, hovering in an ambiguous space between sleep and waking, exploding into violent conflict, fading away at the edge of consciousness, and finally vanishing into nothingness. In comparison, the beautifully played performance of the same music by Kempff-Szeryng-Fournier sounds far less menacing, with the mystery tamed and the anxiety enfolded in nourishing warmth.

With appropriate alterations to respond to a very different style, the Beethoven Trio Vienna brought something of the same dramatic intensity to Mozart's E Major Trio, K. 542. To a large extent, this work is a duo between violin and piano, with the cello in a subordinate role; and its

style is sprightly humor and graceful inventiveness, rather than drama and mystery. It is often played in a small-scale fashion that emphasizes its elegance and prettiness. But without ever transcending the shape boundaries of the Mozartian Trio manner, Wolf and Savary revealed the inner tensions in the music, finding drama in an exquisitely handled rhythmic freedom and in the expressive suggestiveness of articulation and tone color.

The concert closed with the Ravel Trio, a fine performance in which, however, the Beethoven Trio Vienna sounded slightly less at home than in the Viennese classics. The fast movements and sections showed all the requisite sparkle, with — once again — an admirable reluctance for dramatization rather than for remaining on the fabulously variegated surface. At other times, perhaps a bit of the Ravel magic was missing. The ravishing opening theme, played marginally faster than usual, came off as a trifle rushed and unyielding; its sonorities were lovely, but they did not float, unanchored, in the Empyrean, as they do with the Beaux-Arts Trio, the Borodin Trio, or even the Yeadey Trio. For all the superb playing, there was also some fundamental lack in the slow *Pavane*, which sounded static and heavy rather than dreamlike and otherworldly.

But an occasional falling away from perfection, on a single occasion, is forgivable in a group that can bring such sensational readings of Beethoven and Mozart. No nit-picking should keep you from immediately acquiring all the Beethoven Trio Vienna's CDs — where, on Japan's Camerata label (and, incidentally, with a different cellist) they provide some of the best performances I have ever heard of the Schubert trio, the Mendelssohn trios, all the Mozart trios (an especially wonderful collection), and both tracts of Beethoven's Opus 70. ■



Beethoven Trio Vienna  
Neurosciences Institute (Mozart's "Spotlight" series)  
Beethoven, Trio in D, Opus 70, No. 1 "Ghost"; Mozart, Trio in E, K. 542; Ravel, Trio in A Minor.

ings of Beethoven and Mozart. No nit-picking should keep you from immediately acquiring all the Beethoven Trio Vienna's CDs — where, on Japan's Camerata label (and, incidentally, with a different cellist) they provide some of the best performances I have ever heard of the Schubert trio, the Mendelssohn trios, all the Mozart trios (an especially wonderful collection), and both tracts of Beethoven's Opus 70. ■

## Calendar CLASSICAL MUSIC

## CLASSICAL LISTINGS

Contributions to the Reader's Guide to Classical Music must be received by 5 p.m. Friday the week prior to publication for consideration. Do not phone. Send a complete description of the event, including the date, time, cost, the precise address where it is to be held (including neighborhood), a contact phone number (including area code), and a phone number for public information to Reader's Guide to Classical Music, P.O. Box 8580, San Diego CA 92161-0880. Or fax information to 619-881-2401.

**Performers' Forum**, graduate performers at UCSD will present a prelude concert including works by Beethoven and Hugo Wolf, followed by a performance of Steve Reich's "Music for 18 Musicians," at 8 p.m. tonight, Thursday, April 30, in the Recital Hall at UCSD's Mandeville Center. Free. Call 534-5904 for more information.

**"Mexican Baroque"** in the title of the program when the 12-voice choral group Chanticleer hits the stage at 8 p.m. on Friday, May 1, at the California Center for the Arts, Escondido. The ensemble will present several works from Colonial Mexico. Tickets range from \$18 to \$35. For reservations, call 800-988-4253. The center is located at 1405 North Escondido Boulevard (at Valley Parkway), in Escondido.

The a cappella chorus will also perform at noon on Friday, May 1, on the Dome Stage at CSU San Marcos. The campus is found on Twin Oaks Valley Road, in San Marcos. Free. Dial 760-750-4366 for more details.

**Augusta Baker's Philadelfia** and friends present organ solos at 7 p.m. on Saturday, May 2, at the First Unitarian Universalist Church. The program also includes three organ and piano by Guilmette, Seasholtz, and Robert W. Jones. Tickets are \$7. Find the church at 4190 Forest Street, across from the UCSD Medical Center, in Hillcrest. Call 594-8438 for more information.

**The Lucio Nolasco Mass** by Joseph Hayden may be heard when the Mesa College Vocal Ensemble and the San Diego Chamber Chorus — with orchestra and soloists including Betty Krater, William Nolasco, Penny Hawkins, and Thomas Oberier — unite to sing on May 2 and 3. Hear the concert at 7:30 p.m. on Saturday at the Church of the Good Samaritan (4321 Elgin Mall, in University City, 438-1501), and at 3 p.m. on Sunday at the University Christian Church (1000 Cleveland Avenue, Hillcrest; 295-4141). Free.

**Pedraza Priet's Winning Composer** Victor Mancilla has written a new piece inspired by Igor Stravinsky's 1918 "Histoire du soldat" (The Soldier). Take a jazz-inspired piece for narrator and chamber group utilizing the same instrumentation as Stravinsky's original. He'll be David Schiffman, artistic director for the Chamber Music Society of Lincoln Center to bring the new production to the California Center for the Arts, Escondido at 8 p.m. on Saturday.

The ensemble will include Milan Turkovic (bassoon), David Taylor (trumpet), Ida Kavafian (violin), Edgar Meyer (bass), and Stefan Harris (percussion), with narration by Andre De Shields.

Tickets range from \$21 to \$51. Find the center at 340 North Escondido Boulevard (at Valley Parkway), in Escondido. Call 800-988-4253 for information and reservations.

A 17th-century Italian Beethoven Welsh child Kathryn Rhian Price, who's doing concerts in the United

States to earn the money for a down payment on said cello. Listen when she performs at 7:30 p.m. on Saturday, May 2, for the San Carlos Concert Series (4654 Cowles Mountain Boulevard, at Navajo, in San Carlos). The program includes selections by Shostakovich, Rachmaninoff, Beethoven, and others. An offering will be received; child care is available. For more information, call 464-4331.

**Chloe Kida**, the San Diego Children's Choir will perform at 7 p.m. on Sunday, May 3, at St. Elizabeth's Catholic Church (1628 Santa Isabel Street, Carlsbad). Admission is \$10 general, \$5 for students and children. For information, call 844-3413 or 438-5412.

**Support Your Local Youth**, the San Diego Youth Symphony is raising money for a tour of Europe this year. To that end, the symphony, joined by pianist Derek Polachuk, plans a concert at 2:30 p.m. on Sunday, May 3, in the auditorium at Mt. Carmel High School (9500 Carmel Mountain Road). Admission is \$8 general. Call 441-3413 or 438-5412.

**Winners of the ASTA Solo Competition** will play solos on their violins, violas, cellos, and guitars during an honors recital at 2 p.m. on Sunday, May 3, in French Parlor at the University of San Diego. For information, call 571-0902. USD is found at 5908 Alcala Park, in the Linda Vista area. Admission is free.

**"Opera d'Amore"**, songs of love from the most expressive works of the bel canto era — including arias from *Figli della Luna*, *Turandot*, and *Traviata* — may be enjoyed when the San Diego Chamber Orchestra concludes its season with concerts May 1-6. Local ticket buyer Lopez-Yafer will join the orchestra for these appearances.

The program may be enjoyed at 7 p.m. on Sunday, in the atrium of the Imperial Bank Tower (701 B Street, downtown), at 8 p.m. on Monday in Sherwood Auditorium at the Museum of Contemporary Art, La Jolla (1090 Prospect Street, La Jolla); on Tuesday at 8 p.m., at the Fairbanks Ranch Country Club in Rancho Santa Fe; and finally at 8 p.m. on Wednesday at the California Center for the Arts, Escondido (140 North Escondido Boulevard, Escondido).

Tickets range from \$8 to \$48, depending upon the venue and seats available. Call 760-753-4602 or 888-848-7326 for information and tickets for any of these performances.

**Chamber Music and Folk Music** ensembles at the University of San Diego, directed by Angela Yeung and Merja Soris, plan a concert at 8 p.m. on Tuesday, May 4, in French Parlor on campus. Admission is \$8 general. USD is found at 5908 Alcala Park, Linda Vista. For information, call 260-2280.

**Jazz Lunch**, the Faculty Jazz Set at SDSU plans a recital for the noon concert series at San Diego State University on Wednesday, May 4, in Smith Recital Hall. Free. Dial 594-0041 for further information.

**Cello Recital**, UCSD student Hugh Livingston will present "Focus a Beam, Emptied of Thinking, Outward," by Roger Reynolds. Songs by Bernard Allen Zimmerman, and Kottos by Iannis Xenakis at 8 p.m. on Wednesday, May 6, in the Recital Hall at UCSD's Mandeville Center. 534-5404. Tickets are \$5 general.

**Junior Recital**, Junior Jessie Huang will be accompanied by pianist Anna Saravali during a recital beginning in French Parlor at the University of San Diego at 8 p.m. on Wednesday, May 6, 240-2280. USD is found at 5908 Alcala Park, Linda Vista. Free.

**Classical Piano Music** may be heard when Ramin Trautman presents a recital for the Concert Hour series next Thursday, May 7, at 12:30 p.m., in the Performance Lab (D-10). Find the campus at 1140 West Mission Road, in San Marcos. For more information, call 760-744-1140 x2453 or x2316. Free.

## ART LISTINGS

Contributions to the Reader's Guide to art gallery openings must be received by 5 p.m. Friday the week prior to publication for consideration. Do not phone. Send a complete description of the event, including the date, time, cost, the precise address where it is to be held (including neighborhood), a contact phone number (including area code), and a phone number for public information to Reader's Guide to Art, P.O. Box 8580, San Diego CA 92161-0880. Or fax information to 619-881-2401.

## GALLERIES

**"Paintings of Soutwestern"** by John March is on exhibit at the Art Union Gallery, a show opening with a reception for the artist at 6 p.m. on Friday, May 1. March's iconographic oil paintings are said to "depict change and growth in an organic manner," as they change through Monday, June 1. Find the gallery at 2323 Broadway, downtown; 239-2312. Regular hours are 9 a.m. to 5 p.m. Monday through Friday.

**The Innovative Site-Specific Works** making up the Stuart Collection at UCSD are being displayed, in their 15th anniversary year, in an exhibition at the Athenaeum Music and Arts Library. The show — opening with a reception at 6:30 p.m. on Friday, May 1 — includes material relevant to its history such as proposals, drawings, correspondence, magazine photographs, and blueprints for projects by Peter Allen, Robert Irwin, Bruce Nauman, Nils de Saint Phalle, Alexis Smith, Kiki Smith, Elizabeth Murray, and William Wegman. See the show through Saturday, June 6.

Regular gallery hours are 9 a.m. to 5:30 p.m. Tuesday through Saturday, 10 a.m. to 8:30 p.m. on Wednesdays. The Athenaeum is located at 1008 Wall Street, in La Jolla; 454-5872.

**"Art Is What My Life Is About,"** says Escondido artist Tom Busch, who is the featured artist for May at the Brandon Gallery. Busch is best known for his marine and wildlife portrayals and also renders landscapes and seascapes in a variety of media. This is a reception for the artist at 7 p.m. on Friday, May 1.

The gallery is located at 1958 North Main Street, in Fallbrook. Regular hours are 10 a.m. to 5 p.m. Tuesday through Saturday, 11 a.m. to 4 p.m. on Sunday. For more information, call 760-723-1130.

**"Heretics"** celebrates women — with paintings by Maria Sharkey and sculptures by Cheryl Cooper, Kathleen Caron, and Frances Phipps — at the Taber Mendon exhibitions space inside the Creative Market. The show begins with a reception on Friday, May 1, at 6 p.m., and continues through Wednesday, July 8.

Regular gallery hours are 10 a.m. to 7 p.m. Monday through Friday, 10 a.m. to 3 p.m. Saturdays, and by appointment. Find the gallery at 2215 India Street (at Ivy), downtown; 467-1223.

**"The Southern California Regional Art Exhibition Award Show,"** curated this year by David and Eleanor Aron, continues through Sunday, May 17, at the San Diego Art Insti-

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## Calendar THEATER

### THEATER LISTINGS

Theater listings and commentary are by Jeff Smith. Information is accurate according to material given us, but it is always wise to phone the theater for any last-minute changes and to inquire about ticket availability. Many theaters offer discounts to students, senior citizens, and the military. Ask at the box office.

**The Adjustment**  
The North Coast Repertory Theatre presents Michael T. Folie's drama about Sharon Gray, a lobbyist is forced "to face the question of 'morality and commitment.'" Richard Felder directed. NORTH COAST REPERTORY THEATRE, THROUGH MAY 31; THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

**All in One Night**  
Warehouse Theater, a division of Christian Community Theater, presents the world premiere of a musical comedy in which a group of cynics and idealists look at marriage and the meaning of life "in one thought-provoking night." Bob Siegel wrote and directed the show. FELLOWSHIP HALL, FIRST METHODIST CHURCH, 4850 PALM AVENUE, LA

MESA, THROUGH MAY 9; THURSDAY THROUGH SATURDAY AT 7:30 P.M. FOR INFORMATION CALL 588-2026.

**All in the Timing**  
David Ives is a wordsmith and a gifted comic writer. His scenes, 10 to 15 minutes in length, begin with a bizarre premise: How Tricky spent his last 24 hours with a pickaxe in his skull; three monkeys pounding typewriters until one complains; Hamlet. Like music, Ives plays variations on the theme (tone of the monkeys, for example, flirts with writing *Paradise Lost*). As in the movie *Groundhog Day*, which *All in the Timing* predates, most of the participants adapt to their condition. Actors performing Ives must feel like they're doing Shakespeare and improv at the same time. They must get the tricky language precisely, at top speed, and timed to the neuroticism—all the while creating a story onstage. Although director John Rando and his designers favor the cast (the set resembles a kindergarten classroom, replete with red Radio Flyer wagons), the Old Globe production passes the ultimate test: The actors are aware of their own performance, and the language and the subtle music of Ives's remarkable scenes. To the credit of the cast, there are no bits of show performance (though Arnie Burton qualifies as foremost among equals) and no weak links. They succeed with material as difficult as it is funny.

**WORTH A TRY**  
CASSIDY CARTER CENTER, 513 MONSIEUR CENTRE FOR THE PERFORMING ARTS, THROUGH MAY 10.

TUESDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

**All My Sins**  
The Lamplighter presents Arthur Miller's drama about the fortunes of two families, the Kellers and the Devers. Ginger Harris directed. LAMPLIGHTER COMMUNITY THEATRE, THROUGH MAY 17; FRIDAY AND AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

**Alone Together**  
The Coronado Playhouse stages Lawrence Roman's comedy about a middle-aged couple looking forward to an empty nest when the kids flock home. Ruff Yeager directed. CORONADO PLAYHOUSE, THROUGH MAY 24; THURSDAY THROUGH SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M. NOTE: THEATER OFFERS A DINNER/THEATER PACKAGE ON FRIDAYS. CALL FOR INFORMATION AT 433-4856.

**Anatolia**  
I love this play. Tom Stoppard's masterpiece is one of a handful of dramas I'd submit to the future to judge our era by. The South Coast Repertory Theatre gets the play's finest better than its individual trunks. And since we may never see Anatolia in San Diego (it requires top actors at the top of their game), the production's worth the drive north, though you'll be recasting many roles on the ride home. Stoppard alternates between 1809-11 and the present. We watch scenes back then, followed by our contemporaries trying to give them

meaning—how, in other words, history and personal ambition can distort the facts. Because we watch through the blinders of our own age, we don't see, until the end, what was truly significant. You can pick at Anatolia (some characters are more ideas than people; the symmetries get a bit too exquisite), but it's a marvel, a mystery, a slice of life, intellectual history, and when seen in retrospect, a tender love story. Stoppard used to write for graduate student seminars on wit. Anatolia's got all of his fin de siècle speculation, but it can also be seen as the work of a playwright who's not afraid to write for the masses. It's that rich. For the South Coast Rep, Matt Kender and Ronan Benoit star as Septimus and Thomastina, the 19th-century tutor and tutor. The rest of the cast, directed by David Ensmes, is gravely uneven. The men can't quite hold their own (the cap-tain's a doll; the best poet, Ezra Chater, fills his body at odd angles). The women fare a bit better, though they too get edgy about trusting the text and tweak it on occasion. But believe me, this is one play you can trust.

