

Volume 27 / number 18 / May 15, 1998

BLACK MARKET PRICE OF S.D. TAXI CLIMBS TO \$60,000 - SEE PAGE 4

SAN DIEGO WEEKLY

Reader



Steven O'Connell, Peter Alvarado, Susan Galt

ZEN AND THE ART OF RUNNING FOR CONGRESS

story on page 20

PART 4

MAY 1998

Rockford Fosgate

ROCKFORD FOSGATE RFS WOOFERS
STARTING AT **\$29 EACH**

ROCKFORD FOSGATE LEGENDARY PUNCH WOOFERS
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STARTING AT **\$99 PR**



FREE INSTALLATION AND SPECIAL SALE PRICES ON ALL ROCKFORD FOSGATE PUNCH AMPLIFIERS

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FREE INSTALL

WOOFER BOXES COMPUTER DESIGNED FOR ROCKFORD FOSGATE WOOFERS

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MOBILE NAVIGATION SYSTEMS

THROW AWAY ALL YOUR MAPS AND NEVER GET LOST AGAIN!
Alpine Car Navigation is the most advanced in the world. The GPS/Visual Route Guidance System with Voice Prompt is the most accurate, user-friendly system on the market today.
• 5-inch Color Monitor • Maps Stored On CD-ROM • Wireless Remote Control



MOBILE VIDEO SYSTEMS

Add custom mobile video entertainment to your car without altering your vehicle. Back seat passengers can watch TV or a video tape and listen to it through headphones without disturbing the driver. Choose from our selection of mobile video products.

\$1199 INSTALLED
*See dealer for details.



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LA MESA • 619-469-2500
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ENCINITAS • 760-634-4000
258-C No. El Camino Real

CARMEL Mtn RANCH • 619-675-2000
11608 Carmel Mountain Road
SPORTS ARENA • 619-682-3800
3740 Rosecrans
VISTA • 760-758-9494
2070 Hacienda Drive

ESCONDIDO • 760-737-9600
1144 West Valley Pkwy.
MIRAMAR • 619-450-1900
5784 Miramar Road
SANTEE • 619-596-7100
9747 Mission Gorge Road

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CASSETTE DECKS

KENWOOD 120W CASSSETTE DECK **\$99**
FREE INSTALL
• 24 Station Presets • Preset Scan • Auto Memory Entry • Separate Bass & Treble Controls • Digital Clock
KRC-515

CLARION 120W WITH CHANGER CONTROLS **\$139**
FREE INSTALL
• 24 Presets • Rear Presets • Separate Bass & Treble • 4-Way Balance Controls • Detachable Faceplate
ARC3470

SONY 160W WITH CHANGER CONTROLS **\$159**
FREE INSTALL
• Full Logic • 30 Station Presets • 9-Track AMS • Rear Presets • D-Ess Processing • Detachable Face
XR-C5100

KENWOOD 160W WITH FLIP-DOWN DETACHABLE FACE **\$199**
FREE INSTALL
• 24 Station Presets • Dolby B NR • Music Search • Front & Rear Presets • CD Changer Controls
KRC-5505

CLARION PRO 140W WITH DETACHABLE FACE **\$229**
INSTALLED
• Dolby B • 24 Presets • Detachable Faceplate • Wireless Remote Control • 2 Year Warranty
ARC5470

ALPINE 160W WITH DETACHABLE FACE **\$279**
FREE INSTALL
• Dolby B • Music Sensor • Front & Rear Presets • Detachable Face • Wireless Remote Control
TDA-7548

COMPACT DISC PLAYERS

PRESTIGE 100W WITH DETACHABLE FACE **\$149**
FREE INSTALL
• 18 Presets • Electronic Bass and Treble Controls • Rear Presets • Built-In Clock • Detachable Faceplate
P-88

SONY 160W WITH D-BASS PROCESSING **\$199**
FREE INSTALL
• 1-Bit Delta-Sigma D/A Converter • 24 Station Presets • F&R Presets • 3-Step Dynamic Bass Processing
CDM-2180

ALPINE 160W WITH CHANGER CONTROLS **\$229**
FREE INSTALL
• Regulated 1-Bit DAC • 24 Presets • Digital Deemphasis • Built-In Clock • Random Play • Detachable Faceplate
CDM-7833

PANASONIC 160W WITH DETACHABLE FACE **\$249**
FREE INSTALL
• 1-Bit 4-DAC • 24 Presets • F&R Presets • Wireless Remote Control • 2 Year Warranty
CQ-1P540

KENWOOD 160W WITH FLIP-DOWN DETACHABLE FACE **\$299**
FREE INSTALL
• Integrated Quad 1-Bit DAC • One Naming • 24 Presets • Front & Rear Presets • CD Changer Controls
KDC-55009

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• Regulated 1-Bit DAC • 24 Presets • F&R 4V Presets • Rotary Encoder Volume • Detachable Face • Remote
CDE-7831

CD CHANGERS & COMBOS

SONY 10-DISC IF CD CHANGER **\$299**
FREE INSTALL
• Fast CD Change Mechanism • Wired Remote • Hooks Up To Almost Any Car Stereo System
CDX-415RF

ALPINE 12-DISC CD CHANGER **\$329**
FREE INSTALL
• Regulated 1-Bit 1MC • 150-Disc Title Memory • Super Fast D/T Mechanism (3 Seconds Disc-to-Disc)
CHA-1204

CLARION 120W CASSETTE/CD CHANGER COMBO **\$377**
FREE INSTALL
• Cassette Deck With Auto Reverse And Changer Controls • 6-Disc CD Changer With Dual 1-Bit D/A Converters
AMIGO 3

ALPINE 6-DISC IF CD CHANGER **\$379**
FREE INSTALL
• Hooks Up To Almost Any Car Stereo System • Separate I.C. Display • Wireless Remote Control
CHM-5051RF

KENWOOD 120W CASSETTE/CD CHANGER COMBO **\$399**
FREE INSTALL
• Changer Controls • Detachable Face • Preamp Output • 6-Disc Changer With Integrated 1-Bit DAC
KRC-5205/KDC-C661

ALPINE 160W CASSETTE/CD CHANGER COMBO **\$479**
FREE INSTALL
• 24 Presets • Changer Controls • Detachable Faceplate • 6-Disc CD Changer With Regulated 1-Bit DAC
TDM-7544/CHM-5611

MOBILE SECURITY/KEYLESS ENTRY SYSTEMS

WHISPER SECURITY SYSTEM **\$49**
• Remote Control • Shock Sensor • Flashing LED • Panic Button
WH-100

DBI SECURITY SYSTEM **\$79**
• Two Remotes • Shock Sensor • Flashing LED • Panic Button
TJRW

ARMORALL SECURITY ENTRY **\$129**
• Remote Control Keyless Entry • Two Remotes • Starter Kill
Pro440

AVRIL SECURITY SYSTEM **\$179**
• Two Remotes • Shock Sensor • Flashing Lights • Starter Kill
Duke

PTWINS SECURITY SYSTEM **\$199**
• Two Remotes • Shock Sensor • Starter Kill • Lifetime Warranty
650

PROBIDE SECURITY/KEYLESS **\$199**
• Keyless Entry • Shock Sensor • Starter Kill • Flashing Lights
APS-15CL

CLIFFORD SECURITY/KEYLESS **\$249**
• Keyless Entry • Shock Sensor • Starter Kill • Lifetime Warranty
XL500

PTWINS SECURITY/KEYLESS **\$279**
• Keyless Entry • Dual Shock Sensor • Starter Kill • \$1500 Theft Guarantee
1000

AVRIL SECURITY/KEYLESS **\$329**
• Keyless Entry • Lifetime Warranty • Starter Kill • \$3000 Theft Guarantee
Phoenix

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Rockford Fosgate

ROCKFORD FOSGATE RFS WOOFERS
STARTING AT **\$29 EACH**

ROCKFORD FOSGATE LEGENDARY PUNCH WOOFERS
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FREE INSTALL

WOOFER BOXES COMPUTER DESIGNED FOR ROCKFORD FOSGATE WOOFERS

STARTING AT **\$29**



MOBILE NAVIGATION SYSTEMS

THROW AWAY ALL YOUR MAPS AND NEVER GET LOST AGAIN!