**WORTH A TRY**  
SOUTH COAST REPERTORY THEATRE, THROUGH MAY 10; TUESDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

**Company**  
San Diego City College presents Stephen Sondheim and George Furth's Tony Award-winning musical that explores different aspects of marriage in the lives of five couples. SAN DIEGO CITY COLLEGE THEATRE, THROUGH MAY 12; THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

**The Death of Me**  
Diversions Theatre stages Larry Kramer's 1993 Obie Award winner about Ned Wicks, AIDS activist. Kramer's drama *The Normal Heart*, now AIDS sufferer reviewing his life. Gayle Feldman directed. DIVERSIONS THEATRE, THROUGH MAY 23; THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M.

**Blonde**  
Bonnie Reynolds reprises her masterful portrayal of Eleanor Roosevelt. This detailed, intricate look at an amazing woman ranks among Reynolds's finest work, and among the best acting in San Diego. Lawrence Waddy's drama depicts the public face of Eleanor Roosevelt and reveals the feelings she withheld all her life. She's 75 and confesses that she never "lived" nearly into anything, from a hall dress to the White House. "Her famous independence came slowly and alternated her from family and friends. As she presents a 'balance sheet' of Roosevelt's life, 'worth and all,' Reynolds performs a kind of liberation. Eleanor becomes more expressive, more feeling, as the play moves along, as if growing more comfortable with her private self. Hunched, her head cocked at a sharp angle, her eyes like laser beams, Reynolds evokes Roosevelt's pain and shows us how she moved forward, insecure outsider who, at the same time, became the conscience of a nation. Eleanor is actually two biographies. Waddy also depicts the life of Franklin Delano Roosevelt, worth and all.

**Outstanding**  
GREAT HALL, ST. PAUL'S CATHEDRAL, FIFTH AND NATIVEL, SAN DIEGO. THROUGH MAY 12; THURSDAY AND FRIDAY AT 7:30 P.M. FOR INFORMATION CALL 298-7262.

**Flight**  
Reviewed this issue. LAMB'S PLAYERS THEATRE, THROUGH MAY 31; WEDNESDAY AND THURSDAY AT 7:30 P.M. FRIDAY AND SATURDAY AT 8:00 P.M. SUNDAY AT 2:00 P.M.

**Forever Field**  
If ticket sales are an indication, the four harmonies in search of plaid sport coats will be in the Theatre in Old Town for a long, long time. Joseph Campbell urged everyone to "follow your bliss." Even if the right harmonies of "50s 'gay groups' aren't your particular bliss (I needed a quick fix of Ohio and Hendrix after hearing them), you've got to admit the Plads follow theirs with verve. They dare to be serious. They cross the line of having a life but put life into the greatest hits of *Your Hit Parade* (which covered the most popular songs of the '50s until *Don't Dream of Me* arrived). Steve Conrad, who conceived, directed, and choreographed the original New York version, directed the Old Town production with the aim of endearing everything to everyone. The four performers—Leo Duganath, Steve Conrad, Rick Meads, and Bobby Smith—use as well as any collection of Plads' minor gripe: the opening night was crisp but made no connection between the rehearsed songs left off and the "spontaneous" actions being; everything felt rehearsed by the members. Terry O'Donnell plays an indefatigable piano and permits himself occasional piece of all-way-funny business. The set, which is either the Theatre in Old Town or a purgatory where the Plads got stuck, is really a dach for such a perky show, though lane Roman's savvy lighting knows when to break the brightness.

**THEATRE IN OLD TOWN, OPENED MON. TUESDAY THROUGH FRIDAY AT 8:00 P.M. SATURDAY AT 8:00 P.M. AND 8:00 P.M. SUNDAY AT 3:00 P.M. AND 7:00 P.M.**

**Ivey and Marie's Italian Wedding**  
DIVERSIONS Theatre presents an interactive wedding ceremony in which everything that can go wrong, will. The Grooms and Carstelli families, both dysfunctional, celebrate the nuptials of Ivey and Marie.

**Joseph in Concert**  
Lamb's Players presents a concert version of Joseph's *The Amazing Technicolor Dreamcoat* as a fundraiser for the company. Dinner is included in the package. WYCHVALE THEATRE, 1424 HOLLYWOOD, MONDAY, MAY 4, AT 6:30 P.M. FOR INFORMATION CALL 437-0600.

**Love's Labour's Lost**  
SHED stages Shakespeare's comic celebration of language, romance, and desire as a "romantic musical piece." DON POWELL THEATRE, SAN DIEGO STATE UNIVERSITY, FRIDAY, MAY 1, THROUGH MAY 10; THURSDAY THROUGH SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

**WORLD THE MASSURU**  
A 6th Floor Studio presents the world premiere of Robert Joseph and Bill Pomeroy's story about "The necessary ingredients to maintain a relationship: honesty and trust." 618 PENN. STUDIO, THROUGH MAY 10; THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. FOR INFORMATION CALL 588-8212.

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**A Midsummer Night's Dream**  
Palomar College's performing arts department stages Shakespeare's romantic comedy of mixed-up identities caused by a lovers' spat. Michael A. Mathew directed. HOWARD H. BECK THEATRE, PALOMAR COLLEGE, THROUGH MAY 3; FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SUNDAY, MAY 5, AT 2:00 P.M.

**The Mithras**  
SSSU Opera Theatre presents Gilbert and Sullivan's popular operetta, featuring singers, orchestra, and designers from the School of Music and Dance, Musical Theater, and Theater MFA students. Kellie Evans-O'Connor directed. SMITH RECTOR HALL, SAN DIEGO STATE UNIVERSITY, FRIDAY, MAY 3, THROUGH MAY 3, FRIDAY AND SATURDAY AT 7:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

**Murder at the Cafe Noir**  
Rick Archer has a problem. The hard-boiled private detective came to the Caribbean island of Montague (it's in the Grenadine chain) to find the runaway daughter of a wealthy mainland—only to find himself ensnared in intrigue, murder, and a very entertaining evening of dinner, the star at the Cafe Noir, "where anything and everything is for sale." Somebody find the enigmatic (albeit inscrutable) Andre Gourevau. He is the runaway, a saucy mix of not calling himself "Sho" (Wendy (Vivian Fisher)? On the nefarious Anthony Cairo (John Garcia), the scars of whose recent facial operation having yet to heal? Or Maria Larue (Jennifer Lewis), voodoo priestess? Or Madame Tournes (Chane Thrasher), owner of the cafe and one-time love of Gourevau's (Rick Severn), erstwhile lover? All had motives aplenty. And Rick Archer—he says call him "just plain Rick"—wants to know. So he elicits the aid of the audience in this interactive murder mystery, written by David London. Along with audience participation and a funny script awash with red herrings, the show offers a four-course meal (Florentine chicken is the entrée, though vegetarian dishes are optional), served by the cast in character, all of whom make valuable contributions. Michael A. Wulfsberg's direction creates an atmosphere in which anything can happen. Especially tonight.

**WORTH A TRY**  
MYSTERY CAFE, OPENED MON. FRIDAY AND SATURDAY AT 8:00 P.M.

**My Fair Lady**  
The West Bank Theatre presents the popular Lerner and Loewe musical, based on George Bernard Shaw's *Pygmalion*. Don Ward directed and choreographed. WEST BANK THEATRE, THROUGH JUNE 13; TUESDAY AND THURSDAY THROUGH SATURDAY AT 8:00 P.M. MATINEE TUESDAY THROUGH THURSDAY AND SUNDAY AT 2:45 P.M.

**Personality**  
The Fritz Theater presents Gina Wondrich and Ellen Rainer's play about the "painfully funny coming of age of a non-career, unmarried girl in America." FRETZ THEATRE, THROUGH MAY 3; WEDNESDAY AT 8:00 P.M. SATURDAY AT 10:30 P.M.

**A Place in Time**  
Community Action Theatre offers Earl W. Hamilton, Jr.'s, "kind of

## CRITIC'S CHOICE



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BRICK BY BRICK



Deep-throat smooches and booty grabs were the Sugarhill Gang's heated finale at their recent Brick by Brick show (possibly due to pent-up emotion, since the band didn't take the stage until almost midnight).

medical trial of a new lymphoma drug. "I have to get these done by tomorrow morning," said Norm Padre, a medical writer for IDEC Pharmaceuticals.

For the finale, about 20 people jumped onstage for

of the band members had engaged several female fans in headlocks and shoved all the male audience members back onto the dance floor. Since no one was left to sing the song, the lights came on abruptly at 12:45, and the group, groping recessed to backstage.

"The end kinda ruined it," said Erickson. "...it interfered with the music."

—K.A.L.

"I wrote this song about the frustration I was having practicing psychiatry..." it's called "Axis 2," says my neighbor, David Marks, founding guitarist and vocalist for the band Leaf. David is also a third-year psychiatry resident at UCSF. He explains that Axis 2 is one of five multiaxial classifications from the *Diagnostic and Statistical Manual of Mental Disorders*, a virtual bible of afflictions used by mental health professionals.

Marks has tentatively left Leaf, with plans to follow his fiancée to Philadelphia. "I'm kind of buggin' that I bailed right before we actually put this song together," he tells me. "The last show we played together was Superfest [a party in the Gaslamp during

Super Bowl weekend]. I kind of decided to go out with a bang. Since then I got engaged."

That's why I'm moving to Philadelphia. "David searches through some things in his apartment and throws me a small football that has the Leaf emblem on it. "We threw a bunch of these out to the audience."

"What is one of the more frustrating things about psychiatry?"

"Sometimes I feel like I'm not helping people enough. The people that I work with, a lot of them are people that have been in the system a long time. I just deal with medications. You know, they've been through almost every medication in the book and they're not getting better, so it's low yield to try to help these people. You're just trying to maintain them and keep them out of the hospital."

"I don't know if I'll have the chance or the opportunity to play with a band for a long time... my career is just a lot of time sacking... I dig the shows... When you play it

feels like you're flying." Leaf will play in the Gaslamp for Cinco de Mayo

need to get the word out." A week ago Friday, the ticket agency tried to do just that. The Vernon, Connecticut, ticket broker ran commercials on 92.5 and 91.3 to announce that its 1-800-GET-TIXX number is a sure way to get plenty of good Pearl Jam seats. The spots were supposed to run more than just that one day, but both stations abruptly canceled the ad schedule following a conference call with Pearl Jam business manager Mike McGinley, who strongly objected to the airing of the ads. Mike Halbot of 92.5 said none of the jacks at his station would agree to record the ad. "They [the DJs] thought it wasn't legit," he said. "The jacks had an ethical problem reading a spot for some East Coast scalper. We lost revenue, but the way we look at it, we would rather have a good relationship with Pearl Jam than a good relationship with the scalpers. We pulled it off the air. End of story as far as I'm concerned."

Or is it? How did an East Coast ticket reseller get ahead of so many tickets? Kolkak wouldn't be specific except to say, "When we buy tickets for

festival, May 5, at the Gaslamp on Fifth Avenue from 8 to 9:30 p.m.

—P.S.

"We've got plenty of tickets," said Nick Kolkak, owner of Kolkak's Ticket Plus ticket agency about Pearl Jam's July 10 show at SJSU's Cox Arena.

"If I wanted to buy 100 tickets right now, would you send them to me?" I asked. "Sure... We've got lower level for \$88, upper level for \$59 and rear seats for \$49. Believe it or not, we've got a substantial amount."

"How can you have so many left—I heard that the show sold out in 48 minutes. I had heard this on various radio stations."

"I don't know, I guess we

## blurt

### THE INSIDE TRACK

Thane Erickson, wearing a fisherman's hat, slouched over a cocktail table near the stage, studying while waiting for the band to start. The Point Loma Nazarene College student highlighted passages in *Feminism and Postmodernism*, a text for his social philosophy course.

Over by the pay phone, a thirteenth-year purple and green nylon track suit edited informed consent letters for the

the climactic rendition of "Rapper's Delight." (The Sugarhill Gang's 1979 hit single ranked rap music to a

marketable commodity.) By the time the entire crowd was yelling, "...we like hot butter on our breakfast toast," three



THE LIP-SMACKING SUGARHILL GANG

## Calendar

### MUSIC SCENE



LOAF

**CINCO DE MAYO**  
con los  
lot El  
da de S  
Bebidas de  
day, May  
10  
Tiene que  
(MUST BE)  
**Casbah**  
MUSIC  
2501  
618  
SURGEON GENERAL'S WARNING: Cigarette  
Smoke Contains Carbon Monoxide.

Don't Miss  
**CINCO DE MAYO**  
in the Gaslamp  
May 5  
\$3 Cerveza Gold  
Interpretation  
\$1 OFF appetizers  
**The Bitter End**  
"VOTED BEST BAR & NIGHTCLUB"  
—Gaslamp Quarter Assoc.  
**NOW 3 LEVELS!**  
"BIGGER, BETTER... BITTER END"  
DANCE CLUB, CLASSIC BAR AND  
EXQUISITE UPSTAIRS LOUNGE  
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the Famous  
Black Martinis!  
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a show, we usually get 600 to 700 for each show. Our main way of doing business is we get our tickets directly from the venue." In this case Bill Silva Presents controls how the tickets are distributed. Silva himself did not want to respond. An assistant said, "Bill doesn't know anything about it." However, Silva was part of the conference call when he and McGinley called the radio stations and demanded the spots be pulled.

"He didn't know about it, why would he be calling the radio stations to cease and desist on that ad?" wondered one local music business operative who didn't want to be named. "Those tickets were on sale Friday for a show that didn't go on sale until Saturday. The ads said you can get your tickets now."

(Tickets Plus ships tickets via Federal Express.) The source said he believed that Tickets Plus actually did have a large cache of Pearl Jam tickets. "Why would they advertise it if they didn't have the tickets? That would be fraud if they took credit card numbers over the phone and didn't deliver."

The source added, "You can get away with this 99 percent of the time. If he did provide tickets to the scalper, why would Silva pick a show with such visibility and sensitivity to ticketing issues? [Pearl Jam has had issues with

Ticketmaster, a different company, in the past over ticket prices.] I'm sure [Silva] had a very tight deal [leaving little profit for the promoter], but you'd think just this one time he could leave it alone." When asked about this issue, Pearl Jam spokesperson Nicole Vandenberg responded, "Our standard policy is not to conduct business with scalpers or with promoters or vendors who do. If we find out that any of the promoters who we are working with are conducting business with scalpers for our shows, we will discontinue doing business with them."

—K.L.

"The purpose of the dance — for the women — is to make them crazy with lust, so he attacks, like an animal." Juan Carlos Blanco's wife Roxanne translates Blanco's Cuban-accented Spanish, but for some of the women dancing here this evening, the idea of driving a man wild with passion by mimicking various sexual activities is troubling. "Isn't there any tenderness?" one little 40-year-old ventures, her head tilted sideways at Juan Carlos. Both he and Roxanne smile, and Roxanne translates, "That's not the point."

Juan Carlos and Roxanne are newbies. About 18 months ago they were



reintroduced at a rumba in Juan Carlos's home town near Havana. "Love at second sight," Juan Carlos says. They moved to San Diego in October and now teach Afro-Cuban, Franco-Haitian, and other dance and drum music under the name of Baraka International Arts.

Dancing professionally since he was 14, Blanco rose to lead soloist for Raíces Profundas, a state-sponsored Cuban folkloric dance group. For now they will try to spread his talent around while they wait out a green card. (The pink brochure that I received announces, "We're happy to say that his visa has finally been approved.")

I ask Juan Carlos through his USCID graduate wife, Jenny Diver of Spring Valley vines: "Surfing the internet for an hour and a

answer is that Cuban women are more forward, no, he corrects himself, transparent, their emotions are more transparent. He wants me to understand that they are not more sexually aggressive, just more expressive.

"Have you ever met Castro?" I had to ask. Roxanne interprets, "Once when [Juan Carlos] was 14, no 15..." He was dancing for the group Cumballe, and he shook hands with Castro. No conversation, nothing more than a political handshake. Juan Carlos adds, "It's not hard."

—A.P.

quarter, I was amazed to learn that you are a famous guy. Very. Didn't you invent rock criticism? That is really cool and, as far as I'm concerned, entitles you to say anything you want about any band or performer. I'm sure all readers worth their salt will agree. Thank you thank you for a life of great rockwrite work!"

You're welcome, Jen. But anything? You got the wrong inventor. If you know me at all, you know I would rather do anything [than shit all over some struggling musician's dream. (Pshaw!)] If I did such a thing, I would never get to heaven.

Why, I would even listen to a mannaom's recorded offering through and through — from start to finish — many times over, even if merely to hit upon

ONE significant occurrence, sonic or lyrical, worthy of honest mention. Time is no object.

Okay. After two weeks in the mines, I have found that occurrence. Oct. 11, "Dem Birdies," has a line which goes: "Modern as it is, life has lost some charm." How true, how true. Thank you, Joe!

Joe Rathburn will be performing at the Golden Goose in Lakeside tonight.

—J.M.

Contributors: Kim A. Latford, Ken Leighton, Richard Meltzer, Allen Peterson, and Pat Sherman.

Blurt it out at 619-235-3000, ext. 456, or send it to chickens@ix.netcom.com

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LIVE  
**Club Salsa** featuring  
**HECTOR RIVERA Y LA CONCIENCIA**  
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Salsa dance lesson by Valerie at 8 pm.  
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**Latin Euro House & Nuevo Senido Dance** • 10:30 pm  
Join DJs Vito Amecio and Joe Guerrero.  
Must be 21 years old or older.  
Tickets available at  
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Featuring **SAMBRASIL** and **Joias dos Santos**. Brazilian buffet included with cover charge. Lambada and samba lessons at 8 pm. (Band starts at 10 pm and doors close at 1:30 am.)  
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Late Night Dining Until 1 am  
Upcoming  
5/7 • Jenny Delgado & La Camiseta Armada  
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Come support your favorite team. Call Fabio for game schedules & game reservations at  
**233-5979**  
Live  
**Monday**  
**Tuesday**  
**Wednesday**  
**Thursday**  
**Friday**  
**Saturday**  
**Sunday**

Calendar  
MUSIC SCENE

## Distracted by Meat

This day Geni is in a clown suit, Trevor in cut-offs and a T-shirt.

Trevor Henthorn pulls up his shirt; his wife Geni follows suit. They both show me their version of the everlasting bond of love and marriage: Burning Man. Carved below each of their ribcages, on the left side, two inches high and one inch wide, is the symbol of the Black Rock Desert festival (a stick figure with arms-raised, triangular head).

"Rings get lost," says Geni.

"You can hawk them."

"More permanent," says Trevor.

"More personal, it's more intimate too," Geni continues, "because he gave me my cut, and I cut him."

They are both slight in stature—as a pair, 200 pounds max. They sport many-times-over bleached hair strewn with shades of old dyes. The couple—married during an industrial/blood ritual show at last year's Burning Man (that included being bathed in lamb's blood)—met at a Sweat Engine show in 1990. Trevor, chief engineer for a local Internet services company, started the industrial band Sweat Engine in 1989 and programs the music for it. He also masters CDs for local labels Vinyl Communications and Reconstruction, as well as various bands. In the last two years, he has mastered more than 100 independent industrial releases. He owns eight sampling keyboards. He would beg, borrow, and even DJ frat parties to earn enough money to afford the next big sampler. He charged up two credit cards, drained one bank account, and borrowed \$1500 out of a handmate's checking account to purchase the Roland S-770. Trevor has built a library of over 16,000 samples, all the way from the "big vacuum trucks" that roam the streets to the "free movies you can get at Blockbuster," says Trevor. "You know the ones on how to prevent people from choking." Trevor and Geni prefer to share their samples whenever legally possible. Examples are available on their Web site <http://death.insertions.com>.

Their current system is two Kurzweil keyboards, the K2500 and the K2000, linked to a Mac. Geni uses the Macintosh programs Sound Designer and Deck to edit the sounds. "It's a very, very lonely job," says Geni. "You spend hours

holed away in this little cave. It took me about five days to sample that one movie, *Strange Days*—hours and hours sitting by myself. *Wizard of Oz* was another one like that..."

### INTERVIEW RUSSELL BAUDER

I visit them at their downtown studio apartment. A witch puppet with black cape is attached to their front door, a rainbow-colored "Welcome" mat lies at my feet. If I was expecting "Enter At Your Own Risk," it might be because I have seen them in the midst of burning cow flesh or dressed in fetish leather. This day Geni is in a clown suit, Trevor in cut-offs and a T-shirt. They seat me on a futon couch, and I play with their miniature pincher (named Willow) who is about the size of a roll of cookie dough. She spins in circles.

Trevor and Geni hit the highlights of Sweat Engine history. In February of '92, they opened for Nine Inch Nails at Iguanas in Tijuana. A CD-release show in '93 for *Below San Onofre*, a compilation of industrial bands from around San Diego and Tijuana, drew 550 people at SOMA. This was the time when there were still "name industrial acts coming to town," says Trevor. "Front Line Assembly, Meat Beat Manifesto, Consolidated, KMFDM, Nine Inch Nails. In '94, getting into '95, that is when the names stopped coming a lot, regularly. People started getting in the habit of driving to L.A."

The industrial scene has diminished and consolidated into fetish and Goth, according to Trevor. What once used to be a "dew of industrial DJs" has been whittled down to "a few masters." SOMA, having moved from downtown, on Union and Market to Bay Park on Metro, has also moved away from industrial shows, says Trevor. It's alternative and punk rock now. Trevor can't explain why it has gone this route, but he does know there are only three main places in San Diego to go if you are an industrialite: Therapy, Underworld, and Soil.

"The industrial scene is so small and so tight," says Trevor. "Are there any original ideas in there, or is it just PVC and metal collars, spikes and leather coats? Everyone in a while it's nice to rethink what is creative. And that's originally what the industrial scene was all about. It's a great

scene, I don't want to bag on anyone, but...you look now and guys wear make-up...the girls wear short skirts and smooth other girls. There is a formula. What we're trying to do is figure out how to bring back that true creativity, and how do you do that?"

The Henthorns do things like "No Thanks" (giving), an event they held on the Saturday after Thanksgiving. The show had seven different performance groups, including the Beat Mistress (described by Trevor as a "half-naked Xena the Warrior" playing drums) as well as two samba bands. Vendors sold leather and metal clothing, and a fog machine pumped out haze.

"This last show was an interesting example," says Trevor. "To take percussion bands that would never go to an industrial club, take Goth people who would never go to a samba or African performance, and put it on in such a way that Goth people could go. 'Wow, that band is really cool.'"

"It's really hard to try and outline and define something that is just there," says Geni, talking about how they get their ideas. "A lot of times we joke around that I'm the creative consultant. We just sit in the bathtub for about an hour, just talking about a whole bunch of things that would be cool to do."

More and more, live percussion has become a big part of their shows. Taking from their experience of last summer at the Renaissance Fair, where they both drummed in traditional parades five times a day, the duo has formed Beat Death—Big Drums Death Band. Trevor and Geni decided to make their own drums and to make them four times the size normally used in marching. According to Trevor, a Renaissance drum can run about \$600 from the manufacturer. Assembling a drum piece by piece can cost even more, around \$800 including \$150 just for the head (made from processed cow hide). The industrial scene has al-



Trevor Henthorn

ways been about a do-it-yourself mentality. (Found objects have always been a part of industrial music: metal pipes and oil drums the staple.)

"The original idea is that we want to make cool stuff that's out of surplus equipment," says Trevor. "If we can take old drums and make them sound like good drums, we've done a fine recycling job. So that's when we started talking to a few people and eventually talked seriously with AMF [the Aesthetic Meat Foundation] about how can we get these skins at an affordable price."

The Aesthetic Meat Foundation, a performance apocalyptic art group, wants to focus the world's attention on the "by-products and man-

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## Calendar MUSIC SCENE

flattest of our dying world." At Debauchery II, held in a rickety loft on Broadway and Sixth in downtown (known as "The Loft," it is famous for performance art and music), AMF and Beat Death came together. While Trevor would like to downplay their role, citing "anonymity" as an important aspect of their performance, he and Geni provided background drumming for the show. A small crowd of 30, many armed with cameras and camcorders, witnessed the performance. Trevor warned me that people tend to be "distracted by the meat" and miss the meaning. The performance consisted of people dressed in black robes with hoods chasing down an angel and tearing off her wings. (The angel was in elaborate costume; the wings were made of stitched feathers.) Large meaty femurs were tossed about the stage. Guts and goo were raised skyward, clenched in fists, and then slammed to the floor. The participants poured bowls of blood over themselves. (At one point I caught a performer drinking blood straight from a plastic milk jug.)

Trevor explains how all the blood and viscera are obtained. "AMF goes to a butchery or a meat supplier, and they'll say, 'What do you got?' The butchery will have lamb's heads—these things that they sell throw in the trash anyway, or sell to dog food companies... We can get them for dirt cheap... No one wants them, no one wants to touch them. So when AMF does their shows, not only can they go pick up the normal things that they pick up—heads, livers, kidneys, general gross stuff—they can pick up skins too, and actually perform the cleaning process during their shows." Quite literally, the Aesthetic Meat Foundation beats the maggots out of the skins.

"The cleaning of the skin is a ritualistic thing that fits right into their show," says Trevor. "When they are done with the show, we have a clean skin. All we have to do is dry it, pound it out a little bit, cut the holes and stretch it over our drum rims that Geni has welded together."

Beat Death is a regular now at AMF shows. "I've always found that the most successful shows were the shows when we had as many drummers onstage as possible. We did a show back at SOMA, and we had 11 drummers onstage. Some were techno, some were playing African percussion instruments, and some were playing huge pieces of metal. And that was absolutely the best sounding show we ever did. It was awesome, it was huge. People like to watch people hitting things."

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619/488-6201

Bring a friend and check out the new  
menu here in this fun, casual bar.

#### Chamwealth

2280 Market Avenue  
Pacific Beach 92109  
619/273-0151

Pacific Beach's best kept secret is a classic  
hang out bar styled in the old Boston tradition  
here in San Diego. Check out the friendly bar-  
tenders, 12 beers on tap, darts, and billiards.



**P.B. Blow Party May 9**

Stop in at the  
**Lucky Strike**  
**Tent and Stage**

to get  
**Free Stuff!**

**Nick's**  
At the Beach

Great food  
served late  
and two  
full bars—  
come and  
join us.  
Located in  
P.B. right  
off the  
Boardwalk

**SURGEON GENERAL'S WARNING: Cigarette  
Smoke Contains Carbon Monoxide.**

Available in limited areas.

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**FRIDAY JULY 3 • DEL MAR FAIR GRANDSTAND**

**ON SALE SUNDAY AT 10:00AM**

**KGB**  
SAN DIEGO'S REAL CLASSIC ROCK

**1053**

**CALL FOR TIX 220-TIXS** Robinsons-May • Wherehouse • Tower Records  
Cal Stores • select Ralphs locations • Ritmo Latino • [www.ticketmaster.com](http://www.ticketmaster.com)

Tickets also available at the Del Mar Fairgrounds Box Office this Sunday April 26 from 10:00am to 4:00pm  
and Monday - Saturday from 10:00am to 4:00pm. Ticket includes admission to the Del Mar Fair on July 3.

**PRODUCED BY BILL SILVA PRESENTS** [www.billsilvapresents.com](http://www.billsilvapresents.com)

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*A Celebration of Women in Music*



*Sarah McLachlan*

*Natalie Merchant*

*Indigo Girls*

*Erykah Badu*

*Shawn Colvin*

*K's Choice • Billie Jean King • Lhasa*

**On Sale  
Saturday  
at 10:00AM**

**June 26 The Del Mar Fairgrounds  
San Diego, Ca**

**CALL FOR TIX 220-TIXS**

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Cal Stores • select Ralphs locations  
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# CONCERT SOUND BOARD

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**FREE LINE**  
619.233.9797

1. Press the 4-digit extension above the category that interests you (for example, 4000 for this week's concert).

2. At the next prompt, press the 3-digit code that is next to the performer you wish to hear. Performers without codes currently do not have recordings.

**EXTENSION 4000**  
**THIS WEEK'S CONCERTS**

## TONIGHT, THURSDAY

**The Roots (717)**, Crossing Guard, Brother Jack, and Phantom (1212) Back By Back, Sunday, Thursday, April 20, 8 p.m., 1130 Boston Avenue, Bay Park, 619-275-5483 or 619-220-8497.

## FRIDAY

**The Bush Howard Quartet**: Square Street, Friday, May 1, 8 p.m., 301 Square Street, San Marcos, 619-295-0201.

**"Songwriters Circle" with David DeFanti (196)**, John Ketchum (857), Jeff Ketchum, Dave Howard, & the Howard Brothers, Frank Dromm, Gregory Page (455), Cabaret West (464), and CD Bandwidth: Joe Joe's Coffeehouse, Friday, May 1, 8 p.m., 4994 Newport Avenue, Ocean Beach, 619-252-0556.

**B Vay (871)**, Mead on the Downbeat, and the Shredhead, Friday, May 1, 8 p.m., 1130 Boston Avenue, Bay Park, 619-275-5483.

6 p.m., 2501 Kanner Boulevard, midtown, 619-232-4355.

**Dread Zappella (723)** and **Sons of the Desert (204)** Back By Back, Friday, May 1, 9 p.m., 143 South Calles Avenue, Solano Beach, 619-481-8140.

## SATURDAY

**The Solids Brothers (225)**, Line, Telegraph, and Second Class 5084, Saturday, May 2, 8 p.m., 5205 Mission Street, San Diego, 619-239-7642.

**Phylax (112)**, Joe Wood (815), Dipsy, and the Hyline-Cat: Cuts, Saturday, May 2, 8 p.m., 4500 Park Boulevard, University Heights, 619-294-6416.

## SUNDAY

**Chris Speed**: Square Street, Sunday, May 3, 7 p.m., 301 Square Street, San Marcos, 619-295-0201.

**Bad Religion (184)**: Cover for and Gold, Sunday, May 3, 8 p.m., 1130 Boston Avenue, Bay Park, 619-275-5483 or 619-220-8497.

**Maroon Roberts**: Mendocino, Sunday, May 3, 8 p.m., 4500 Park Boulevard, University Heights, 619-294-6416 or 619-220-8497.

## MONDAY

**Johnny Winter** and the Eric Saden Band, Monday, May 4, 8 p.m., 345 S Street, downtown, 619-231-5483 or 619-220-8497.

## TUESDAY

**James Brown (469)**: Square Street, Tuesday, May 4, 8 p.m., 301 Square Street, San Marcos, 619-295-0201.

**The Side Players (472)**, Outside, and the Shredhead, Tuesday, May 4, 8 p.m., 1130 Boston Avenue, Bay Park, 619-275-5483.

5, 8:30 p.m., 2501 Kanner Boulevard, midtown, 619-232-4355.

**The Waters, Karyn Haller (725)**, and **Deadhead (714)**: Cosh, Wednesday, May 5, 8:30 p.m., 2501 Kanner Boulevard, midtown, 619-232-4355.

## WEDNESDAY

**The Waters, Karyn Haller (725)**, and **Deadhead (714)**: Cosh, Wednesday, May 5, 8:30 p.m., 2501 Kanner Boulevard, midtown, 619-232-4355.

**Extinction 4001**: Upcoming Concerts

## THURSDAY

**Wash Hayes (800)** and Patrick Thompson, Thursday, May 7, 8 p.m., 143 South Calles Avenue, Solano Beach, 619-481-8140.

**Joe Wood (815)**: Dipsy, and the Hyline-Cat: Cuts, Thursday, May 7, 8 p.m., 4500 Park Boulevard, University Heights, 619-294-6416.

**Chris Speed**: Square Street, Thursday, May 7, 7 p.m., 301 Square Street, San Marcos, 619-295-0201.

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**The Side Players (472)**, Outside, and the Shredhead, Thursday, May 7, 8 p.m., 1130 Boston Avenue, Bay Park, 619-275-5483.

Shelter Island Band, Shelter Island, 619-220-8497 or 619-232-4355.

**John Wesley Harding (434)** and **Steve Wynn (439)**: Cosh, Sunday, May 10, 8:30 p.m., 2501 Kanner Boulevard, midtown, 619-232-4355 or 619-481-8140.

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15, 8:30 p.m., 2501 Kanner Boulevard, midtown, 619-232-4355.