Alpine Car Navigation is the most advanced in the world. The GPS/Visual Route Guidance System with Voice Prompt is the most accurate, user-friendly system on the market today.

4-inch Color Monitor • Maps Stored On CD-ROM • Wireless Remote Control

\$2299
INSTALLED



MOBILE VIDEO SYSTEMS

Add custom mobile video entertainment to your car without altering your vehicle. Back seat passengers can watch TV or a video tape and listen to it through headphones without disturbing the driver. Choose from our selection of mobile video products.

\$1199 INSTALLED

2000 WIRELESS REMOTE CONTROL SYSTEM



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THE SPECIALISTS IN MOBILE ELECTRONICS.™

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ENCINITAS • 760-634-4000
258-C No. El Camino Real

CARMEL MTN RANCH • 619-675-3000
11608 Carmel Mountain Road
SPORTS ARENA • 619-682-3800
3740 Rosecrans
VISTA • 760-758-9494
2070 Hacienda Drive

ESCONDIDO • 760-737-9600
1144 West Valley Pkwy.
MIRAMAR • 619-450-1900
5784 Miramar Road
SANTEE • 619-596-7100
9747 Mission Gorge Road

**NO INTEREST
NO PAYMENT
FOR 180 DAYS O.A.C.**

Sale!

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ON ALL CASSETTES, CD'S & CHANGERS,
ALL SECURITY SYSTEMS, ALL SPEAKERS
OVER \$100, AND ALL AMPLIFIERS
& SUBWOOFER BOXES OVER \$200

CASSETTE DECKS

KENWOOD 120WATT CASSETTE DECK **\$99**
FREE INSTALL
KRC-515
• 24 Station Presets • Preset Scan • Auto Memory Entry
• Separate Bass & Treble Controls • Digital Clock

CLARION 120W WITH CHANGER CONTROLS **\$139**
FREE INSTALL
ARC3470
• 24 Presets • Rear Presets • Separate Bass & Treble
• 4-Way Balance Controls • Detachable Faceplate

SONY 160WATT WITH CHANGER CONTROLS **\$159**
FREE INSTALL
XR-CS100
• Full Logic • 30 Station Presets • 9-Track AMS
• Rear Presets • D-Ess Processing • Detachable Face

KENWOOD 160W WITH FLIP-DOWN DETACHABLE FACE **\$199**
FREE INSTALL
KRC-5505
• 24 Station Presets • Dolby B NR • Music Search
• Front & Rear Presets • CD Changer Controls

CLARION PRO 140WATT WITH DETACHABLE FACE **\$229**
INSTALLED
ARC3470
• Dolby B • 6-Track Preset • Detachable Faceplate
• Wireless Remote Control • 2 Year Warranty

ALPINE 140WATT WITH DETACHABLE FACE **\$279**
FREE INSTALL
TDA-7548
• Dolby B • Music Sensor • Front & Rear Presets
• Detachable Face • Wireless Remote Control

COMPACT DISC PLAYERS

PRESTIGE 100WATT WITH DETACHABLE FACE **\$149**
FREE INSTALL
7-08
• 18 Presets • Electronic Bass and Treble Controls
• Rear Presets • Built-in Clock

SONY 160WATT WITH D-BASS PROCESSING **\$199**
FREE INSTALL
CDX-2180
• 1-Bit Delta-Sigma D/A Converter • 24 Station Presets
• F&R Presets • 3-Step Dynamic Bass Processing

ALPINE 160W WITH CHANGER CONTROLS **\$229**
FREE INSTALL
CDM-7833
• Regulated 1-Bit DAC • 24 Presets • Digital De-emphasis
• Built-in Clock • Random Play • Detachable Faceplate

PANASONIC 160W WITH DETACHABLE FACE **\$249**
FREE INSTALL
CQ-SD900
• 1-Bit DAC • 24 Presets • 6-Track Presets
• Wireless Remote Control • 2 Year Warranty

KENWOOD 160W WITH FLIP-DOWN DETACHABLE FACE **\$299**
FREE INSTALL
KDC-5509
• Integrated Quad 1-Bit DAC • Disc Naming • 24 Presets
• Front & Rear Presets • CD Changer Controls

ALPINE 160W WITH D-BASS PROCESSING **\$399**
FREE INSTALL
CDE-7831
• Regulated 1-Bit DAC • 24 Presets • 6-Track Presets
• Rotary Encoder Volume • Detachable Face • Remote

CD CHANGERS & COMBOS

SONY 10-DISC IF CD CHANGER PACKAGE **\$299**
FREE INSTALL
CHA-4158F
• Fast CD Change Mechanism • Wired Remote
• Hooks Up To Almost Any Car Stereo System

ALPINE 12-DISC IF CD CHANGER **\$329**
FREE INSTALL
CHA-1204
• Regulated 1-Bit DAC • 150-Disc Title Memory
• Super Fast DT Mechanism (3 Seconds Disc-to-Disc)

CLARION 120W CASSETTE/CD CHANGER COMBO **\$377**
FREE INSTALL
AMIGO 3
• Cassette Deck With Auto Reverse And Changer Controls
• 6-Disc CD Changer With Dual 1-Bit D/A Converters

ALPINE 6-DISC IF CD CHANGER PACKAGE **\$379**
FREE INSTALL
CHM-5618F
• Hooks Up To Almost Any Car Stereo System
• Separate I.C. Display • Wireless Remote Control

KENWOOD 120W CASSETTE/CD CHANGER COMBO **\$399**
FREE INSTALL
KRC-5205/KDC-C461
• Changer Controls • Detachable Face • Preset Output
• 6-Disc Changer With Integrated 1-Bit DAC

ALPINE 160W CASSETTE/CD CHANGER COMBO **\$479**
FREE INSTALL
TDM-7544/CHM-5611
• 24 Presets • Changer Controls • Detachable Faceplate
• 6-Disc CD Changer With Regulated 1-Bit DAC

MOBILE SECURITY/KEYLESS ENTRY SYSTEMS

WINSTAR SECURITY SYSTEM **\$49**
W91-100
• Remote Control • Shock Sensor
• Flashing LED • Panic Button

NO PRIORITY SYSTEM **\$79**
718W
• Two Remotes • Shock Sensor
• Flashing LED • Panic Button

ARMORLOCK KEYLESS ENTRY **\$129**
ProG40
• Remote Control Keyless Entry
• Two Remotes • Starter Kill

AVITAL SECURITY SYSTEM **\$179**
Dale
• Two Remotes • Shock Sensor
• Flashing Lights • Starter Kill

PTWING SECURITY SYSTEM **\$199**
630
• Two Remotes • Shock Sensor
• Starter Kill • Lifetime Warranty

PRESTIGE SECURITY/KEYLESS **\$199**
APS-15CL
• Keyless Entry • Shock Sensor
• Starter Kill • Flashing Lights

CLARION SECURITY/KEYLESS **\$249**
XL500
• Keyless Entry • Shock Sensor
• Starter Kill • Lifetime Warranty

PTWING SECURITY/KEYLESS **\$279**
1000
• Keyless Entry • Dual Shock Sensor
• Starter Kill • \$2500 Theft Guarantee

AVITAL SECURITY/KEYLESS **\$329**
Phoenix
• Keyless Entry • Lifetime Warranty
• Starter Kill • \$3000 Theft Guarantee

PTWING SECURITY/KEYLESS **\$399**
1500HF
• Keyless Entry • Starter Kill
• "Save Your Car" W/Remote Control

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*For free installation, purchase must be from Al & Ed's Autosound at our current advertised or marked price. Free installation includes standard installation. Excludes Eclipse and Clarion Pro Audio. Most cars will require harnesses, kits, cables, adapters, relays and parts at additional cost. For alarms with keyless entry, vehicle must be equipped with factory door locks. For remote start, car must be equipped with fuel injection and automatic transmission. See store for details. Get one free on Rockford Fosgate punch woofers when purchased at Rockford's suggested list price. Not all products available at all stores. Photos for illustration only. Al & Ed's Autosound not responsible for misprints.