**The Goodies Club (P.A.)**: Back by Back, Sunday, May 15, 9:15 p.m., 143 South Calles Avenue, Solano Beach, 619-481-8140.

**"San Diego Blues Festival"**: featuring Jimmy Young, Red Pierce, Lucky Peterson, & King Brothers, May 15, 11 p.m., downtown, 619-220-8497.

**Sid King, Southern Johnny and His Right-Hand Man, and the Lucky Stars**: Saturday, May 16, 8 p.m., 5302 Napa Street, Bay Park, 619-542-1462.

**Gene Buckner (623)** and **Chuck Lids**: Saturday, May 16, 8 p.m., 345 S Street, downtown, 619-231-5483 or 619-220-8497.

**"Jack 222 CD-Romance Party"**: Cosh, Saturday, May 16, 8:30 p.m., 2501 Kanner Boulevard, midtown, 619-232-4355.

**"Buggies CD-Romance"**: Steve Lee's Coffeehouse, Saturday, May 16, 9 p.m., 4994 Newport Avenue, Ocean Beach, 619-232-0556.

**"Prison 88"** with Fortfinger, Kishna Rock, Paula Goetz, Holly Holloman (644), Randall Ross, the Dixie Headliners, Son Roney, Bob Hargrove (778), Mike Wofford (648), Jim Plank, the 5050 Jazz Ensemble, Jazz Time (715), the Blue College Jazz Ensemble, Frankie Laine, the David City Jazz Band, and the John Lee & Son.

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**BAD RELIGION**  
NO SUBSTANCE  
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**BEN FOLDS FIVE**  
special guest  
**SUPERDRAG**  
MONDAY MAY 11 8:00PM  
Tix also available at 4th & B box office. Must be 21+ with valid ID.

LIGHT FUSE GET AWAY  
ON SALE FRIDAY AT 10:00AM  
An Evening With  
**WIDESPREAD PANIC**  
TUESDAY JUNE 2 8:00PM  
Tix also available at 4th & B box office. Must be 21+ with valid ID.

**MELADETH**  
SEVENDUST MONSTER MAGNET  
Open Air Theatre  
SUNDAY JUNE 7 7:30PM  
Tix also available at the Cox Arena and SDSU Aztec Center box offices. Monday through Friday.

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for making Cox Arena the Hottest Venue in San Diego!  
**SPRING THING**  
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**ERIC CLAPTON**  
Tues SOLD OUT! May 26  
**PEARL JAM**  
Fri SOLD OUT! May 10  
more to come...  
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ALL CONCERTS AT COX ARENA PRODUCED BY BILL SILVA PRESENTS  
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The bar with a definitive beach atmosphere  
6 TVs • 2 Satellite Pinball Games  
Puzzle Tables • ATM  
On Highway 101  
Reservations: 456-6465  
**Live Music!**  
Blues and Rock 'n' Roll  
Every Thursday  
**JEFF MOORE & THE WITCH DOCTORS**  
Friday, May 1  
**AFTER MIDNITE**  
Saturday, May 2  
**TRAVEL AGENTS**  
Tuesday • Karaoke  
**MARK LEE IS BACK**  
Wednesday, May 6 • Jammin' with  
**BIG CITY SHAMAN**  
Upcoming  
Friday & Saturday, May 8 & 9  
**SERIOUS GUY**









# Calendar

## MUSIC SCENE

### UNDERGROUND DANCE CLUBS

If you wish your underground dance club to be included, call 619-233-9000 ext. 261, night or day by 10:00 p.m. Friday, the week prior to publication. Please leave a phone number at which you can be reached. The listings are free.

**Bacchanal** (10) Mike Ocasio, Soles, Dinos, and Don Tieders, 2815 50th Street, North Park, 619-287-4345.

**Base Two Connection** (10) Gage and guests, Ocean 80 and downtown, Mondays, 2224 Ocean Street, Ocean Beach, 619-227-8131.

**Club Bazaar** (10) Ocasio and Phelix Hip-hop, trance, and house. Saturdays, Bazaar Cantina, 3607 India Street, midtown, 619-298-6388.

**Club Vibe** (10) Bruce Pollard, Carl Hellige, and special guest, New wave, 70s industrial, and gothic. Reservations in June, www.clubvibe.com 619-685-7536.

**Club Gaudin** (10) Rick and guests, Breakbeat and trance. Thursdays, 2801 North Boulevard (inside Harbor Nights), Point Loma, 619-220-3799.

**Club Revolution** (10) Jim Rickard and Mike Ocasio rotating weekly. House, techno, and groove. Thursdays, 1051 University Avenue, Hillcrest, 619-497-4558.

**Club Juke** (10) Frigga, Hip-hop, Funk, 2801 North Boulevard (inside Harbor Nights), Point Loma, 619-220-3799.

**Club Kite** (10) Bruce Pollard, Culture, Breakbeat, and gothic. Cultural, goth, 70s and 80s dance music. The last Saturday of each month beginning May 30, 2901.

North Boulevard (inside Harbor Nights), Point Loma, www.clubvibe.com or 619-685-7536.

**Don Zimmer** (10) Room: 100 Room Pollard Culture, Tom King of Soul and Hollywood of Kite of the Vampire, industrial, gothic, LBM, and synth-pop. The first Saturday of every month beginning June 6, 2901 North Boulevard (inside Harbor Nights), Point Loma, www.clubvibe.com or 619-685-7536.

**The Dragon Lounge** (10) Bob and guests, Alternating Saturdays, 619-615-8871.

**555 Club** (10) Jax Zimmer and Jax American, Rare grooves, hip-hop, disco, and house. Wednesdays, 555 Mahal, 710 Fifth Avenue, downtown, 619-57-6446.

**Fusion** (10) Alan and Aron, Dark electronic, techno, ambient, trance, electro, and other pop. Second and fourth Wednesdays of each month, 883 9th Street, North Park, 619-220-2621.

**Groove** (10) Mr. Wile and D'Glow, Funk, hip-hop and house. Tuesdays and Thursdays, 485 South Coast Highway 101, Encinitas, 760-436-7387.

**Hi-Fi Kitchen** (10) Geoffrey, Clark, and Alan, Thursdays, 2801 Ketter Boulevard, midtown, 619-873-8209.

**Light** (10) Brandon, Electro, darkwave, and dark techno. Fridays, 823 9th Street, North Park (inside the Empire Club), www.emperyclub.com 619-440-8849.

**Monetary** (10) Tim Bick, Dance, samplers, the Brain Ball, 376 Fifth Avenue, Hillcrest, 619-298-2231.

**Neonville** (10) Michael and Gary, Wave and electronic. Saturdays, 1051 University Avenue, Hillcrest, 619-497-4558.

**North** (10) Brandon, Electro, darkwave, and dark techno. Fridays, 823 9th Street, North Park (inside the Empire Club), www.emperyclub.com 619-440-8849.

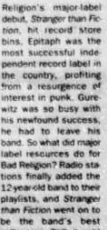
**Psychedelic** (10) Scott Martin, Trance, Schizmo, 505 Hawthorne, Pacific Beach, 619-473-5260.

**Rain** (10) John, Adam, and Jax, Cultural, industrial, goth, 70s and 80s dance music. The last Saturday of each month beginning May 30, 2901.

# NOTE

By William Crain

If you ever want to argue the point that money and punk rock make for uncomfortable bedfellows, look no further than **Bad Religion**. A few years ago, Bad Religion seemed living proof that punk's do-it-yourself spirit could translate to good business sense. The band began in 1982 as a local table L.A. hardcore act but outlasted the competition and grew into a force of its own. By the late '80s, Bad Religion albums, all released on guitarist **Brett Gurewitz's** Epitaph Records label, were selling more than 100,000 copies each. Bad seeking even better sales, Bad Religion signed to giant Atlantic Records in 1994. Cries of "sellout" echoed throughout the punk community. In the meantime, another Epitaph recording artist, a third-generation California punk band appropriately named **The Offspring**, had a huge hit with its album *Smash*, eventually selling five million copies. By the time Bad



BAD RELIGION

Religion's major label debut, *Stranger than Fiction*, hit record store bins, Epitaph was the most successful independent record label in the country, profiting from a resurgence of interest in punk. Gurewitz was so busy with his newfound success, he had to leave his band. So what did major label resources do for Bad Religion? Radio stations finally added the 12-year-old band to their playlists, and *Stranger than Fiction* went on to be the band's best seller ever. Still, it sold nowhere near the five million copies that the Epitaph-produced *Smash* sold. By 1999, when the next Bad Religion album, *The Gray Race*, came out, the punk revival was already fading away and radio stations once again ignored the band. Punk resurgence turned out to be less profitable for the major labels than they had previously thought. Many longtime punks now groaned the band, considering them sellouts.

I wouldn't judge them that way. Bad Religion's deal with Atlantic was about as good — in terms of artistic freedom — as you can get with a major label. Yet, a few years ago, Bad Religion was a hang symbol. Now, Bad Religion is just another band.

(To hear a sample of *Bad Religion*, call 619-233-9797, wait for the prompt, then punch in ext. 4184.)

**BAD RELIGION, Canyon Bar and Grill, Monday, May 3, 8 p.m. 619-480-1700, \$10.**

and Tuesdays, 2:30-11:30. Broom Avenue, inside Rock By Rock, San Diego, 619-230-2621.

**Sabbat** (10) Joe Fennell and Dennis, Electro, gothic, synth-pop, darkwave, industrial, and funk. The first and third Wednesdays of each month, 1945 30th Street, North Park, 619-563-8641.

**Studio 66** (10) Jon Bishop, Jay, Dennis, and Chris, Fridays, Club Montage, 2028 Hancock Street, Midtown, 619-418-8036.

**Supernatural** (10) Jay, Dennis, and Chris, Fridays, Club Montage, 2028 Hancock Street, Midtown, 619-418-8036.

**Sunday Night Fever** (10) Scott Martin and Ryan Sanchez, Trance and lounge. Saturdays, Vibe Bar and Grill, 1055 Ocean Front Walk, 619-440-8849.

**Minors** (10) Chris and Tom, Fridays, Club Montage, 2028 Hancock Street, Midtown, 619-418-8036.

**North** (10) John, Adam, and Jax, Cultural, industrial, goth, 70s and 80s dance music. The last Saturday of each month beginning May 30, 2901.

**Psychedelic** (10) Scott Martin, Trance, Schizmo, 505 Hawthorne, Pacific Beach, 619-473-5260.

**Rain** (10) John, Adam, and Jax, Cultural, industrial, goth, 70s and 80s dance music. The last Saturday of each month beginning May 30, 2901.

**Sabbat** (10) Joe Fennell and Dennis, Electro, gothic, synth-pop, darkwave, industrial, and funk. The first and third Wednesdays of each month, 1945 30th Street, North Park, 619-563-8641.

**South Avenue**, downtown, 619-230-2621.

**The Sun** (10) Mike, Chris, and Pat, Fridays, Club Montage, 2028 Hancock Street, Midtown, 619-418-8036.

**Trance** (10) John, Adam, and Jax, Cultural, industrial, goth, 70s and 80s dance music. The last Saturday of each month beginning May 30, 2901.

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## Calendar MUSIC SCENE

**2001:** DJ Donovan and guests. House, techno and techno. Friday, midnight to 5 a.m. Club Fobber, 1845 Hancock Street, Mission Hills South. 619-525-3848.

**Underworld:** DJ Bryan Pollard, DJ Cohen, and DJ Adam Adams. Industrial rock, EBM, fetish-punk. The third Saturday of every month, 2001 Nimitz Boulevard (inside Harbor Nights), Point Loma. www.underworld.com or 619-685-1230.

**Vegas:** DJ Damon. Thursday, G Lounge, 2228 Bacon Street, Ocean Beach. 619-222-8131.

**Vortex:** DJ Bryan Pollard, DJ Cohen, and DJ Adam Adams. Industrial rock, EBM, fetish-punk. The third Saturday of every month, 2001 Nimitz Boulevard (inside Harbor Nights), Point Loma. www.underworld.com or 619-685-1230.

## LOCAL MUSIC

If you wish to submit a listing, call 619-492-4910 or fax to 619-492-4911. The week prior to publication. Text and weekly or monthly schedule, fax to: Lynn Hunt at 760-789-0329 or mail to: Reader Music Scene, PO Box 60803, San Diego, CA 92160. The listings are free.

### North County

**The Alley:** 427 Grand Avenue, Carlsbad. 760-434-1173. Thursday through Saturday, 7 p.m. OJBL rock and roll. Wednesday, the Texas Tornadoes, blues rock.

**Beaver Creek Saloon:** 1326 E. East Valley Parkway (in Tridale Square), Escondido. 760-766-7878. Thursday and Tuesday, live country music. Friday, Saturday, and Sunday, live Latin music.

**Billy Up Tavern:** 143 South Cedros Avenue, Solana Beach. 619-491-9022. Thursday, 8:30 p.m. the Mountain Band. Friday, 5:30 p.m. to 8 p.m. the Mar 165, pop, hard zydeco, rock, and punk. Saturday, alternative. Sunday, 5 p.m. to 8 p.m. Tami Thomas' Big Band, swing, 6:15 p.m. Common Sense and guests, Zappa, reggae. Sunday 8 p.m. Los Blues Guys, 9 p.m. the Stranger King. Monday, the DHH Experience. Tuesday, 8 p.m., 50 Feet Tall. Friday the Reggae, 10 p.m. and Unusually Suspect, alternative. Wednesday, King Road. For info, the Red Bull Band, Live Sander, and Mary Adams.

**Big Stone Lodge:** 12277 183 Potrero Road, Poway. 619-748-1817. All music, in country, Friday and Saturday, Pacific Radio.

**Border Rock and Music:** 11160 Rancho Carmel Drive, Carmel Mountain. 619-418-1814. Friday, 8 p.m. DJ Alex and Company, acoustic rock. Saturday, Humana, international music. Sunday, Ken Taylor, acoustic.

**Rob's Whiskey Dive:** 301 Pier View Way, Oceanside. 760-757-8200. Friday, Four Black, rock. Saturday, live band, call club for information.

**The Calypso Cafe:** 576 North Highway 101, Escondido. 760-812-8252. Friday, Tony Orsini. Saturday, 7 p.m. Canale's Lamentation, jazz. Tuesday and Wednesday, 7 p.m. Val Rite.

**Capote Bar and Grill:** 1001 Carlsbad Village Drive, Carlsbad. 760-729-8897. Thursday, the Blues Phoenix. Friday, the Blues Phoenix. Saturday, to be announced, call club for information. Sunday, Les Boney and the Mangle Players, blues. Monday, Freddie French, blue.

**The Del Dios Country Store:** 20154 Lake Drive, Escondido. 760-745-2733. Friday, Saturday, and Sunday, the Working Country Band, country.

## OF NOTE

By Richard Meltzer

Hey, I'm no stickler for spelling — far from it — but on the latest (and greatest) CD from the **Meteors**, *The Complete Ishman Bracey* (1928/1930) in Chronological Order, misspellings abound. Hey, there's a speedboat. All, oddly enough, involve using titles.

What makes it tough is none of the songs themselves have lyrics in any way relating to the (presumed) actual titles. These guys must be post-modern. (Or counter-cultural.)

Leading off is the spectacular "Heeders and Footers" — could that be "Heeders and

Footers?"

Next up, the rousing "Family Striving," wow what a cut — but what is it, "Family Striving?" "Family Striving?"

"Mean a Woman Blues," a great tune, destined to be the "Hot Blooded" of the '60s, is what — "Mean Woman Blues?" "Man Woman Blues?"

"Bottle U and Og," "Bottle U and Og?" "Bottle U and Og?" (Is somebody dyslexic or what?)

"J. Morrison Said That," right? I have no fucking idea what "Exe Plipse Menor Plipse" is.

Hey, Hey, Or maybe they're just pulling our leg.



THE METEORS

Donahoe and the Bannard Bakers open.

**THE METEORS, Carlsbad, Wednesday, May 6, 8:30 p.m. 619-232-4355, 54**

**Donahoe's Tavern:** 2777 Bowditch Street, Carlsbad. 760-729-8897. Thursday, Chic Lounge, rock. Friday, the Living Room, rock. Saturday, the Bad Habit, blues rock.

**Kamille Park Sports Bar and Grill:** 1275 Potrero Road, Poway. 619-748-7208. All bands play rock and roll. Friday and Saturday, Rockin'.

**The Metaphor Caffeinehouse:** 238 East Second Avenue, Escondido. 760-479-3000. Friday, Piece of Mind, alternative. Tuesday, Job and Company, pop.

**Milky Caffeinehouse:** 1227 Potrero Road, Poway. 619-480-5581. Unless noted, all music is acoustic. Rock. Friday, the Robert Moring Band. Saturday, Southern Rock. Sunday, open mike. Monday, Blues Jam. Tuesday, the Brown River Band. Wednesday, Lenny Pelt, alternative, pop, blues, and jazz.

**Miracles Cafe:** 1651 San Elito Avenue, Carlsbad. 760-941-7924. Friday, 7 p.m. Blues to the 101.

**Friday and Saturday, Romp Star, pop.** Sunday, Tami Thomas' Big Band.

**Lee's Little Bit of Country:** 480 West San Marcos Boulevard, San Marcos. 760-744-6120. Thursday through Saturday, and Tuesday, Hill Country.

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San Diego Reader April 30, 1998 107



# BUFFALO JOE'S

Get Outta O.B. Night with 15 Domestic Pitches 12 Mariposa 11 Drafts 12 J.D.s Scindell Countdown Party (Week 2)

Thursday, April 30 • 9 pm SPECIAL EVENT



Fridays: Happy Hour Party 4-9 pm Music by Mr. Kitz

12 House Martini • 11 Domestic Pils • 12 Premium Pils • 12 Wild 25 Peel and Eat Shrimp • 12 Appetizers • 50 Taco Bar • 25 Wine

## flashback weekends

Friday Night San Diego's Hottest New 80s Band with 13 Berry

## SATURDAY NIGHT FEVER with THE DISCO PIMPS

Sundays 6-11 pm WHITEY CORNWELL & THE TONE KINGS The "King" of Boogie Woogie

Monday, May 4 TIN MAGLIONE & FRIENDS Blues & Jazz

Tuesday, May 5 CINCO DE MAYO CELEBRATION 12 Buckle Up! 12 Mariposa 12 1/2 Scare, S.O. & De-Lite LIVE AND MUSIC WITH SOSUMTHIN TACO BAR & SOUTH-OF-THE-BORDER SPECIALS

Wednesday, May 6 COMBO 12 Mariposa 12 1/2 Scare, S.O. & De-Lite 12 Mariposa 12 1/2 Scare, S.O. & De-Lite

UPCOMING: THURS. MAY 7 HOSPITALITY NIGHT \$2.25 U-Call-It GUEST D.C.

Late night menu • 19 beers on tap • Dancing • Happy Hour M-F 4-7 pm 600 FIFTH AVE. • GASLAMP • 619-236-1616

## Calendar MUSIC SCENE

Radio O'Day's, 302 Adams Avenue, Normal Heights, 619-284-7666. Friday and Saturday, 8-12. Blues rock.

The Leo's, 1302 Napa Street (at Morena Boulevard), Bay Park, 619-542-1462. Thursday, Smith's Rock Boys and the Sleepwalkers, rockabilly swing. Friday, Verson's Bone Chicks, blues, and folk rock. Saturday, Sirens, Method, and Moore, alternative rock. Tuesday, Cincos de Mayo Party with the San Diego Ramo Band, 6 pm, and Rascal Scott and his Rock Hots, 9 pm.

Wednesday, the Chrome Addict and the Rockin' Arm, swing.

Top of the Cops, 1216 Prospect Avenue, La Jolla, 619-454-7779. Friday and Saturday, 7-9 pm, Mary Poppins contemporary.

Tutti Mero, 4355 Executive Drive, La Jolla (Golden Triangle area), 619-597-1188. Monday, 6-9 pm, American string quartet. Wednesday, 5-10 pm to 5-10 pm, the Jaime Valle Jazz Quartet. Latin jazz.

Twigs Tea and Coffee Company, 4900 Park Boulevard, University Heights, 619-296-0616. All performances are acoustic/folk unless otherwise noted. Thursday, 8-10 pm, Carole O'Connell, 8-10 pm, the Rockwold featuring John Kautzer. Calum Hare, Jeff Benedict, and James Carroll, Saturday, 8-10 pm, Charlie King, Sunday, 8-10 pm, the Celtic Ensemble.

Downtown Buffalo Joe's, 600 Fifth Avenue, downtown, 619-236-1616. Thursday, Big Mule with Psychedelic Funk, Friday, 80 Sunset, "Who Dares, Suffers," the Disc Pimps, Sunday, 10-11 pm, Concert and the Two Kings, blues. Monday, Tim Maglione and Friends.

1021. Tuesday, 80 Sunset. Wednesday, 47 Cornish, swing.

Cafe Sevilla, 555 Fourth Avenue, downtown, 619-233-9078. Thursday, La Conchita, live salsa. Sunday, SambaBraz, Brazilian jazz. Monday, live Spanish rock. Tuesday, salsa band. Wednesday, the B-Side Players, Latin jazz.

Cafe Italia, 1704 India Street, downtown, 619-234-6767. Friday and Saturday, live music, call club for information.

The Cabbies, 2501 Kettner Boulevard, midtown, 619-252-1111. Music is rock/alternative unless otherwise noted. Thursday, Peaceful Mindlines, Kitten's Pharmacy, and Spicic. Friday, El Vie, Blood on the Daisies, and the Mordant Puss. Sunday, Blackheart Procession, Custom Face, Tronzo, and the Velvet Lined Gun.

Tuesday, the B-Side Players, Latin jazz. Wednesday, the B-Side Players, Latin jazz. Thursday, the B-Side Players, Latin jazz. Friday, the B-Side Players, Latin jazz. Saturday, the B-Side Players, Latin jazz. Sunday, the B-Side Players, Latin jazz.

Chen's Numero Uno, 1894 Main Street, downtown, 619-234-6767. Friday and Saturday, 3 pm, Super Trax, rock and roll.

Crow's Restaurant and Jazz Bar, 802 Fifth Avenue, downtown, 619-233-4353. Thursday, the Gilbert Caravantes Band, Afro-Cuban Latin jazz. Friday and Saturday, Yanni, Latin jazz and salsa. Sunday, Koko Pili, jazz.

Monday, Glen Fisher, Afro-Cuban, classic and Latin jazz. Tuesday, the Shop Boys, Quarter, classic jazz. Wednesday, Jorge Cambera, Quartet.

Crow's Top Hat Bar and Grille, 802 Fifth Avenue, downtown, 619-233-4353. Music is blues and jazz unless otherwise noted. Thursday, the Mississippi Mudhicks, Friday and Wednesday, Planet Cruise, Saturday and Sunday, Jazz and the Bluegrass Monday, Shelle, Tuesday, the Boogie Men.

Dulane Grill and Spirits, 901 10th Avenue, downtown, 619-234-5554. Thursday, 7 pm, Four B's, blues, pop/Top 40 piano.

## SCHOONERS BAR & GRILL

959 HORNBLAND ST. • PACIFIC BEACH • (619) 272-2780

THURSDAY NIGHTS CLUB 959 DANCING WITH DJ TRIXX \$2 DRINKS ALL NIGHT

START YOUR WEEKEND OFF HERE FRIDAY AND SATURDAY NITES WITH DJ TRIXX \$2 DRINKS TILL 10 PM • NO COVER BEFORE 9 PM

SUNDAY & MONDAY KARAOKE NITES WITH MARK LEE

HAPPY CINCO DE MAYO sri Psyclone Tuesdays with DJ Scott Martin

MAY 5 SOUL CRACKER \$2 DRINKS UNTIL 10 PM • \$2 BOTTLE BEER SPECIALS

SWING WEDNESDAYS Mike Pili's Martini Mill

MAY 6 THE ATOMIC BOMBSHELL MAY 13 BIG TIME OPERATOR SWING DANCE LESSONS STARTING AT 8 PM

PB BLOCK PARTY IS MAY 9th! SECOND ANNUAL sri BLOCK PARTY

PERFORMING LIVE UPBEAT GOLDFISH

MUST BE 21+ WITH PROPER ID

## ETI's place

NEVER A COVER CHARGE! The ONLY dance floor in the College area!

Thursday, April 30 9 pm-1 am CLOCKWORK (Jazz/Funk)

Friday & Saturday May 1 & 2 9 pm-1:30 am BILLY BACON & THE FOPBIDDEN PIGS (Rock/Funkability)

Every Sunday • 4-8 pm Jam Session and Prodig with DANNY LOPEZ & BLUE HEAT KARAOKE 8:30 pm

Monday Nights 1/2-PRICE DOMESTIC PITCHERS & FREE POOL

Every Tuesday • 9 pm-1 am STEVE LANGDON (Acoustic)

Wednesday • 8:30 pm KARAOKE with Leo's Music Machine

6179 UNIVERSITY AVE. • 619-582-6730 AT COLLEGE & UNIVERSITY

## TOWER RECORDS

SOUL CRACKER

FROM THE EARTH TO THE MOON

THE THINGS MEN

UNDERCOVER SKA

Paul Gilber

Also Available:

Los Gusanos 12.99 CD, The New Morty Show 11.99 CD, Junior Wells 13.99 CD, Old Dads 13.99 CD, Far 11.99 CD, Red Aunts 11.99 CD

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SALE ENDS 5/1/98

LA JOLLA 8657 Villa La Jolla Drive, SPORTS ARENA 3821 Sports Arena Boulevard, COLLEGE AREA 6405 El Cajon Boulevard

TOWER RECORDS • VIDEO • BOOKS

## Sycuan presents...

WOW! (Weekends On Weekdays!)

James Brown Tuesday, May 5 • 8:00 pm

For Sycuan concert ticket information and reservations, call Sycuan's Box Office at 647-8003, or TicketMaster online or by phone, 1-800-TIXES.

No smoking in concert venue. Must be 18 years of age. Dates subject to change or cancellation.

Sycuan Casino is located at 5469 Delmar Road in El Cajon

## The Historic Spreckels Theatre presents

TUESDAY, MAY 12 • 8 PM War Tierra • El Chicano

Tickets available at The Spreckels Theatre Box Office, and all TicketMaster locations or online at www.ticketmaster.com. Charge by phone, 619-220-TIXES or The Spreckels Theatre Box Office, 619-235-0494.

Sponsored by Sycuan Casino • Produced by Kimble Entertainment Group

## The Historic Spreckels Theatre presents

TUESDAY, MAY 19 • 8 PM Down Home Blues So Diddley Buddy Miles Johnnie Johnson

Tickets available at The Spreckels Theatre Box Office, and all TicketMaster locations or online at www.ticketmaster.com. Charge by phone, 619-220-TIXES or The Spreckels Theatre Box Office, 619-235-0494.

Sponsored by Sycuan Casino • Produced by Kimble Entertainment Group

## FUNK FEST '98

Tuesday, May 26 • 6 PM

featuring 6 top bands! CRICET • THE BAR-KAYS • OHIO PLAYERS CAMEO • MORRIS DAY & THE TIME ROGER & ZAPP

hosted by John Witherspoon

Tickets available at The Concourse Box Office and all TicketMaster locations, or online at www.ticketmaster.com. Charge by phone, 619-220-TIXES or The Concourse Box Office, 619-570-1100. Sponsored by Sycuan Casino • Produced by Kimble Entertainment Group

**Dick's Last Resort**, 345 Fourth Avenue, downtown, 619-231-9100. Shows start at 8 pm unless otherwise noted. Thursday, 5 pm, *Salva Steel*, 8 pm, *Private Domain*; rock. Friday, *NRG*; Saturday, *Rhythm Dog*; rock and blues. Sunday, *Hot Monkey Love*, alternation. Monday, *The Soul* unplugged. Monday, *Johnny Winter* and special guests, the *Eric Sardinia Band*.

**Jimmy Love's**, 672 Fifth Avenue (corner of Fifth and G), downtown, 619-595-0123. Thursday, Funklemin Friday, Quiet Storm, blues and jazz. Saturday, Groove Therapy, jazz.

**Perseus**, Tuesday, Cinco de Mayo Party, 4 pm to 8 pm, mariachi, 8 pm to midnight, the Soul Perseus.  
Wednesday, Private Domain.

**4th & B**, 345 B Street, downtown.  
619-231-4343. Friday, Cultural Clash, unplugged. Monday, Johnny Winter and special guests, the Eric Sardinas Band.

**Jimmy Love's**, 672 Fifth Avenue (corner of Fifth & G), downtown.  
619-595-0123. Thursday, Funkmaster Friday, Quiet Storm, blues and jazz. Saturday, Groove Therapy, jazz.

**The Laurel Restaurant and Bar.** 505 Laurel Street (corner of Fifth and Laurel), downtown. 619-239-2222. All performances are 6:30 p.m. Live music nightly featuring *Art Johnson*, *Steve Smith*, *Jo Azarelli*, and *Chris Reynolds*; call bar for featured

**Old Madrid:** 751 Fifth Avenue, downtown. 619-557-0146. Thursday, 7 pm to 9 pm, *Paco Sevilla*, flamenco guitar, 9:30 pm, *Project Avante Groove*, experimental a/c jazz. Friday, the *Gilbert Castellanos Trio*, jazz. Saturday, *Paco Sevilla*, flamenco guitar. Tuesday, the *Gilbert Castellanos Quartet*.

**Papa Jack's in the Gaslamp:** 502 Fourth Avenue, downtown. 619-496-7272. Nightclubs. Thursday, the *Ricky Andrade Brotherhood*, soul and funk. Friday, *Hot Chickens*, swing, funk and soul. Saturday, *Tololo*, raw, funk and soul.

**Patrick's II**, 428 F Street, downtown, 619-233-3077. Unless noted, all shows begin at 9 p.m. Thursday, 9 p.m. and Friday, 5 p.m. to 8 p.m., the Descansos. Friday and Saturday, 9 p.m. *Blue Highway*, blues. Sunday, *Barbara Jamerson and Two Deep*, pop. Monday, *Johnny Vines's Blues All-Stars*. Tuesday, *Zydeco Blues Patrol*. Wednesday, the *Preservation Band*.

**The Fourhouse**, 528 F Street, downtown, 619-232-FOUR, Saturday

**Velvet**, 2812 Kettner Boulevard, midtown, 619-692-1080. Thursday, through Wednesday, live music, call club for information.

**The Westgate Hotel**, 1055 Second Avenue, downtown, 619-238-1818. Thursday, 8 pm, Friday and Saturday 8:30 pm, and Wednesday, 8 pm, Kris Rickett, contemporary.