CITY LIGHTS CITY LIGHTS CITY LIGHTS CITY LIGHTS

Rottenest people

there, it's mandatory. "I was one of the rottenest people they had there. I think I just kept going to the church and doing whatever they told me because I had to. [But] I would be in the church services

and the pastor would talk about the love of God, and it was really so simple. And I remember one day tears started coming down my face. I felt the touch of God. It's not like anything else on earth. I've used a lot of drugs, and I have never experienced anything like the touch of God, like the love of God. That feeling of love, it just

permeates your whole being." Her voice begins to thicken with tears. "He said that I was struggling to get out, and He said my daughter — we were stuck, and I couldn't get out. He just reached out and pulled me up out of that. I know that He did... No matter what happens to me, I know God is there. I don't have to go through any-

thing alone anymore. I don't want for anything. "There are so many people on drugs, and they're mothers of kids, and their kids go through what my daughter went through — seeing their moms strung out, living on potato chips and soda. It's only God that can transform the mind and start making some-

one look up, start putting hope in someone's heart — I can do that, God did create me with a destiny and a purpose." God can do that. After graduating from Victory Outreach in January of 1996, Tamrah and Victoria lived on welfare. Eventually, Tamrah took a free ten-week course at the San Diego Urban League

and found a job eight months ago as an administrative assistant. She and Victoria live in a studio. Wednesdays, Tamrah teaches Missionettes. "It's like Girl Scouts, but with a God emphasis on it. I just know the purpose for me to be alive is to help somebody else to get out of where they are and just feel the love of God in their lives."

AFFORDABLE STATE-OF-THE-ART VISION CORRECTION

FOR NEARSIGHTEDNESS • FARSIGHTEDNESS • ASTIGMATISM

NON-SURGICAL ORTHOKERATOLOGY **REFRACTIVE LASER SURGERY**

This vision-correcting procedure utilizes a series of specially fitted therapeutic contact lenses which gently reshape the cornea. Special stabilizing contact lenses are also available to prevent or retard the gradual increase of nearsightedness. Our office provides experienced pre-op and post-op co-management care.

WHICH PROCEDURE IS BEST FOR YOU?

Dr. Michael Satterlee has over 25 years of vision correcting experience and holds a fellowship certificate from the International Orthokeratology Section of the National Eye Research Foundation.

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1-HOUR Contact Lens Service

ASTIGMATISM SOFT CONTACTS \$49.95 includes exam, new lens, and follow-up. (Contact lenses 2 per month)

Soft Contacts \$43.95 includes exam, new lens, and follow-up. (Contact lenses 2 per month)

4-Pair Special \$96.95 includes exam, new lens, and follow-up. (Contact lenses 8 per month)

Eyeless Exam \$29.95 includes eye exam, contact lens fitting, and 50% OFF of retail prices elsewhere.

Disposable Contacts \$99.95 includes exam, new lens, and follow-up. (Contact lenses 2 per month)

Special Offer \$36.95 includes exam, new lens, and follow-up. (Contact lenses 2 per month)

Colored Soft Contacts \$59.95 includes exam, new lens, and follow-up. (Contact lenses 2 per month)

Dr. Michael Satterlee, O.D. Professional Eye Care for over 25 years. Manager, Day Professional Bldg. 2100 Broadway Ave., Ste. 1, San Diego 274-3777



San Diego woman sheds 47 pounds. "MY HUSBAND CAN'T KEEP HIS EYES OFF ME!"

Any Ransom after losing 47 pounds with Positive Changes Hypnosis

Fun, Surprising & Discreet
Hypnosis was the key. I used to feel food I made excuses for buying junk food. I once talked chocolate into my husband to let me eat it. Only half the batch made it. The rest went to my bulging hips and thighs. I used to avoid outings to the beach. I avoided the other wives in their slinky bikinis. I wouldn't even take off my shorts. I lost from 160 to 113 pounds. I lost 47 pounds with hypnosis. 4 pounds the first week, 15 pounds the first month. My dress size changed from an embarrassing 16 to an elegant size 10. I'm actually 7 pounds less than my original size. It was that easy. I feel great.

Overweight? Hypnosis! I should know. I was heavy at 6 years old. I tried everything. Shakes, prescription foods, support groups and strict diets. With every diet I only lost a few soft centimeters.

100% Control
I decided to give it a try. I went to the hypnosis screening with hope and an open mind. There was no high-pressure sales talk. My consultant explained hypnosis. How the program worked. What kind of results I could expect. I signed up.

Hypnosis Works!
I indicated changes after my very first session. My consultant described a rapid weight loss. No diets, NO DRUGS, NO DRUGS. I didn't starve myself, count calories, attend group meetings or weigh food. I learned self-hypnosis. I'm 100% control over my eating behavior.

100% Control
I feel confident and attractive. I get lots of compliments. I have a new love. I even had some outdoor pictures taken. I couldn't believe it was me.

My husband's eyes
My husband loved the physical results. He said I was a better shape now than when I was 18. I'm full of energy. Hypnosis has improved every aspect of my life. I know my weight loss is permanent. Keeping it off is a snap.

Hypnosis Works!
Positive Changes Hypnosis delivered on their promises. My weight loss was fast, easy and effortless. No diets, NO DRUGS, NO DRUGS. I'm healthy, happy, living proof hypnosis delivers results.

My husband's eyes
The day I greeted my husband at the ship was the proudest of my life. He kept looking me over from head to toe and muttering, "Wow!" I know he's proud of me. I can see it in his shining eyes. I couldn't be more satisfied.

My husband's eyes
The convinced most anyone can get the results I did. That's why I'm sharing my story with you.

My husband's eyes
I urge you to call Positive Changes Hypnosis and schedule an appointment for a free, no-obligation hypnosis screening. It's fun, informative and only takes 90 minutes. From suffer one more minute. I know Positive Changes Hypnosis can help you. Their fees are reasonable and their guarantee is the best in the business.

NO-RISK GUARANTEE
If you fail to attain hypnosis in your first session, we will refund your money in full before you leave the building. Your satisfaction is 100% guaranteed. **YOU RISK NOTHING.**

POSITIVE CHANGES HYPNOSIS • 619-571-4792
7670 OPPORTUNITY RD. STE. 205 (CENTRALLY LOCATED NEAR 805 & BALBOA AVE.)
CALL NOW FOR YOUR FREE HYPNOTIC SCREENING

CREDIT CARDS ACCEPTED

WE STAY WITH IT GUARANTEE
We evaluate your needs, then determine a fee. Once the fee is paid there are absolutely no more charges, regardless of how many sessions you may need to attain your desired results.

THIS FRIDAY, SATURDAY & SUNDAY

As All 3 locations

TENT SALE

Advertised items are new, one-of-a-kind, discontinued, or demo models.

AM/FM	Compact Discs	Amps	Speakers
Prestige Auto-tune & balance NOW \$74	Blaupunkt Music, detachable face NOW \$148	Rockford Fosgate 2 channel, 100W NOW \$88	Sony 702 2 way speaker system NOW \$24
Jonson Detachable face, auto-tune & balance NOW \$89	JVC Detachable face, high power & BCL, 100W NOW \$154	BLAUPUNKT 300W, 2 channel amplifier NOW \$96	Kenwood 702 way NOW \$32
Amiavox 100W with 100W speaker NOW \$96	Clarion 100W with detachable face NOW \$158	Clarion 4 channel with crossover & 60W NOW \$116	Blaupunkt 602 way NOW \$36
Blaupunkt Detachable face with 100W speaker NOW \$111	Sony 60W, 100W with detachable face NOW \$166	Sony Music ES 100W, 1 channel with 100W NOW \$137	Prestige 602 way NOW \$38
Kenwood 100W with 100W speaker NOW \$114	Kenwood Detachable face & 100W speaker NOW \$177	Rockford 100W, 2 channel with crossover NOW \$159	Alpine 602 way NOW \$48
Sony 140W, full range & 100W speaker NOW \$119	Blaupunkt Detachable face & 100W speaker NOW \$214	Sony 60W, 4 channel, 100W with crossover NOW \$177	Sony 100W, 2 way NOW \$59
Blaupunkt 100W, 100W & 100W speaker NOW \$128	JVC 100W, 100W & 100W speaker NOW \$217	Alpine 100W, 3 channel with crossover NOW \$188	Polk 602 way NOW \$76
Sony 100W, 100W & 100W speaker NOW \$144	Alpine 100W, 100W & 100W speaker NOW \$228	Alpine 100W, 3 channel, 100W, 100W speaker NOW \$227	MB Quart 100W, 2 way NOW \$114
Kenwood 100W, 100W & 100W speaker NOW \$152	Sony 100W, 100W & 100W speaker NOW \$238	Rockford 100W, 3 channel, 100W, 100W speaker NOW \$314	Pioneer 100W, 2 way NOW \$49
SONY 100W, 100W & 100W speaker NOW \$158	Sony 100W, 100W & 100W speaker NOW \$244	Bell Radar Detector NOW \$77	Bazooka 100W, 2 way NOW \$58
Blaupunkt 100W, 100W & 100W speaker NOW \$164	Kenwood 100W, 100W & 100W speaker NOW \$266	Amiavox ACDC video NOW \$164	Sony 100W, 2 way NOW \$46
Alpine 100W, 100W & 100W speaker NOW \$198	Clarion 100W, 100W & 100W speaker NOW \$277	Many repairable radios NOW \$1	MTX 100W, 2 way NOW \$88
Sony 100W, 100W & 100W speaker NOW \$238	Alpine 100W, 100W & 100W speaker NOW \$298	Assorted alarm parts NOW \$1	Rockford 100W, 2 way NOW \$134
JVC 100W, 100W & 100W speaker NOW \$218	Kenwood 100W, 100W & 100W speaker NOW \$324	Many cellular accessories NOW \$1	Sony 100W, 2 way NOW \$188