**The Worthington Lounge**, 1 Market Place, downtown (inside the Hyatt Regency), 619-232-1234. All music is Contemporary/Top 40 music. All performances start at 8:30 pm. Friday

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# REGION



**Belly Up** 

143 South Coast Avenue, Solana Beach

**Thursday, Apr. 30, 8:30 pm**  This is reggae music  
**MONGOOSE** 

**Fri., May 1, 9:15 pm**  
CD release party for *Spain Is Like*  
 **DEAD & COMPANY**  
and guest **SOULCRACKER**  
*The War Dept.*, 5:30-8 pm

**Sat., May 2, 9:15 pm**  
**COMMON SENSE**  
and guest **EXONIC**  
*Tami Thomson Big Band Swing*, 5-8 pm

**Sun., May 3**  **THE SWINGING KINGS**  
**LOS BLUES GUYS**, 8 pm 

**Mon., May 4, 9 pm**  
with guest **Heavy Remains**  
 **DEFT EXPERIENCE** 

**Tues., May 5, 9 pm**  
with guest  **HENDRIXWOOD NATION**  
*The Swiftest 50 A.M.*, 8 pm  
and **UNDESIRABLE SHAMAL**

**Wed., May 6, 8 pm**  
**FIVE SILENT & HINDS ROAD • JOEL RAAMEL BAND • LISA SANDERS & ARRY DOLAN**

**Thurs., May 7, 9 pm**  
An evening with **ZERO** 

**Thurs., May 14, 8:30 pm** "Disco-rock combos with a headbanger twist"  
**SUPERSUCKERS** 

with guest **LEE ROCHER** and **WIKIE ST. JAMES**  
New CD Set Standing  
**THE GOODIE MOB**  
with **P.A.** and special guests

**Fri., May 15, 9:15 pm**  **Z101**

**Tues., May 18, 8 pm** Grammy Award winning  
**TAJ MAHAL**  
*So Long Ago, So Close*  
On tour in support of his  
new CD *Saved Nite*

**Thurs., May 21, 8 pm** Ladies' salish  
**JOE WALSH** 

A Suggestion for Superior Club (underneath Santa Monica)

**Fri. May 22, 9:15 pm**  **SABE**  
What's Rock & Roll?  
**Romantics**  
and guest **SUPERMARM**

**UPCOMING**

**Saturday, May 8 • The Gratchmans, May 9 • Lucy's For Cuts, May 10**  
**The Young, May 11 • Steve and the Young Men, May 12**  
**Right Understanding, May 20 • Rockbottom Rhythms, June 11**  
**Joe Big June 16 • Rattle Head, Aug. 3 • All Stillness, Oct. 16**

Get a free copy of the **Belly Up Magazine** at any  
San Diego County Wineries, Stores, or Bookstore/Music  
Plug into the B.U.T. [www.bellyup.com](http://www.bellyup.com)

**TICKETS:** [www.gigamonster.com](http://www.gigamonster.com) 619-229-1133  
MONSTERMART • BUCKHORN • WOODFORD  
BUCKHORN • MONSTERMART • FENNER • CARL STONES  
CLUB • THE VILLAGE • THE MONSTERMART

**4<sup>th</sup> & B**

**345 "B" St., Downtown SD • 231-4343**  
Box office open 7 days a week from 10 am-5 pm • 21 & older

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**fri may 1** **Centro Cultural De La Raza presents**  
**CULTURE CLASH - UNPLUGGED!**

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**sat may 2** **WHIPLASH BASH**  
EUROPEAN FASHION SHOW & DANCE

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**mon may 4** **JOHNNY WINTER**  
Special guest:  
**ERIC SARDINAS BAND**

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**thu may 7**   
**WADE HAYES**  
with PATRICK TRAMPSU

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**tue may 16** **GATO BARBIERI**  
Special guest:  
**CHUCK LOEB**

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**wed may 22**   
T's Comic Magician  
**THE AMAZING JOHNATHAN**

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**sun may 24** **MISSING MAN FORMATION VINCE WELNICK**  
Featuring Special Guest:  
**ELECTRIC WASTE BAND**

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**thu june 4** **JUST ADDED! ON SALE TOMORROW MAY 11:**  
CO House Party  
**€ ROCKET FROM THE CRYPT**

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**june 16** **iCUBANISMO!**   
14-piece Latin Jazz  
Salsa Band featuring **JESUS ALMEYDA**  
**TABLE SEATING! HUGE DANCE FLOOR!**

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**sat june 21** **€ JUST ADDED! ON SALE TOMORROW, MAY 12:**  
**MEDOSKI MARTIN & WOOD**

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**SUN JUN 28**   
**PAUL RODRIGUEZ**

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(continued)

**BACK BRICK**  
TICKETS \$10-15  
619.220.4171

**UNION**  
(Ex Motley Crue vocalist John Corabi)  
CROSSING GUARD • BROTHER JEDD • PHUCUSION  
MAYHEM • FKA • REWIND  
MOONSHINE JUNKIE • MILE-0  
FRI. MAY 4

Vegas presents  
**CLUB VERTIGO**  
DJs and Dancing All Night  
LEBNAH • WOODO PEOPLE • HYPOHYPNOSIS • SOMETHINGELSE  
BOOK MAY 4

**TUES. MAY 7**  
Circo de Mayo Celebration with Lulu Curs & AA Entertainment  
MIKE • MATANADO A CLARISSA • ACIDIO  
LEGION • BROWN STOLEN • ONE IN THE CHAMBER  
AVERAGE JOE • THE BRAVBY ALCOHOL • KIMI COOPI • RED JUNE  
WEB MAY 6

**FRI. MAY 8**  
"Sweet Home, San Diego"  
**SPRING MONKEY'S**  
ALOHA MR. FUNNY FACE LUAU  
Tickets on sale now! Very limited capacity  
An evening with  
**CHARLIE HUNTER** & Pound For Pound  
plus **GALACTIC**  
THURS. MAY 7

**FRI. MAY 22** **JOHN EASDALE**  
of DRAMARAMA  
UNCLE JABUS • THOMP DIRECTION  
**SEBASTIAN BACH**  
of SKID ROW  
doing all the Skid Row  
hits can take your name  
LAST HARD METAL material  
THURS. MAY 9

**TORTOISE**  
BOOK MAY 11


6/11 El Niño Victims Benefit  
6/11 Numb  
6/12 Muscadine  
6/12 Pleasure on Home  
6/13 Elmer Academia  
6/14 Ann Boretta/Dodgeball  
6/14 Cabaret De Oro  
6/14 The Zippas/Deadroll  
6/15 Flamboyant  
6/16 S&P/Mixation Emotion  
6/16 SS13-A&H  
6/17 Zig Zag Bricks

Check out our Web site at **WWW.BRICKSBYBRICK.COM**  
619.220-TIXS

Clyde's Ride  
 MUSE MONKEY ORCHESTRA  
 V.I.C.  
 Valet Available (Fri)

**CANNIBAL BAR**

Thursday, April 30




**B-SIDE PLAYERS**

*Latin Funk*


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*The Stones!*



**ROCKOLA**  
The Beatles!


*The Doors!*



**GREYBOY ALLSTARS**

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*Saturday, May 2*



**CINCO DE MAYO CELEBRATION**  
featuring **BREEZIN'**

*52 Margaritas*

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*Coming:*

|  |   |
|--|---|
| <p>5/6: <b>JOHN CAIN</b></p> <p>5/9: <b>DAVE WAKELING</b></p> <p>5/16: <b>WILD CHILD</b></p> | <p>5/17: <b>PRO JAM III</b></p> <p>5/24: <b>STEELY DAMNED</b></p> <p>5/31: <b>SAVOY BROWN</b></p> |
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**SEINFELD LAST SHOW EXTRAVAGANZA**  
**WITH B-SIDE PLAYERS!**

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**CATAMARAN**  
RESORT HOTEL

3999 Mission Boulevard • (619) 539-8650

**\$13<sup>99</sup> CD**  
**\$8<sup>99</sup> CLASS**

These SoCal punk mainstays are back with the same visceral, siam-punk energy that has touched hundreds of thousands of listeners across the globe. Join the legions of converts; *g*  
**No Substance at The Warehouse.**

**AS** ANALOG SYSTEMS

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**PUB & RESTAURANT**

**got blues?**

Every Sunday 4-11pm from 2-6pm  
on our bay view patio



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Monday-Thursday 10 pm-close

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RESTAURANT  
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Saturday, May 20 • 9 P.M. to 1:00 a.m.  
**Hazed Day**  
20 P.M. to 3:00 a.m.  
**Wise Monkey Orchestra**  
Sunday, May 21 • 12:00 A.M. to 1:00 P.M.  
**Earl Thomas & The Blues Ambassadors**  
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**Electric Waste Band**  
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**Waste Band**  
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Wednesday, May 23 • 9 P.M. to 1:00 a.m.  
**Mihato Boogie**  
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9 P.M. to 1:00 a.m.  
20 P.M. to 3:00 a.m.  
Saturday  
9 P.M. to 1:00 a.m.  
20 P.M. to 3:00 a.m.  
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**EARTH CRISIS**  
**HEADRALL**  
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San Diego Reader April 30, 1998 43



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Calendar  
MOVIES

## Woodwind Allen

We are able to feel we are getting closer to him without the intervention, the smokescreen, of a fictional character.

The most essential addition to the Woody Allen filmography in this decade, right up near the top of the heap with *Annie Hall* and *The Purple Rose of Cairo*, is a film not directed by Woody Allen. *Wild Man Blues*, which takes its name from a Louis Armstrong tune, chronicles the twenty-three-day, eighteen-city European tour of Allen as a member of a seven-piece jazz band — New Orleans traditional in style — in the Spring of 1996. Reportedly, Allen did consider directing it himself. But quite apart from the practical concerns of having his hands full already with his clarinet and his then companion and now wife, Soon-Yi Prewin, it was a smart diplomatic decision, to say nothing of a smart artistic one, to turn over the task to the expert documentarist Barbara Kopple. (Her *Harlan County, USA* and *American Dream* are two of the tallest peaks in American nonfiction films outside the Rockies of Robert J. Flaherty.) If it was going to have the credible illusion of capturing the private man with his guard down, it

REVIEW  
DUNCAN SHEPHERD

needed to put the camera under the command of a neutral party.

How much of it is, after all, illusion, is open to question. Certainly the viewer would be well advised to keep in mind that Allen knows he is in the presence of a camera, and knows how to conduct himself in front of one, although this can't be much of

an impediment to the throngs of observers who, despite Allen's protestations in the name of fiction, make no distinction whatsoever between Allen the actor (or Allen the writer-director) and Allen the man. Certainly, too, as those throngs will be quick to note, Allen is very much in character here, kvetching, whining, worrying ("When am I going to do my underwear?" and "I have to get my multi-vitamin, baby aspirin, antibiotics"). Yet, as much as he is in character, it must be noted at the same time that he is also in a new character, one he has never before played on the screen, that of a throw-back jazz clarinetist in the George Lewis mold. (About that character, more in a minute.) And just as the



Wild Man Blues

seekers of autobiography in Allen's fiction films are always obliged to narrow the picture, to squeeze it down to meet their own needs, the seekers of more confirmation in this nonfictional portrait must be condemned to a similar reductionism.

Viewers will perhaps not need to remind themselves that Soon-Yi

Prewin is not the practiced and self-possessed performer that Allen is, and was therefore running more of a risk. But then again, perhaps they will. It is a perfectly natural suspicion, in light of the resulting "performance," to see the movie as something of a P.R. ruse: as damage control, as reputation repair, as, in a word, propaganda. The

best answer to that, since we cannot read minds as to intention, is that if it is in fact propaganda, it is excellent propaganda, compelling propaganda, persuasive propaganda. Allen's companion — introduced by him to strangers at a post-concert soiree as "the notorious Soon-Yi Prewin" — comes across here as very much her

own person, not a slave, not a Trilby-esque puppet, not the mute trophy on display in a celebrity-cutaway at a Knicks game on television, not the borderline-retarded innocent portrayed at the first disclosure of their affair. The two of them, on the evidence, have a bona fide relationship, a way of interacting, a good-humored give and take, with Soon-Yi called upon to do the requisite mothering of the textbook Jewish overgrown baby, helping him to fill out a legible laundry request slip at their hotel ("Remember you're not signing an autograph") or providing the calming influence when their Venetian water taxi is rocked by backwash. The young woman's adoptive mother, we may safely assume, would be sure to see an entirely different movie. Perhaps not surprisingly, Mia Farrow's name is never uttered. Nor are any of her movies mentioned when Woody and Soon-Yi talk about his work. (Soon-Yi has never seen *Annie Hall*.) She didn't like *Interiors*. Her favorite, interestingly enough, is *Manhattan*, the one, you will recall, in which Woody woo's a minor.)

The main focus of interest at all times, whether as part of a couple or part of a jazz ensemble, is inevitably Allen himself. Allen alone. And while he is shown to be a ready and able wit (or, if you prefer, a professional and polished funnyman responsive to a camera and microphone), there is somehow a greater charm in his counterpointing spontaneity and improvisation than in the often mechanical joke manufacturing in his screenplays, a greater humor when the pressure is off. Former fans who have coded on Allen should by all means seize this opportunity to warm up again. He is shown, too, to be gracious and accommodating in his encounters with strangers, waiting politely until they are out of earshot to let loose the grouches and the digs. (On a group of shutterbugs in a Venice canal: "They won't pay ten cents to see one of my movies, but passing in a gondola — they love it!") But that's simply to say that he is a regular, civilized, intelligent, sensitive, combative, complicated, humorous human being, such as we see around us in real life but seldom on the big screen, even in Allen's own movies. And of course we are able to feel we are getting closer to him without the intervention, the smokescreen, of a fictional character.

Closer, but not inside. A mentioned above, Allen the trad clarinetist, Allen the touring musician, is in effect, a new character, or anyhow a new aspect of character, a more animated and loosey-goosey type of character. And the novelty of it throws up its own sort of smokescreen. We are more interested in this character — more, for instance, than in the novelist and short-story writer of *Deconstructing Harry* or the La professor of *Husbands and Wives* — precisely because he's

not fictional. Because he is Woody and vice versa. (This may just be an indirect way of pointing out one of Allen's shortcomings as a fictionist.) Allen knows full well, and admits out loud, that the same crowds, the same battalion of photographers at the stage apron, would not have turned out for the music itself, "an ancient dialect of jazz." He, to be blunt about it, is even farther out of step and out of the mainstream in his musical affinities (Bechet, Armstrong) than in his cinematic ones (Bergman, Fellini). And Barbara Kopple would never have jumped at the chance to document the ill-attended concert tour of an old jazz primitivist. It is a unique combination of elements, and makes up a unique personality.

An adequate narrative takes shape through the revelation of this character in his humble devotion to this brand of music, and in his honorable performance of it on this whirlwind tour. The film, not top-heavy with concert footage, but not parsimonious either, is well put together: a backstage complaint that his instrument is "dead" leads to a labored solo on "Old Begged Cross" with hardly more tone than could be coaxed out of a soda straw. Which leads in turn to an enlightening visit to a Parisian instrument maker, a toadie on a priceless antique, a slightly embarrassing offer to purchase it. Likewise, Allen's remark about his "notorious" consort segues into his private commentary on the couple's public front. A spirit of pursuit and exploration, of connection and continuity, prevails. (Michael Moore's *The Big One*, another current documentary about a man on a tour, looks by comparison like the work of a bumbling amateur.) There is not much interplay off stage between Woody and the other musicians, but that seems to be an accurate reflection of the reality: Soon-Yi has to prod him to compliment his colleagues. What emerges at length is a full and satisfying account of an unprecedented experience. Though not without tension and conflict (nowhere more so than in the visit to Allen's parents in the epilogue), it lacks the flesh-tearing, ven-opening drama of Kopple's most famous documentaries. But anyone who has ever felt affectionately grateful toward Woody Allen will likely feel more relieved by that than cheated.

*Wild Man Blues* is booked at the Ken Cinema for a single week starting Friday.

Francesco Rosi's *The Trace*, based on a memoir by Primo Levi, recounts the reawakening to life, the reconciliation to life, of a Jewish Italian chemist on his roundabout journey homeward after his release from Auschwitz. Rosi casts the audience to fill in the recent past without any graphic: Schindler's List reminders. The measure of the concentration-camp horrors is in the

modesty of the ensuing triumphs, culminating in the sensual luxury of a bite of milk-dipped bread at home in Turin, following closely upon the emotional climax of the movie, an eerie confrontation with a work crew of captive Nazis in the dead of night in the Munich railroad station. (This is not *Rambo*; the hero doesn't mow them down with a machine gun.) A great deal is done in this movie without words, with simply a deep, drinking-in kind of gaze; and John Turturro, a galaxy away from his strutting extrovert in *The Big Lebowski*, is very touching as the dedicated thirder, almost prayerfully appreciative of every drop, too weakened and beaten down to demand more. His tentative embrace of life will forever be cramped by the closeness of death.

Rosi, unembarrassed by the nakedness of emotions, slices into a

scene at a subjective angle, seeks out the savory detail, individualizes this survival story. And from its very first moments — the liberation of the camp by Russians on horseback, the low-angled cameras erecting immense edifices of stone-gray sky over the dwarfed figures — this is a movie of uncommon beauty, with crisp and clean and luminous color no matter how bleak the surroundings, how subdued the palette. These days, even when I like a movie tremendously (*The Big Lebowski*), I often have to bite my tongue about the look of the thing: so much duller than life. And *The Trace* could not look duller than life without undercutting its whole idea. And it doesn't. In Pasquale De Santis, a long-time collaborator of Rosi, it has one of the premier cinematographers of the past thirty years (*Romeo and Juliet*, *Death in Venice*, *Lancelotti du Lac*,

etc.), and the closing dedication of the movie is to him and to Ruggero Mastroianni, Rosi's equally long-time editor, both of them deceased since the project's completion. Rosi himself is now in his mid-seventies, and this latest work of his is apt to seem especially treasurable to anyone who can remember back to the boom period in foreign films (the Holocaust is almost beside the point) when there were the anointed Big Three of the Italian cinema, Antonioni, Fellini, Visconti, and then there were also Rosi, Zurlini, Olmi, Petri, Ferreri, Germi, Monicelli, Pasolini, Bertolucci, among others, not to forget the demoted De Sica, Lattuada, Rossellini. None of the Big Three kept the lamp burning quite this brightly, quite this late in the day. ■

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## Eleanor in Love

We felt like the most romantic couple in the universe.