Many more specials too low to print!

EL CAJON 776 Fletcher Parkway (at Johnson, Behind Business Market) 441-9494

POWAY 13140 Poway Road (over mile east of Poway) 679-0788

San Diego **CAR STEREO**

KEARNY MESA 4220 Conway Street (over Highway 16) 569-0777

LIFETIME INSTALLATION WARRANTY (over 10 years)

TENT SALE

OUR BIGGEST SALE EVER!

3 DAYS ONLY
FRIDAY - SATURDAY - SUNDAY



Just a few of the fabulous buys you'll find...

Newport Solid Wood Bed Frame



\$268⁸⁸

Solid Wood Laurel Bed



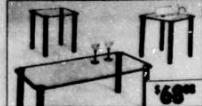
\$228⁸⁸

Solid Wood Pacifica Bed



\$188⁸⁸

Contemporary 3-piece Table Set



\$68⁸⁸

Contemporary Entertainment Center



\$68⁸⁸

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LAY FIVE TO TWO ON THE BROWN PIG



There are few sporting events I like better than a good pig judging contest. Talk about your athletic competition! When the pig judge wades through a dozen classes of pigs, weeds each class into red group and blue group, then brings back all the number-one blues to determine the numero uno pig of the entire show, well, son, there's your agony of defeat and thrill of victory.

If this much action appeals to you, then tie the to your sport utility vehicle and point it to the Eastern San Diego County Junior Fair in Lakeside. Take I-8 east, turn left on Highway 67, drive to the end of the freeway, turn right, and park.

Enter the Lakeside rodeo grounds and walk toward the back of the complex until you find a large metal warehouse. You can tell which one it is because the building has no walls, just iron posts and a roof. Or look for a sign on the metal gate going in that says, "Dancing 7:30 p.m. tomorrow. Fun, D.J. Dancing. Lots of people. Dance the night away."

I am before the pig pens, sneaking an early look at this evening's contestants. I don't believe I've ever seen 150 pigs in once place before. The pigs are colored pink, brown, black, gray, and some are a mixture of each. These pigs look like athletes. Not one has a pot belly. And these animals are clean. I mean right out of the shower, perfumed and manicured, ready for the boardwalk. A hand scrawled sign hung over a stall declares: "Provide your pig with love. Feed your pig at the same time every day. Know how much your pig weighs when you take her to the fair."

Tonight's festivities are for Future Farmers and 4-H Club members. The kids raise pigs — also sheep, beef, goats — and haul them out here to be judged. This Saturday, the animals will be auctioned to the public. You, me, anybody can come on out and buy a pig, have it slaughtered, and enjoy championship ham and bacon until the millennium. The pigs are usually six months old and run from 210 to 260 pounds. Last year's champion pig, grown by Jordan Baum of the El Capitán FFA, sold for \$3.75 a pound. Young Jordan pocketed the money. Is this a great country or what?

Right now there are nice pigs in the arena. Each pig is accompanied by its owner. The boys and girls wear white pants, white

shirts, green ties, and green caps. Each kid carries a cane which is used to control the pig by tapping the S-curve of the staff against the pig's snout. All along the metal fence other kids lean against the rail holding plywood boards. When pigs begin to fight, which is frequent, the kids rush forward and place their board between two

angry swine.

On the west side of the arena are metal stadium seats, the kind you see at junior high school football games. They are filled. There must be two hundred spectators here. The judge stands in the center of the ring. The man is, perhaps, 35 years old, with black hair, a black mustache, wearing a blue denim shirt, jeans, boots, and a huge brass belt buckle. I'm told he's chairman of the ag department at Fresno State College.

The pigs walk around the ring in a random way, each one shadowed by a young person carrying a cane upside down. The pigs don't walk in any particular order; there doesn't seem to be a routine they have to go through. They are in the ring for five minutes or so. The judge studies each one, then retrieves a microphone and says, "Seventh place is number 31." The girl standing next to a orange/pink pig looks up. "She's relatively short-sided, the construction is sound enough, it's got an awful lot of conditioning, but that pig should probably be at 205 pounds rather than the class it is in right now."

The girl looks down at her toes. "Sixth place is number 462." A young man standing next to an auburn-colored pig straightens his shoulders. "She has some expression in muscle when you get behind it, and a nice, big ham on the barrel. She's quick for a yearling. If you look down her jaws, the lower one-third of her body is real low-set, relatively short-sided." The judge turns to the east side of the ring. "Then, 342, this young man here." A blond-haired boy lifts his head. "You've got a pig that needs more growth genetics thrown into it. This pig is predominantly fat. The growth that it's had came relatively late. There's not a lot of muscle when you get behind it."

I move around the ring and begin talking to Tammy. She and her husband are breeders, three of their pigs have already won best of class. We chat and chat for a moment and then I ask, "If somebody was going to place a bet on this, how...?"

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1998 Lakeside Pig Judging Contest Grand Champion Pig	
Sex	Male
Tammy's pig (the brown one)	342.2
One pig that changed the game	410.1
The pig that came in a necktie	310.1
The pig that had three local entrants	25 to 1

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SHEEP AND GOATS PLACES OF WORSHIP REVIEWED

Deconsecration: Theravada Buddhist Address: 6091 Manning Street, Linda Vista; 619-560-1185
Year founded locally: 1991
Congregation size: 100 families
Services: Daily services at 7:00 a.m. and 7:00 p.m.; call for details.
Senior pastor: Venerable Benton Pandito
Church school enrollment: 20
Weekly giving: \$234
Annual budget: \$12,000
Staff: one full-time
Diversity: mostly Lao, some Cambodian, Thai, and Vietnamese
Shingles program: no
Dress: casual to dressy

Last Sunday around noon I was seated at a low table surrounded by Lao grannies who plied me with huge mounds of sticky rice and urged me to eat more, more, more from the 20 bowls of delicious food arranged before us. There were curries, soups, salads, and spicy dips made from eggplant and roasted peppers. The dishes were seasoned with basil, ginger, mint, coconut milk, and lemon grass, and each time I tasted one and grimaced with pleasure I was urged to eat more. When they weren't busy stuffing me with their incredible, home-style Lao cooking, they traded jokes and cackled among themselves and with women at nearby tables. They were having a great time. So was I. Lao Buddhism is a little more casual than its counterparts in the rest of Southeast Asia.

The Lao grannies who fed me were part of a group of 200 or so people who'd come that morning to Navarim Temple in Linda Vista to celebrate Buddha's birth, enlightenment, and passing to the Great Hereafter. The holiday, calculated on a lunar calendar, is popularly known as Buddha's Birthday—and Linda Vista, home to many Southeast Asian immigrants, was busy last Sunday with its celebration. While we ate and laughed at the Lao temple, a very similar but more staid celebration was taking place across the street at a Vietnamese temple. Here and there around the neighborhood you could see big yellow banners reading, "Peace and Joy to All on Buddha's Birthday."

The Lao temple is easy to miss. Half hidden by bamboo and trees, it looks at first like many other houses on its street. Its sanctuary, however, stretches deep into the lot. Its interior isn't particularly elaborate. The ceiling is high and white and many windows face the south and west. Woven grass mats cover the floor. Several gilded images of Guatama, the historical Buddha, sit cross-legged on the altar. The air smells of incense. The room feels well-used and lived in. It feels like a home.

The lives of the people who worship within them. If you had a drug problem, for example, you could go to your temple for help. Or if, when you were old, you wanted to take religious vows and spend your days in prayer and meditation, you could go to your temple. Or if you needed to borrow some chairs for your daughter's wedding banquet, you could go to your temple. The distinction between personal and private, secular and mundane, formal and informal, are not strictly maintained at these places.

There are, of course, national styles and customs. Thus, and especially Cambodians, are very respectful of their monks and maintain a cautious distance from them. The Lao, too, are respectful, but their relationship with their monks is closer and less formal. At Navarim Temple the relationship between congregants and the head monk is very warm. Venerable Benton Pandito, the head monk, is an engaging, blue-eyed American who has taken great lengths to involve himself in the Lao community.

As you might expect of a Buddhist monk, Pandito doesn't toast his own head with a torch to hang around him for a while before you realize that he speaks Lao. That, and Cambodian. When his congregants approach him, they're careful to stoop around and kneel and make sure that their heads, according to custom, are always lower than his, but they approach him smiling, and he jokes with them and makes them laugh.

Since founding the temple in 1991, Pandito has worked with Lao and other South-east Asian youth who've gotten lost in drug and gangs. He now works with the local juvenile justice system. He translates, he counsels. As both a head monk and an American, Pandito can offer a rare kind of solace and guidance to the troubled families and young men who need him.

But last Sunday the crowd at his temple was not concerned with gang and drugs. The atmosphere was festive and relaxed. Dressed in their holiday best, almost all the adults also were intricately woven *pa-hay* — the ceremonial shawl draped over the shoulder and tied at the waist. When an older generation who led some of the chanting mistakes, the older women in the congregation called out corrections and laughed. After the morning ceremony, everyone dove into the enormous potluck meal with enthusiasm.

Sitting in the large, airy sanctuary amid the general hubbub and laughter, the burbling babies and cackling grannies, one could get a feel for what temple life must be like in the small, faraway country these people left behind. Their re-creation of that life in San Diego seems, to an outsider at least, successful. They have their temple, their holidays, their food, their rituals. And when they get lost in their new American life, they have a head monk who can turn to. That he happens to have blue eyes doesn't bother them at all.

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what pushed Bill Clinton over the edge was when Dornan called him a "wimp" who jugged in "girly-girlie" shorts exposing "white doughy thighs." Talk about a last straw.

At any rate, Bill and Hillary would get behind Sanchez at the convention and pull her all the way to victory. Unfortunately, the first uplift Loretta Sanchez got from the White House apparently came at my expense. Here's how it went down.

When I met Sanchez, she was working the crowd at the same event that I was, and the first thing she told me was that she had just gotten word from "Hillary's people" that she had been put on the convention program to speak the next day. Given that the number of candidates and the time allotted for the speeches was fixed, that meant that in all likelihood I was starting into the eyes of the very person who had bumped me off the top-20 list.

After some very small talk,

microphones I have ever bubbled into. My small and on occasion squeaky voice went into that precision technology, and out boomed Charlton Heston. I wanted to do the Ten Commandments right on the spot. And I could have done what Bill Clinton often does when he makes speeches, which is to go on for hours just to hear myself talk. Instead, what I did was The Apology. What I said was this:

"I have in the past participated in negative campaigning, and I regret it deeply. I let my supporters down, and I apologize, for we must stress the positive ideas for which we are fighting, and we must believe that America's best days are before us and that those of us who earn the privilege to serve must give the very best that is within us. So I say let's win one for hope, for the man from Hope, Bill Clinton."

Pretty good stuff, if I do say so myself. And that portion of the

The only thing that the reclusive ex-mayor would do in this campaign was mail me a campaign donation and then go blow ten grand at the Jackie O auction.

I wished her well and went to call Matt Angle on his cell phone to let him know what I had just learned. It was the first time I couldn't get a straight answer out of him, so I figured that Sanchez probably was at the root of my problem — but Matt reiterated his promise to try and work it out.

Three Minutes of Fame

The next morning I woke up bright and early and did what I often do at times of greatest stress: go running. It was a gorgeous day, so I headed out toward the hotel and walked down to water's edge and then jogged around the faux beach that rings the Chicago waterfront. I got back to my hotel on an endorphin high just in time for an urgent message to get my butt out to the United Center Arena that afternoon. Matt had gotten me back on the program!

I suppose I should have been ecstatic at this point. But I wasn't. Instead, the episode left me with an acrid taste in my mouth. I thought, Why do I have to fight so hard for everything in this campaign — particularly with members of my own party? They should be laying down a red carpet for me at every step of the way instead of claymore mines. But I couldn't dwell on that. It was going to be a busy afternoon and evening.

I've had some pressure-packed moments in my life, but few can compare to standing on the presidential podium that day talking to the nation. The best part was that the microphones were the best damn

speech hit the national media — dovetailing as it did with the Clinton-Dole sparring over negative campaigning.

By the way, if you still aren't convinced that the *San Diego Union-Tribune* is a shameless propaganda rag run by a bunch of ophiophiles, pride-magpies as journalists, then maybe this will convince you. The lead paragraph of the U-T's story about my speech said, "Peter Navarro had his three minutes of fame yesterday." Cheap shot.

Nonetheless — and here's the good news — the speech was great for morale back at campaign headquarters. My campaign manager Dale Kelly (handbook loved it so much she almost wore out the VCR playing the video for anyone who would sit still for three minutes to watch it).

The bad news about the speech is that it was a total flop in terms of fodder for TV commercials. The problem was that the TV cameras were as good as the microphones, and because they were so good, they made me look like Richard Nixon rather than Robert Redford. Meaning that I had this ugly five o'clock shadow even though I had shaved just three hours before shoot time. This was bizarre because I don't have a

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That night was the night of Vice President Gore's speech, and the Democratic Party had broken with tradition by giving Gore a night all his own. It was Bill Clinton's way of giving his buddy

Sitting in the Dutko box with Mark Irion and his pregnant wife, just yards from Vice President Gore as he delivered his speech, was a satori for me — one of the most peaceful nights of the entire campaign. Gore gave a beautiful and rousing performance, one that repeatedly brought the crowd to its feet.

Gore also gave me material for what would be one of my best jokes of the campaign—a joke I would tell two months later warming up the crowd at Balboa Park for a speech by President Clinton. Gore's joke was "Want to see me do the Macarena?" Then, as the crowd chanted Yes! Yes! Yes! Gore just stood there. I've seen sphinxes move more than Gore did in those ten seconds. Then he

brought the house down with "Want to see me do it again?"

I went back to the hotel that night a happy man, slept like a baby, and checked out early the next morning to head home. It would be Bill Clinton's night to accept the nomination, and while I could have stayed, there was work to be done on the home front. I'd done my job and I'd done it well.

However, as I sat down in

a plastic chair in the departure lounge, I looked up to see the Dick Morris scandal unfolding on CNN. If I felt sick to my stomach, you can imagine what this must have done to the insides of Bill Clinton on this, one of the biggest and what was supposed to be one of the best nights of his political life.

Morris, you no doubt recall, is the Republican political consultant who came into the White

House about midway through Clinton's first term and arguably saved the Clinton presidency. What Morris got caught doing while he was serving the president was having some hooker service him at one of Washington's most exclusive hotels.

When I saw this story break, I thought it would be disastrous. In fact, there were only two points during the campaign when I thought Clinton might lose the White House to that *Madame* Man-

That just goes to show you what I know. Because Bad Boy Morris wound up causing as big a blip on the Gallup poll radar screen as the Boy Scout Kemp did — which is to say none at all. But I didn't know that at the time, and it was a long, depressing flight home.

CHAPTER 30: A Radical, Pinko Commie to the Rescue

So far, Ed Asner's actions have spurred a recall petition, several death threats, the defacing of the Screen Actors Guild's Hollywood headquarters with posters labeling him "a Communist swine," calls for a sponsor boycott of his CBS-TV series, Lou Grant, and the formation of a watchdog committee to monitor his future actions, and those of the guild board, for political transgressions. His Salvadoran-related actions have also produced considerable public controversy and some virulent newspaper editorials.