My most romantic times took place in Seattle, Washington. Saturday afternoons my husband and I put our graduate student-aid and drove along the deserted, wind-swept coast. We bought fish and chips for 50 cents at a hut-like structure on the beach. We would find some sheltering cave and eat our meal, savoring the fresh fish in its crisp batter, the fries cut into uneven chunks. Then my young husband would place a poetry volume against his bony knees and read me William Blake: "Tiger, tiger burning bright / In the forest of the night." The sky always held the promise of rain, and a sudden squall would send us over the rocks, past a strand of beach to our Nash Rambler. Driving home to our Quonset hut student housing, we felt like the most romantic couple in the universe.

Flash forward some decades later. The last time I had dinner at Mile Fleur — it was my birthday — owner Bertrand Hug arrived at my table and asked, "Is this how you come to Mile Fleur, in a red dress?" I have to show up in black to be acceptable! To surprise me he sent out a slab of venison. Though I appreciated the gesture, it shot down the last vestige of romance.

I had a great time this birthday at George's at the Cove — my company was exciting, and after half a glass of kir royale, I was flying. But in the personal sense, the evening was not romantic — too many people, too much activity.

What contributes to a romantic evening is not just the atmosphere but the appropriateness of the cuisine. A great hunk of meat is not romantic. To me, romantic food consists of small portions with varied tastes.

I have had romantic "communal" evenings during the Russian festival at Maitre D'. I consume a dollop of caviar and grant hard-boiled eggs on a small plate of toast. A few specks of horseradish, and I'm onto a mouthful or two of sausage. I take home most of the dishes, but it's always a joyous evening, it transports me out of ordinary life to the magical.

This brings me to Jared's, which has been open on East Harbor Drive for about eight months. It is owned by Greg Dignini, who operates three restaurants, side by side, all with harbor views. The first is Resben's, formerly Resben L. Lee's, which offers pasta, meat, fish. The second, Charlie Brown's, is geared for family dining: steaks, fish, chicken. The third, Jared's, is named for the owner's son and holds 19 tables, each with a stunning view of the harbor and the city.

Three flights above is a private dining room, the Wheelhouse Room, seating 2 to 14, the setting for marriage proposals, engagements, and anniversary parties. The room itself may remind you of a lighthouse — very romantic — but the featured entrées are steaks: filet mignon, New York rib chop, rib eye, Porterhouse.

Every item is shown raw, under cellophane. If I were considering hand-holding, kissing, and sweet whispering, the last thing I would want to behold would be blobs of beef wrapped in cellophane. Salmon, chicken, shrimp, or lamb is also on display, uncooked.

Having established what I prefer in the way of a romantic dinner, it's only fair to state that those dining at Jared's were having a mouthwatering event with their steaks, which range in price from \$24.50 for a rib chop to \$29.95 for 22 ounces of Porterhouse. Later I regretted not sampling one of the steaks — Jared's is, after all, a steakhouse — but my friend never eats meat and I couldn't consume a 12-ounce filet on my own.

What I enjoyed most were the appetizers. The five-onion tart plus soup or salad would satisfy my need for a romantic dinner. The onion tart was prepared from green, yellow, and red onions plus shallots sautéed and baked in a delicate pie crust (\$5.95). The onions were soft, naturally sweet, and contained some of the bite of raw onions. It was the best onion tart I've tasted in a long time. Another appetizer, mushroom strudel, had a stronger flavor; portobello is meaty and combined well with



The Restaurant: Jared's

The Location: 880 East Harbor Island Drive, 619-291-1028

Type of Food: House specialty: steaks, fish, seafood

Price Range: steaks, \$23.95 to \$29.95; vegetables à la carte, chicken, \$17.95

Hours: Closed Monday; dinner only, Tuesday through Friday, 5:00 to 10:00 p.m.; Saturday, 5:00 to 11:00 p.m.; Sunday, 4:00 to 9:00 p.m.

the shiitake mushrooms baked in filo dough. I found the demi-glaze sauce too reduced and thick. A light sauce would have been preferable (\$6.25).

When you order an entrée at Jared's, it's exactly what you get. I rarely return to restaurants that charge \$4.25 for a baked potato or potatoes browned in a skillet — even better buttered and sautéed. My fresh salmon with artichoke sauce cost \$18.95, and for that price I feel entitled to a vegetable. Furthermore, my 14 ounces of salmon were dry, without any tenderness or moisture; the blood line of brown flesh on the bottom of the salmon was too much for comfort. The baked potato was also disappointing — maybe it was baked in advance and then reheated? — too dry for either of us to eat

in spite of the toppings (sour cream, butter, chives, bacon). The shrimp Sarah in garlic-butter sauce, however, were fresh and pleasing (\$20.95).

We loved the heated black olive bread and the desert of bread pudding prepared from French baguettes, eggs, half-and-half, walnuts, and cinnamon. The sauce of Ilean Beam bourbon, butter, and eggs was as tasty as any found in New Orleans.

My friend felt that Jared's just missed being a restaurant. Perhaps if her shrimp had been accompanied by fresh asparagus (\$6.95) or five-cheese au gratin potatoes (\$3.95) — both a la carte options — she would have been more content. I feel Jared's needs to give you more for your money. Alas, you can't eat the romantic harbor view. ■

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RESTAURANTS

## Flavorful Hands

"There aren't a lot of little Thai boys who try to make fried rice."

The afternoon before I met Ariya Pancharoen, he had thrown himself to the sidewalk at the corner of Highland and University Avenues and pounded his fist and screamed in Thai, "Ten mai wai!" — "I can't take it anymore!" Ariya Pancharoen was not displaying *mai pen rai* — the characteristic Thai attitude of "Don't worry about it," of "Que sera, sera," of "This too, shall pass."

But it had been a day of too many money worries and too few customers at Siam Hut, the restaurant that Ariya runs with Atip, his younger brother.

Standing inside Siam Hut, Angsana Pancharoen, the boys' mother, watched her son throw himself to the sidewalk and scream, and she remembered how she had long ago encouraged him to become a steward for Thai Airways International. He had passed their rigorous entrance exam but decided he didn't want to take the job.

"No," she sighs. "He and his brother wanted to come to America and be self-made men. And so they came. And so there was Ariya laying on the sidewalk, screaming, 'I can't take it anymore!' The men at the tire shop across the street were staring at him. We had two tables of customers here as well, and they were wondering what was happening. Everyone was quite amazed. I was, too."

Mrs. Pancharoen's surprise probably had something to do with the fact that she and her sons are Thai nobility, that they are related by

marriage to the Thai royal family, that her maiden name, Nakornthip, is prestigious in Thailand and is associated with education, medicine, journalism, charity, and literature. It is not a name associated with throwing one's self to the sidewalk or with the restaurant industry.

But Ariya and Atip have what the Thai call *rai* or "flavorful hands." The Thai language is rich in idioms involving parts of the body. The head, or *hua*, for example, is often used in phrases describing emotional states. Someone who throws himself to the sidewalk and screams might be said to be *hua* *su*, literally "broken head," meaning "upset."

The neck, *law*, is associated with preference — someone who is a "musical film rock," *law nang pheng*, is someone who likes musical films. The north, *mai*, is connected with skill, expertise, talent. A *mai pen rai* is an expert in staging a coup d'état. Someone like Ariya or Atip who has "flavorful hands" is someone who has an exceptional, innate skill at cooking.

Ariya and Atip are too modest to say they have flavorful hands. They are soft-spoken and have angelic faces, and although they are 28 and 26, respectively, they look like teenagers. Side by side, they have worked in Thai restaurants in New York, Connecticut, and Los Angeles for the past ten years.

"We came to America to cook," explains Atip. "In Thailand, cooking isn't really thought of as a

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Calendar  
RESTAURANTS

profession. Especially not for men, and especially not for young men of our background. In America, cooking is a respected profession. We knew we'd have a chance here. In Thailand, people would have thought we were a little strange."

One of the reasons Ariya and Atip might be thought a "little strange" in Thailand is that the generic term for "cook" or "chef" in Thai is *mae krai*, "kitchen mother." While it's possible to encounter a *pho krai*, "kitchen father," standing over a sizzling wok, it's very rare. In Thailand, a developing nation where labor is cheap, middle- and upper-class households employ a *mae krai*. Thais may love good food and respect good cooks, but becoming a "kitchen father" isn't something that sons of the educated nobility often aspire to be.

Atip's and Ariya's maternal grandfather was honored with the first medical doctorate ever awarded in Thailand. Although he later served twice as a member of parliament, he and his wife, a registered nurse, were famous for leaving Bangkok in the 1930s to practice medicine in the north among the rural poor.

"People would sometimes walk many miles to see him," says Mrs. Pancharoen. "They had to walk because they couldn't afford bus fare, and they had no money to pay him for his services. Sometimes they'd pay him with a chicken or a fish. And sometimes he'd end up giving them money so they could take a bus home. He certainly wasn't going to get rich. The king had made his

father a governor — well, it's actually bigger than a governor, but there isn't an English equivalent for it — of three entire provinces in the northeast. My father could have had everything he ever wanted materially, but he wasn't interested in material things. In addition to being a doctor, he was also a poet and a journalist. He always liked to do difficult things. And Ariya and Atip like to do difficult things too.

"I think they got their 'flavorful hands' when they were little boys. When they were one and three, their father died in a car accident, and I went to live with my eldest brother, who has nine children of his own. With that many children and adults in one house, meals were always very big occasions. To keep my boys occupied while dinner was getting ready, the cook would give them a mortar and pestle and let them grind the curry paste. Kids like to smash things, you know. In Thailand, we use several different kinds of curries, so the boys got to learn the recipe for each kind as they watched each ingredient dropped into the mortar while they pounded and pounded."

Atip and Ariya don't remember much about grinding curry pastes with a mortar and pestle. But they do remember the first dish they ever cooked. When they were seven and eight, they made fried rice.

"It was very good," says Atip. "I didn't know what I was doing, but I had an idea of how it should taste. Our mother was very surprised."

The Restaurant: Siam Hut

The Location: 4451 University Avenue, 619-528-0849

Type of Food: Thai

Price Range: \$3 to \$9

Hours: Tuesday through Sunday, lunch 11:00 a.m. to 3:00 p.m.; dinner 5:00 p.m. to 10:00 p.m.

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# Calendar RESTAURANTS

There aren't a lot of little Thai boys who try to make fried rice.

When you ask the brothers how, as men, their style of cooking is different from that of women, they lead you to their kitchen and point to an enormous wok that sits above a large circular gas burner. Ariya switches on the gas, and a huge wave of intense blue flame erupts from the burner and washes up against the wok's bottom.

"High temperature," Ariya

says. "Women don't like to use the highest flame. They cook things more slowly. But if the wok isn't very, very hot, some foods, especially noodles, will stick to its surface, and you end up having to use more oil so the food doesn't stick. Men aren't afraid of using the highest flame, so we use less oil. Also for deep frying—the temperature has to be very hot, or the food will absorb too much oil. Our food is a little less oily than food that a woman might cook."

"What makes us really different," says Arip, "isn't that we're men. It's that we use fresh, real ingredients. I worked in a lot of Thai restaurant kitchens, and a lot of cooks don't care about details. They'll use bot-

tle lime juice, for example, instead of fresh. And it has no flavor. They don't think about it. They just use whatever is available. They don't notice the difference. But it's just not the same. I go shopping every morning at the Asian markets in the neighborhood. It's more work to make sure everything's fresh, but I know the difference."

"My sons," says Mrs. Pancharoen with a sad little laugh, "work too hard. And they're running out of money."

"They really are very good cooks, you know. I hadn't realized how good until they opened this restaurant. Before, they were cooking in other people's kitchens, using other people's recipes. Now what they

make is their own, and it's very good. They've been open for four months, and slowly, very slowly they're getting more customers. Not enough people know how good their food is."

But some people who count know how good it is. Cookbook author Nancie McDermott, America's white girl first priestess of Thai cuisine, is a Siam Hut fan and brings out-of-town guests to the restaurant for its \$250 monthly rent, and they don't know how much longer they'll be able to stay open.

"It's a very good education in running a restaurant," says Arip.

"It's a good education in learning who you can trust, who

you can't trust. In how to budget your money. But the stress is bad. Sometimes I lay awake at night, and I can't sleep and I wonder how we're going to make it," says Ariya.

Mrs. Pancharoen puts her hand on his shoulder. "Ever since they were little boys and all the time they were growing up, I never cared what they did to make a living. I always cared that they grew up to be good, decent people. If cooking makes them happy, then they should cook. I just want them to be happy."

"But they're running out of money."

"We're not going back to Thailand," says Arip. "We want to cook."

## RESTAURANT LISTINGS

The Reader's Guide to Restaurants is compiled by Eleanor Walder and represents a selective listing of recommended San Diego County and Township dining establishments. Individual restaurants will appear once or twice a month. Price estimates are based on the latest information available for a mid-range entrée. **Low: Under \$10; moderate: \$10 to \$15; expensive: more than \$15.** Please call restaurants in advance for operating hours, reservations, and other specific information.

### NORTH COASTAL

**BELEFLEUR WINERY & RESTAURANT** 5410 San Dieguito Rd., Carlsbad; 750-603-1915. The restaurant serves California cuisine at fair and reasonable prices. Wine tasting bar and separate dining area in the winery for large parties. Some at night, but good food for wine lovers. Opened by Martha and John Colburn. Open daily, lunch and dinner. Moderate to expensive.

**CALIFORNIA PIZZA KITCHEN** 437 South Highway 101, Suite 601, Solana Beach; 619-780-0899. Here's a good family restaurant where you can take your children and grandchildren for safe pizza. There are 20 pizzas. The chicken toasts with spinach focaccia is great as are vegetable sandwiches. Some meals, lunch and dinner. Open daily, 11:30 a.m. to 10:00 p.m., except Sunday close at 9:00 p.m. Low. Beachside in La Jolla Village Square, 3363 Nobel Drive, 619-437-4222; and Carmel Mountain Plaza, 1965 Carmel Mountain Road, 619-475-4424.

**EL FORNARO CUCINA ITALIANA** 1550 Camino del Mar, Del Mar Plaza; 619-755-8875. El Fornaro offers a stunning unobstructed view and its outdoor and indoor seating are gorgeous. The grill items tend to be uneven, but the stuffed bruschetta, angel hair pasta, soups and salads are always good. Same menu lunch and dinner. Always crowded. Lunch and dinner daily. To midnight Friday and Saturday. Sunday brunch is a cake from the oven from 10:00 a.m. to 1:00 p.m. Moderate to low expensive. Moderate to expensive.

**LA BOULEVARD TOWN AND COUNTRY SHOPPING CENTER** 471 Encinitas Boulevard, Encinitas; 760-436-3081. Beef bourguignon, rack of lamb, frog legs (white sauce), duck in pepper sauce, and more. Open daily. Lunch and dinner. Moderate to expensive.

**NOBU JAPANESE RESTAURANT** 315 South Highway 101, Solana Beach; 619-755-0113. The menu at this gourmet Japanese restaurant offers 100 sushi items, 20 steaming and unique appetizers, and a long list of entrees, including an eight-course feast and hot dishes. Two dining rooms are available. The bar is at the sushi bar. Especially on the weekends, arrive early to avoid waiting for tables. Open daily for lunch and dinner. Friday and Saturday, open to 11:00 p.m. Moderate to expensive.

**POTATO BEACON CAFE** 120 West 1st Street (off South Highway 101), Encinitas; 760-436-1282. If you love potatoes, you'll discover heaven at this breakfast and lunch cafe. You may have American fare, French fare, Italian potatoes, potatoes au gratin, and potatoes covered with various toppings. American fare is an all-you-can-eat treat. The sandwiches are also fine and so are the hotcakes. Open daily. Open all day. Every item is fresh and interesting and it's a great place for children. Lots of fun. Arrive early on weekends. Open daily, 7:00 a.m. to 2:00 p.m., and to 2:30 p.m. on Saturday and Sunday. Low.

**SCALINI'S** 3704 Via de la Valle, Del Mar; 619-250-9944. A handsome dining room offers northern Italian specialties with at least 100 pasta dishes. All entrées are made, which includes fresh fish and seafood, are tempting and well prepared. Impressive surroundings and excellent service. One of the best Italian restaurants in North County. This is the sister restaurant to Milano. Open for dinner nightly. High moderate to expensive.