— *The Christian Science Monitor*

On September 23, I flew to Portland, Oregon, for the campaign's TV-commercial shoot. It is not standard operating procedure for a candidate to leave his home district so close to the election to spend a day in a far-off city—particularly one with miserable weather. In this case, however, my excursion would save the campaign about \$15,000 in TV production costs. The reason: Ed Asner was in Portland on a project, and that's where we were going to shoot his "Vote of Your Life" spot. Since we had to rent a studio for the day to do it, it made sense for me to fly up and shoot my commercial as well.

You may recall from an earlier chapter that the Vote of Your Life message was a linchpin of our campaign strategy. The goal of the ad was to frame my congressional race not as a choice between Navarro and Bilbray but as a referendum on keeping the Republicans in the majority and Newt Gingrich as Speaker of the House. For this purpose, we needed a strong third party to make the most credible pitch possible.

Let me confess that Ed Asner was not my first choice to do the Vote of Your Life commercial. The person I really wanted for this third-party validation was former San Diego Mayor Maureen O'Connor — one of

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the most beloved, respected, and trusted women in my little town. But try as I might to woo her, this would be the second time she would let me down in a political race.

The first time had really hurt. In my 1992 mayor's race, the then-Mayor O'Connor had come within a cat's whisker of endorsing me several weeks before the general election. But when word got out that Maureen might take the Navarro plunge, the whole damn outhouse hit the tarp.

I don't know if it was a call from *Union-Tribune* publisher and Maureen's best friend Helen Copley, or whether it was a sober recommendation against the endorsement from confidante and developer-lobbyist Paul Peterson. Or maybe it was the raking over the coals she took from talk-show host Roger Hedge.

cock. But in the end she backed off, which was a real pity. Because given her status as Beloved Icon, her endorsement would have all but guaranteed me a victory.

It was a pity, too, that upon her election Susan Golding dismantled practically all of O'Connor's favorite programs — including Maureen's annual Christmas-homeless-shelter project. This destruction of the O'Connor legacy came, by the way, just as I had told Maureen it would if Golding won, but Maureen wouldn't listen to me.

In my congressional race, Maureen didn't even want to talk to me. The only thing that the reclusive ex-mayor would do in this campaign was mail me a campaign donation and then go blow ten grand at the Jackie O auction.

What a supreme and, dare I say, selfish waste of political



Susan Golding

talent Maureen has become in her seclusion, particularly since she could use just a small fraction of the millions of dollars she inherited from her late husband to beat virtually anybody in San Diego for any office. Then she could do some real good — as she did as mayor.

But instead of Maureen O'Connor, I wound up with Ed Asner. It all started with a trip to Los Angeles to introduce myself to the Hollywood Women's Political Committee. Ostensibly, my visit had been to solicit PWC funds, but I also hoped that they might help me lasso a celebrity to do the Vote of Your Life ad.

The celebrity I had in mind was the redoubtable Angela Lansbury. I thought she'd be great at getting through to the older Democratic and Independent men as well as the Republican women who were still proving to be my Achilles' heel. But I was told that Angela had become gun-shy — indeed, had gotten shot up pretty good — after doing a TV commercial opposing term limits in California. The ad not only turned out to be grossly inaccurate, it also was

had for the ratings of *Murder, She Wrote*, and the word was out that Ms. Lansbury wouldn't be doing any more of that kind of thing.

As an alternative, Lisa Presti at the Hollywood Women's Political Committee suggested that Jack Lemmon and Ed Asner were politically involved and might help if I asked. So, with the blessing and support of the committee, I sent letters to both, and Ed Asner was the one who promptly responded.

Ben Hur Kicks Lou Grant's Butt

I love Ed Asner and I'm grateful to him for his help. I also greatly respect him for his political activism. However, I must live with the haunting possibility that the Asner TV ad did at least as much harm as it did good.

The problem was that, like me, Asner carries political baggage from an earlier era of fire-brand activism. In his heyday as president of the Screen Actors Guild, he had taken a hard-line union position and led a strike against the movie producers. He also had raised funds to pay for medical supplies for the leftist rebels of El Salvador while he was president of the guild.

This act of defiance against American foreign policy drew the approbrium of President Ronald Reagan (himself a former president of the guild). It also drew the wrath of Asner's predecessor at the guild, Charlton "Ben Hur" Heston and earned Asner the sobriquet of "the lame Fonda of Latin America." The upshot of this uproar was that Asner's *Low Grant* show was canceled — so much for free speech in America — and Asner was

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forever branded a radical pinko commie by many of the same forces in Hollywood that had once participated in the McCarthy-era Hollywood blacklisting.

(By the way, when Ronald Reagan was president of the Screen Actors Guild in the 1950s and actress Gale Sondergaard asked the guild to protect her from the House Un-American Activities Committee, the response of the Reagan board was that "all participants in the international Communist Party conspiracy against our nation should be exposed for what they are — enemies of our country and of our form of government." Just thought you should know.)

Now, ignoramus that I am, I had no idea of Asner's radical baggage. I just thought he was the salt of the earth — a guy whom every American could trust, which is to say, Lou Grant. More importantly, I did not realize that many San Diegans — particularly the older demographic groups that I desperately needed to win — would most remember Asner as the Bobohevich who had given the beloved Ronald Reagan (the figurative finger. At least that was the rhetoric that hit the talk-radio rounds as soon as the Asner ad hit in October.

Usually, it's a good sign when people start talking about your ad. It means that its message is getting through. But the relentless barrage of red-baiting that Asner was peppered with by the Hedgecock group and

others presaged a strong voter backlash. More about that later.

For now, let me tell you that at first glance in that Portland film studio, the seasoned-citizen version of Ed Asner seemed a pale shadow of his former Lou Grant self. Today, he is almost as round as he is tall. He moves with a painful slowness — as if, in fact, he might be in great pain — knees, back, hips, or whatever gets so many of us in old age.

But when Ed Asner sat down in that studio chair to do the Vote of Your Life ad, the transformation was mesmerizing. On that throne, he became the Voice, the Buddha, the Voice of Authority, and Everybody's Loveable Teddy Bear of a Grandfather all rolled into one magnificent and wise presence. You would not have to love and trust this guy and do whatever he recommended — or so I thought.

And what I most loved about Ed Asner that day was his supreme professionalism. After he did the first take, which was fine and which would have been fine for 99 percent of the actors on the planet, he insisted on doing 27 more takes until he got it right. Twenty-seven takes! Here's the script of the ad:

"Brian Billway's very first vote was for New Gingrich as Speaker. That's why all eyes are on San Diego today. If Billway wins, Gingrich stays in power. If he loses, Gingrich is out. Bill Clinton wants to tell you, it's better to be



John Seymour Jr.

test Medicare, the environment, and education. The race is really bigger than Navarro or Billway. It's about whether New Gingrich stays in power. It's the vote of your life. Make it Peter Navarro."

The ad was powerful and perfect — except for the messenger. Furthermore, we compounded the error by running the ad too soon, too long, and too often — giving the other side a chance to mount an effective counterattack.

In hindsight, the one thing I wish my campaign had done that it didn't was to test that ad in several focus groups before airing it. It would have been easy to gauge the extent to which Asner's radical image undercut his credibility with San Diego voters. And the lesson here, most candidate, is this: Always test your message before broadcasting. As your mama no doubt used to tell you, it's better to be

safe than sorry.

CHAPTER 31: Conquer Dirty Tricks, Part Deux

I repeat...that all power is a trust; that we are accountable for its exercise; that, from the people, and for the people, all springs, and all must exist.

— Disraeli

On the night I flew back from Portland and the Ed Asner shoot, I turned on the 11:50 p.m. news to see myself being sliced and diced for not showing up for a debate with Brian Billway. Let the record reflect that this was the only debate in my political life that I ever purposely ducked. The reason: It wasn't really a debate at all but an ambush — one that two years earlier at the same location and under similar circumstances had brought the normally tough-as-nails Lynn Schenk almost to tears.

Some campaign strategy here, most candidate: One of the dirtiest, not to mention ruder, tricks in campaigning is to stuff a debate audience with your supporters and have them loudly cheer you and even more loudly boo your opponent. If you're really good at this dirty trick, you'll also manipulate the questions being asked. And if you are absolutely great at this dirty trick, you'll even make sure that the "neutral" debate moderator is one of your staunchest supporters. At least for this one

debate, Brian Billway was great.

The ambush was held in the epicenter of Brian Billway's voting base, Point Loma — home of San Diego's old Republican money. My problem wasn't with the place, mind you. I like venturing into the lion's den on occasion. Rather, the problem was with the young punk in pin-stripes who had muscled his way into the role of debate moderator. This was John Seymour Jr., Republican consultant, Billway fanatic, and former aide to my ongoing nemesis Susan Golding.

Junior is the scion of one of the biggest political firms in California history, one-time Senator John Seymour. The senior Seymour had been appointed to the Senate by Pete Wilson in 1990 to replace Wilson after he had been elected governor of California. However, the hapless Seymour turned out to be as bad at campaigning as he was at senatorial politics, and he got trounced by Diane Feinstein in a special election some months later.

Now young Seymour seemed to be following in Daddy's footsteps. Indeed, he had just lost a race for the San Diego City Council that political insiders had figured impossible for him to lose. But Junior got caught in the ugly glare of a political money-laundering scandal — his boss allegedly tried to funnel money into his campaign via a daughter in Idaho — and Seymour got trounced just as his papa had.

The relevance of this story is that yours truly just happened to be a member of the media corps that broke the Seymour scandal, during my brief stint as a talk-show host on KOGO radio. With this debate, it would be payback time.

You might think it odd that a loyal partisan like Seymour would be allowed the role of "neutral" moderator in a congressional debate. Hey, it was odd, and my campaign sent a letter of protest to the debate organizers. However, Seymour was chairperson of one of the planning groups sponsoring the debate, wearing that hat made the moderator role his to play, and nobody on the planning group appeared to share our sense of outrage.

Stunned as we were by the debate sponsors, my consultant Larry Renner and pollster Bob Meadow put their feet down. No way would I appear if young punk Seymour was the moderator — particularly since in the last election, Billway had loaded that Point Loma audience with an assortment of gun nuts, anarchists, and wackos who had incited Billway's opponent, then-Congressman Lynn Schenk.

Actually, this episode really stuck in my craw because, as I said earlier, I don't mind going into hostile audiences. It's always a challenge, usually fun, and never boring. But in this case I had to agree with Larry and Bob: There wasn't any upside to my appearing, and since we didn't

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think the media would cover it, there appeared to be little downside risk.

"Appeared," I say, because my absence from the event wound up extracting its little pound of my campaign flesh. The gong came in the form of a hard-hitting "empty-chair debate" news segment on the TV station that loves to hate me, KNDD (more about that station later). So sometimes in a campaign, you just can't win for losing, and if I have any advice for you here, more candidate, it is that you should go wherever you are invited to debate, stay cool, and stay on your campaign message. Because, whether it's better than the Empty Chair.

CHAPTER 32: We Lose the Election But Don't Know It

The House late Saturday easily passed a budget accord reached with the White House that President Clinton hailed as bipartisan progress towards a balanced budget. . . . The new fiscal year starts Tuesday, Oct. 1, and without passage of this bill, federal agencies would be forced to close. A middle-of-the-night compromise on legislation to impose strict controls on immigration and crack down on illegal aliens seemed the way for agreement on the massive spending bill which funds the government.

— Reuters
North American Wire

The failure of the Democrats to win back Congress didn't happen on Election Day but rather one month earlier, on September 28 — the last day of the 104th Congress. On that day, Bill Clinton's presidency and New Gingrich's Congress ended a bitter gridlock that had been shutting down the government and showed America beyond any reasonable doubt that these two halves of a "divided government" could work together on balancing the budget and passing legislation.

Up until that critical point, public perception of the Gingrich regime was that it was a caring ship of those cannons incapable of compromise — a vessel hell-bent on sinking the government in the profane name of a narrow and brittle ideology. With one flourish of the presidential pen, however, Bill Clinton changed everything. Absolutely and irrevocably everything.

From the perspective of my own campaign, the Clinton-Gingrich deal contained two pieces of legislation that strengthened and amplified my opponent's campaign message. This legislation would welfare many Americans off welfare and keep many Mexicans and other illegal aliens out of the country. If the staff at Merriam-Webster were to search for examples of a "salient issue," they could do no better than to cite the strong appeal that welfare reform and immigration reform have to most San Diegans.

Indeed, for Brian Bilbray, these issues would play as sweet as Yo-Yo Ma at the Met.

From a national perspective, the worst part of the Clinton-Gingrich deal was that it showed that a divided government — one with a Democratic presidency and a Republican Congress — could not only work, it could work very well at hammering out critical, middle-of-the-road legislation.

From that point on, the Republicans deftly used this divided-government theme to neutralize and ultimately overpower the anti-Gingrich "Take Back the House" message. For over a year, this message had been the only pillar of the Democratic Party's campaign house. But with one callous, cynical handshake between Gingrich and Clinton, that pillar came crashing down, taking the prospects for a Democratic House down with it. The destruction was all the more devastating because Bill Clinton went out of his way to praise Gingrich and the Republican Congress for their flexibility.

Ed Asner insisted on doing 27 more takes until he got it right. Twenty-seven takes!

Not surprisingly, within a few weeks a New York Times/CBS News poll showed that Republican congressional candidates outdistanced Democratic candidates by 48 to 41 percent when voters were asked if it would "be better to elect a Democratic Congress to increase the power of President Clinton" or elect a Republican Congress to "limit the power of President Clinton." This was a dramatic reversal from the eight- to ten-digit lead Democrats had held over Republicans since Gingrich had shut down the government during the Christmas holidays — and the Republican lead would hold firmly as their campaign strategists continued to beat the divided-government drum.

The Clinton Sellout

There are two explanations why Bill Clinton let the Republicans off the Gingrich hook at this eleventh hour. The charitable view is that the president put the interests of his country ahead of the interests of his political party. The budget gridlock had to stop, and this was the best way to do it.

I do not subscribe to this view. Before telling you why, let me make it clear once again that I like Bill Clinton. I love Bill Clinton (as you will see as you continue reading), and I believe he's been a good president. But the truth is the truth and that is what I've tried to tell in this story. So in the name of Truth, I have to say that I have a far less charitable view of Clinton's actions, one that I no doubt share with Democrats like Dick Gephardt and Tom Daschle. That view is

this: The Clinton sellout to Gingrich and the Republicans was the most selfish and shortsighted deal that William Jefferson Clinton has ever cut. It was selfish because its primary purpose was to guarantee Clinton a victory over a hapless, helpless opponent whom Clinton was going to destroy anyway. The deal did so not only by positioning Clinton further to the right with its tough approach to welfare and immigration, it also did so by taking away any criticism by Bob Dole that Clinton couldn't work with a Republican Congress.

But the Clinton sellout was also shortsighted because it virtually guaranteed that Clinton would be a lame duck president threatened by a Republican Congress for the rest of his tenure in office. Indeed, as history has already shown us, the Clinton-Gingrich compromise was not an example of good things to come under a working divided government — as it was so lavishly advertised at the time. Rather, it was simply

an aberrant compromise struck in the heat of a campaign a month before an election by two men — one desperate (Newt) and one selfish (Bill) — who saw that deal in their own self-interest.

Viewed from this perspective, it is clear that Newt Gingrich got the best of the deal because it allowed him to consolidate his hold on Congress — even if it appeared that Gingrich had to eat a little crow at the time. Equally clear is that Bill Clinton's victory was a Pyrrhic one at best — an ill-conceived insurance policy that the president didn't even need and one that has, and will continue to, cost him dearly.

The only other thing I can tell you also at the Clinton sellout is that if the shoe had been on the other foot with a Republican president and a Democratic Congress, the Republicans never would have been as selfish or shortsighted. If there is one good thing I can say about the Republicans, it is that they are generally better than Democrats at putting the interests of their party above the interests of any one of its members. And if that had been Dick Gephardt rather than Newt Gingrich twisting in the wind, the Republicans would have had him still spinning like a top.