### NORTH INLAND

**ANTONIO'S RANCHO BERNARDO** 11600 Avenida Place (off Bernardo Center Drive), Rancho Bernardo; 619-451-9748. Seek out this splendid Italian restaurant. The setting is lovely, the service excellent, and the food first rate. Don't overlook the tandoori dishes. Ten vegetable platters and six rice dishes are available for vegetarians. An all-you-can-eat lunch buffet is served daily. It's worth the drive to get this excellent food. Open daily, lunch and dinner. Low.

**EL REZCOCHO** Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo; 619-475-8200 or 619-487-1811. Before the chef de cuisine, performs wonders with his California

cuisine and Continental menu. Rack of lamb and fresh salmon are memorable. Located on a golf course, this is a casual dining room produces some of the best meals in North County. All you can eat buffet brunch Sunday. Open nightly for dinner. Expensive.

**THE FRENCH MARKET GRIFFE** 15717 Bernardo Heights Parkway at Poway Road, Rialto Shopping Center, Rancho Bernardo; 619-485-8025. Don't miss this small but chic, French restaurant. The chef, originally from Paris, produces superbly creative cuisine. Menu change monthly, but when available be sure to order lamb shanks and

coq au vin. Breakfast served Sunday and Sunday lunch and dinner served daily. Expensive. (Call for directions to the restaurant.)

**ISLAND BOY GRILL** 10066 Pacific Heights Boulevard, Sorrento Valley; 619-452-7708. If you've been searching for Hawaiian and South Pacific food, you'll love the cooking here. Best bits: Kalua pig, Kalua shrimp, maki, lumps, plastic steamed and plates don't diminish taste of food. Same menu 11:00 a.m. to 8:00 p.m. Monday through Saturday. Takeouts. Closed Sunday. Low.

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Marinated New Zealand Lamb, Pork or Cal Sirloin with Chopped Dressing Sauce or Cocktail Sauce, California Sauce.

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Cherry-Vinegar and Cherry Balsamic Dressings, Honeydew Juice.  
Black-eyed Peas Tossed with Hickory-Smoked Bacon, Endive Salad with Smoked Chicken, Compostella or Grilled Radishes, Stuffed Tomatoes, Fresh Mozzarella with Artichoke Salad, Seasonal Fresh Fruit Platter with Assorted Berries.  
Black Rice Salad with Sweet Corn.

**SPECIALTY STATIONS**  
Carving Station with Roast New York Strip or Sirloin, Roast Turkey, Leg of Lamb with Minted Lamb Jus or Citrus Pear Jelly, Cholesterol Station with Assorted Condiments, Mashed Potato with Maple Syrup, Sautéed Shrimp, Raspberry Sauce, Whipped Cream, Pico de Gallo and Bacon Butter.

**ENTREES**  
Fried Eggs Omelet with Grilled Asparagus, Crab & Bannana Sauce, Hickory-Smoked Bacon, Chicken Apple, Sausage or Country Style Sausage, Cheese Bratwurst with Sour Cherry Compote or Creamy Potato, Seared Sirloin with Grilled Black Mussels or Wild Mushroom, Grilled Breast of Chicken with Morel Mushrooms, Braised Lamb or Pork Chops, Roast Pork Loin with Fruit Glaze, Roast Chicken or Turkey with Roasted Potatoes, Roast Beef with Roasted Potatoes, Roast Beef with Roasted Potatoes.

**DESSERT STATION**  
Individual French Pastries, Fresh Fruit Tarts, Panna Cotta, Orange-Pineapple Cheesecake, Tiramisu, Chocolate Potpourri, Assorted Fresh Fruit Tarts or Berry Cakes, Broad Pudding with Kentucky Bourbon Sauce, Peach or Strawberry Tiramisu with Vanilla Ice Cream.

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Savilla Spanish 2107  
Buffalo Joe's American 2108  
Zina Middle Eastern & Mexican 2111  
Randa Fine Persian Cuisine 2112  
Tio Leo's Mexican 2115  
Jale's San Diego Cafe 2118  
Cafe 222 American 2119  
Rajma's California Woodfired Pizza 2127  
Sage Brewing Co. Mexican 2131  
Windrock Bar & Grill American 2141

**UPTOWN & NORTH PARK**

Santhippo's Italian 2175  
Vesuvio Gourmet Italian 2177  
Casa Sanchez Mexican 2181  
Cin Delicatessen Restaurant & Bakery 2184  
The Time 2185  
Zu's Afghan Cafe 2186  
Vesuvio Pizza Italian 2187  
Vesuvio's Restaurant Italian 2194  
Star of India Indian 2206  
Bombay Exotic Cuisine of India 2207

**BEACHES & POINT LOMA**

TB Sushi Club Japanese 2327  
Broken Yolk American 2330  
Terro's Pacific Seafood & American 2331  
Outback Outback Cajun 2333  
Shangha Chinese 2335  
Pope Vallarta's Mexican 2336  
Frugio's Bar & Grill California 2341  
Kobe Sushi Japanese 2344  
Cane Bar & Grill American 2347  
Moondog's American 2349  
Dokside Restaurant American & Seafood 2352  
The Old On American 2353  
French Gourmet 2357  
Vegan Restaurant Persian 2361  
Cafe India Indian 2367  
The Boat House American 2364  
Tom's Pier II 2365

**MIRA MESA, SCRIPPS RANCH & TIERRASANTA**

California Thai Cafe 2625  
Beijing Chinese Restaurant 2628  
Tio Leo's Mexican 2630

**CORONADO & SOUTH BAY**

Marina Continental 2476  
Cafe La Mesa Steakhouse 2478  
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**CLAIREMONT, UNIVERSITY CITY & MIRAMAR ROAD**

Chino's Garden 2550  
With Anjo Sapporo American 2552  
Angelo's Italian Restaurant 2554  
The Good Egg American 2555  
Foggy's Bar & Grill California 2556  
Hippo's Bar Japanese 2558  
Korber Pao's Asian 2560  
Ken's BBQ Korean 2561  
Via Italia Pizzeria 2562  
Thai Orchid 2569

**EAST COUNTY & STATE COLLEGE**

Casa Bianca Mexican 2852  
Tio Leo's Mexican 2856

**MIDWAY, OLD TOWN & MISSION VALLEY**

Mandarin Plaza Chinese 2251  
Famous Cafe and Gallery Middle Eastern 2254  
Berta's Latin American 2258  
Ken's BBQ 2266  
Gonzalez Mandarin 2282  
Gusta Susho Japanese 2282

**NORTH COUNTY COASTAL**

Passage to India Indian 2700  
Broken Yolk American 2701  
Joe's Solana Beach Italian 2708  
Greek Village 2709  
Cafe in Ocean State & Seafood 2714  
Taste of Thai 2715  
Tio Leo's Mexican 2718  
Santitas California American 2719  
Samson's California Woodfired Pizza 2733  
Calypso Cafe South American 2734  
Star of India Indian 2751  
25 East American 2755

**NORTH COUNTY INLAND**

Los Central Continental 2776  
The Sea Venture Seafood Grill 2778  
Cafe China Chinese 2779  
Restaurant Europa German 2780  
Rockin' Baja Lobster Bar & Grill Mexican Seafood 2786  
Santitas Cafe Seafood 2803

**LA JOLLA**

Hops! Bites & Brewery American 2400  
Star of India Indian 2401  
So Casa Mexican 2402  
Moondog's American 2403  
Milligan's Bar & Grill Seafood 2406  
Sweet Lew's Southern Barbecue 2408  
Bellefleur 2409  
Shangha Chinese 2411  
Maracas Mexican 2412  
Posso Mexican 2413  
Acme Bar & Grill American 2414  
Bento's Healthy Gourmet 2415  
Forever Foodies American 2416  
Kiva City Southwestern 2424  
Brooklyn Villa Continental 2430  
Samson's California Woodfired Pizza 2432  
Spice & Rice Thai Kitchen 2434  
Foggy's Gourmet 2443

To list your restaurant's menu call the San Diego Reader at (619) 235-3000.



San Diego Reader April 30, 1998 **125**

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Open 7 am till 9 pm

**Calendar RESTAURANTS**

Many of the old seafood salads and fish and seafood in batter are still available. However, many new seafood salads as well as fish dishes have been added. Try eating early in the week at an early hour to avoid a long wait. Busy and crowded but located on a natural lake. Open daily, lunch and dinner. Continuous service. Low to expensive.

**ASHARA RESTAURANT** 6433 El Camino Boulevard, East San Diego, 619-563-3666. Try this Abyssinian Ethiopian restaurant. The menu is limited to beef, lamb, chicken, and vegetable, and the food is very spicy. Neat and clean. You pick up the food with a spoon, using bread. Try the soups, chicken with hard-boiled eggs, lamb cubes, and vegetable platter. Often frequented by college students. Open daily for lunch and dinner. Low.

**B.Z. AKIN'S** 6930 Alvarado Road, State College area, 619-265-0218. Surely the best Jewish delicatessen in San Diego. Soups are wonderful, and so are the sandwiches, especially the corned beef. The kosher and chopped liver is a real Mother's. Excellent breakfasts and outstanding, fully stocked bakery. Open daily. Continuous service, breakfast, lunch, and dinner. Late closing on Friday and Saturday. Low to moderate.

**CENTRAL SAN DIEGO**

A DONG 3874 Fairmount Avenue, East San Diego, 619-298-4420. Since the Vietnamese menu runs to 200 items, you may eat here several times a week for a month and not exhaust the variety. Extensive vegetarian selection. Dishes may not arrive in the order requested, so relax and enjoy the surprise. Crowded weekends. Open daily for lunch and dinner. Low.

**UPTOWN**

**ADAMS AVENUE GRILL** 2201 Adams Avenue, University Heights, 619-298-8440. The chef-owner produces intimate cuisine at low prices with many multi-course meals. It takes two people to finish one dish. Beef, lamb, chicken, and salmon. Try the chicken salad or salmon, pork, pasta. Top price \$14.95. Closed Mondays. Lunch Tuesday through Saturday, dinner Tuesday

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Born in May? Celebrate your birthday with a special \$5.00 or more. Present valid 5/1/98

**50% OFF DINNER TUESDAY - THURSDAY**  
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Monday, Tuesday & Wednesday 4-6 pm

**1/2-Price Entrée**  
4-6 pm

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
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You may place a late ad until 6 pm Tuesday by phone (619-235-8200), in our office (1703 India St. at Date St., downtown), or by fax (619-233-7907). The charge for these late ads is \$20 for the first 25 words plus \$1.20 per additional word. By phone or by fax you may use Visa, MasterCard or Discover only.

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| 8       | 8  | 9  | 10 | 11 | 12 |
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**FREE AD DEADLINE:** 7 am Saturday  
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**LATE AD DEADLINE:** 6 pm Tuesday  
(Must include \$20 service fee.)  
**Fax:** (619) 233-7907 **Phone:** (619) 235-8200  
**Walk-in:** 1703 India St. (at Date St.) downtown

We cannot accept your ad without the following information. Please print:

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Phone (day) \_\_\_\_\_  
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E-mail (optional) \_\_\_\_\_  
Signature \_\_\_\_\_  
Choose One: ☐ Shared interests ☐ Woman seeking a man ☐ Man seeking a woman

Reader Matches Voice Mailbox.....\$ FREE  
Headlines.....\$12 each line.....\$  
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**TONIGHT!**

**READER MATCHES PARTY**

THURSDAY, APRIL 30 • 6:00-8:30 PM

**EL NIÑO HAS TO LEAVE EVENTUALLY!**

San goes to April and hello to May and June when we gather at the new Rock Bottom Restaurant & Brewery in the La Jolla area. Formerly the Elephant Bar, the Rock Bottom is the place to eat, drink, and be seen in the Golden Triangle! You'll have plenty of opportunities to mix, mingle and play billiards as you write your free 50-word Reader Matches ad (\$50 value) and enjoy the terrific happy hour menu. Everyone who places an ad during the event will receive a free 10-minute Rock of calling time to answer ads (\$12.50 value), and the first 25 people will receive a pass to the new movie Shooting Fish. Rock Bottom is located at 8980 Villa La Jolla Drive. Make your reservations today by calling our 24-hour party line at 619-235-8200, \$266. \$5 cover.

**SHOOTING FISH**

**ROCK BOTTOM**

**San Diego Reader Matches**

**READER MATCHES PARTY**

FRIDAY, MAY 15 • 6:00-8:30 PM

**WE'LL BE SWINGIN'! YOU?**

If you like to dance, you must join us at the Catamaran three bands and swing dance instruction! Professional dance instructor Noelle Dionne will combine her talents with those of Hot Rod Lincoln, 47 Combo and Big Time Operator to get you off your seat, onto your feet, and dancing with some of San Diego's best singles! When your heart rate gets too high, take a quick break for hors d'oeuvres and be sure to write your free 50-word Matches ad (\$50 value). Ads will be collected until 8:30 pm, but the dancing will continue till after midnight. RSVP by calling 619-235-8200, x266. Only \$5 cover.

**BIG TIME OPERATOR**

**HOT ROD LINCOLN**

**CATAMARAN RESORT HOTEL**  
3999 Mission Boulevard

**San Diego Reader Matches**

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**800# ACCESS?**  
1-235-8200 M-F 9 am-5 pm

**Are You  
Highly Selective  
Recently Frustrated?**

**WELL, IF YOU'RE 30 TO 40, a college elite, preferably with a collegiate background, 5'6" taller, 30 and in shape, an 8 to 10 in the loins, meet with a successful career, I'm a successful business woman looking for best friend (15/20) ☎ 005056**

**WELL, ATTRACTIVE, blonde, 32, are you educated, open to commitment? I'm a young theater travel? Come on, (15/17) ☎ 005050**

**ACTIVE, FUN LOVING, sincere with many interests seeks stable**

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brunette, classically artistic, creative,  
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San Diego Reader April 10, 1998

# DEBRA PRONOUNCED THEM HUSBAND AND WIFE

**W**hen Debra met Luan, she started to grow prophetic words. "I know the woman who will be the perfect wife for me," together, she said to me a great couple.

It months later Luan and Debra were honeymooning in the Caribbean. Debra's intuition has been repeated in several instances because she continues a frequent mental operation of what she feels, with getting to know each of them personally.

After other things, she learns about their relationship, their life goals and their



*Luan, left, & Debra (center) during the honeymoon in the Caribbean.*



*Debra*

*Winkler*

she of an ideal partner.

So you know when Debra announces an introduction for me, it'll be with someone who has an extremely compatible match.

Just ask Debra or Luan. Or Nemah, the introduction and John Debra (written in text) for Luan Heller and me. Debra is now returned to Los Angeles.

If you're tired of being single and want to meet your ideal partner, get Debra or me for assistance at once.

It's all private and confidential with no initial charge.

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


San Diego Reader April 30, 1998 10

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| <p><b>Minor Tune-Up Special</b><br/>(Reg. \$55)</p> <p>Our tune-up includes a check of these others, if included:</p> <ol style="list-style-type: none"> <li>1 New spark plug</li> <li>2 Check distributor</li> <li>3 Check &amp; refill windshield fluid levels</li> <li>4 Check brakes</li> <li>5 Check belts</li> <li>6 Check timing</li> <li>7 Check &amp; refill engine oil</li> <li>8 Check coolant</li> </ol> | <p><b>\$24</b></p> | <p><b>Brake Job Special</b><br/>(Reg. \$80)</p> <p>Front or rear<br/>One brake job</p> <ol style="list-style-type: none"> <li>1. Install front pads or rear shoes</li> <li>2. Adjust</li> <li>3. Inspect hydraulic system</li> <li>4. Refill hydraulic fluid</li> <li>5. Hand bleed</li> </ol> | <p><b>\$39</b></p> <p>Free brake inspection</p> |
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With my hip, I walked into the next room and roused Rebecca from her slumber. "Time to get up, Rebecca," I nudged her shoulder. Rebecca stirred over sleepily and stretched. "What's the wizard's watching?" she asked, her eyes bleary. "The wizards," I tempted.

Rebecca sat up and held out her feet for me to be lifted down. "I don't feel like a good, Mommy," Rebecca complained.

"My heart raced. I almost slipped on the bathroom with Rebecca. Is it it funny?" I asked.

"No," Rebecca yawned again.

"Just grumpy because I'm still tired," I said.

"Okay," I sighed. "But you tell me."

[illegible]

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