Having gotten this off my chest, let me turn now to the other thing that Bill Clinton did to virtually insure that the Democrats would not take back Congress from the Republicans. That was to sock in every available Democratic fund-raising dollar — leaving nothing but crumbs for many critical House and Senate races.

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CLINICAL STUDIES: ZERIT (stavudine) has been shown to be effective in combination with other antiretroviral therapy.

TOXICOLOGY: ZERIT (stavudine) was well tolerated in clinical trials.

IMMUNOGENICITY: ZERIT (stavudine) does not induce an immune response.

PHARMACEUTICALS: ZERIT (stavudine) is a registered trademark of Bristol-Myers Squibb.

OTHER TRADENAMES: ZERIT (stavudine) is also known as d4T.

REGISTRATION: ZERIT (stavudine) is registered with the FDA.

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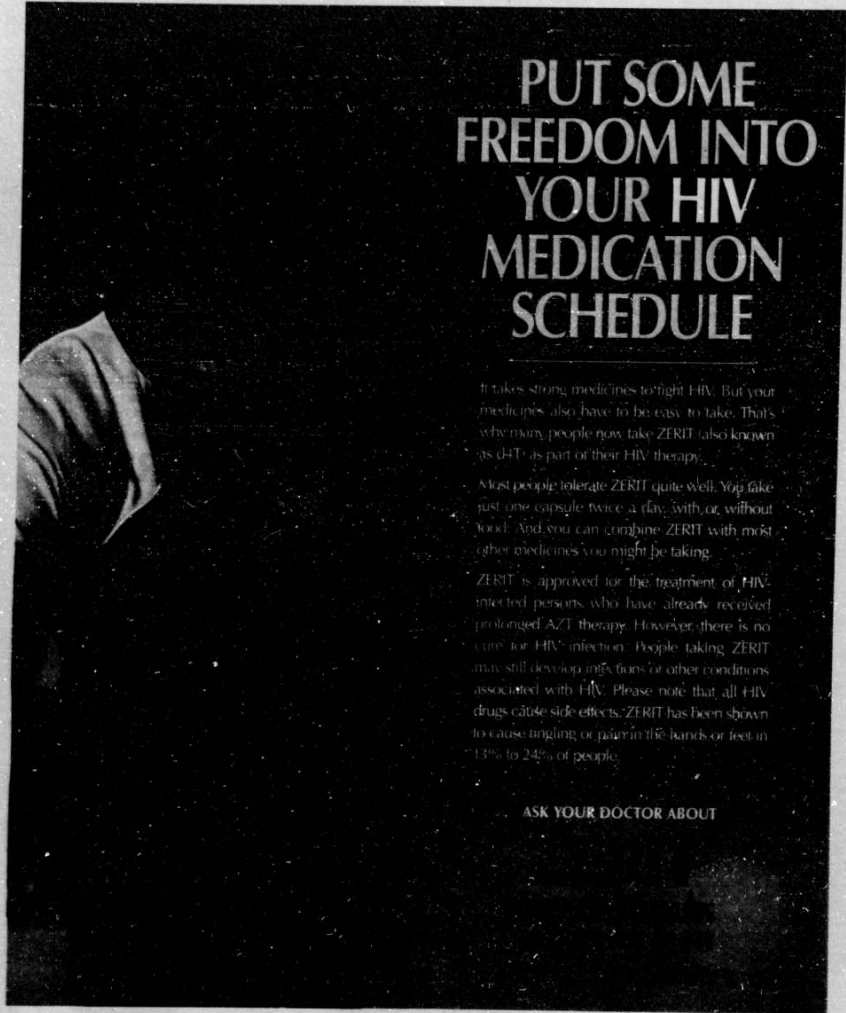
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CHAPTER 33: Me and Bill Clinton, Part II

We're seven weeks from Election Day, and the Democrats need hard, federal dollars fast. Ed McMahon, the prize patrol, and the Wizard of Oz all rolled into one couldn't make up for so much lost time... [Bill Clinton] should have started this a year ago.

Dan McLagan on Clinton's September 20 pledge to raise money for congressional races

My second encounter with Bill Clinton happened at a Hollywood fund-raiser. I regret to say it was not the one where Barbara Streisand serenaded him under the stars. Maya Angelou read him poetry; and Tom Hanks, Don Henley, and the Neville Brothers otherwise entertained him. That event, which raised \$4 million, would have been really cool to attend. But no such luck.

At the fund-raiser I did go to. I met a Beverly Hills pawnbroker, a pornography hotline czar, and a flamboyant record mogul. I also met more than a few deadbeats who, like me, had managed to get through

several layers of the Secret Service to shake Clinton's hand without donating a dime for the privilege.

I went to this fund-raiser at the suggestion of Noah Manett, the wunderkind from the Democratic Congressional Campaign Committee who had done such a great job organizing my Al Gore fund-raiser at the Davenport house. After that event, Noah had gone out of his way to put me on the guest list of any event where he thought I might be able to raise money, and Noah believed this party would be a great one to attend because there would be a lot of people there ripe for the plucking. And pluck I did.

Besides soliciting checks for close to \$10,000 that night, I met a young entrepreneur from the Indian community who would later help raise another \$10,000 at a fund-raiser for me hosted by President Clinton. I'll tell you more about that in another chapter, but let me observe now how easy it is for money-hungry political candidates to fall into the trap of making commitments to political issues they might otherwise avoid.

In this case, one of the biggest concerns of the Indian



Ned Derrugh

community is American aid to India's archenemy Pakistan. As with Taiwanese, Korea, Israel, and many other foreign interests, campaign contributions have become an effective way of influencing such aspects of American foreign policy. While I am grateful for the money that I received from my Indian friends, such activity should present yet another warning flag that the current system of campaign finance is fraught with policy risk—as the John Huang and Buddhist temple scandals should, in fact, signal.

That Glare Sucking Sound

But policy risk is not what this

chapter is about. What I want to discuss is the real "glare sucking sound" that Ross Perot should have worried us about: the sound of the Clinton-Gore fund-raising machine. During the course of the campaign, that mother of all Oreck vacuum cleaners would raise over \$100 million and, in the process, drain just about every major Democratic donor dry. The result was that it left many critical Senate and House races grossly underfunded. Indeed, all that was left after Barbara Streisand and Maya Angelou did their things were crumbs from the Clinton table.

Now here's the worst part: Bill Clinton did so damn little to rectify the situation. Oh, sure, under intense pressure from Senate Minority Leader Tom Daschle and House Minority Leader Dick Gephardt, the White House eventually agreed in late September to raise a measly \$10 million dollars to help take back the Congress. (Yes, that's the same Congress that Clinton would need to effectively govern.) But it was too little for the numerous races being contested and, as the epigraph to this chapter indicates, it was certainly too late.

Just look at my race. I

wound up being outspent by more than two to one by my opponent. The impact of my money constraint was that I could not compete on an equal footing with Brian Bilbray in the critical TV market. As I'll talk about in a separate chapter, Bilbray got up on the air earlier than I did, he successfully inoculated himself against my message, and, over the course of the campaign, he ran at least twice as many commercials as I did. Everything else being equal, a candidate in my position typically will lose in that situation—and everything else wasn't equal because, as I have documented earlier, I had some serious problems to overcome.

The bottom line: Bill Clinton could have helped me and the 20 or so other candidates in critical House races a whole lot more than he did. All it would have taken was for him to earmark an extra \$10 million from his own pot of gold and transfer it from the Democratic National Committee to the Democratic Congressional Campaign Committee. Trust me, the money never would have been missed, and the only result would have been a smaller landslide—which is an oxymoron if I've ever written one.

CHAPTER 34: Paddling Upstream Against the Mainstream Media

The word media is plural for mediocre.

—Rene Saguisag

The second, and last, major televised debate of my congressional campaign aired on September 29. It was a prime-time simulcast carried on television and radio by the local public broadcasting affiliate as part of the PBS national special *The Future Congress*.

The Bilbray-Navarro bout was actually the undercard on a night when heavyweights Newt Gingrich and Trent Lott from the Republican congressional leadership would duke it out with their Democratic counterparts, Dick Gephardt and Tom Daschle. Across the country, local PBS stations carried both congressional races as the prelude to this national debate, and all I could think of when I first heard about the idea was how much better the electoral process would be if there were more opportunities like this for candidates to get their messages across on local television. Unfortunately, in my lit-

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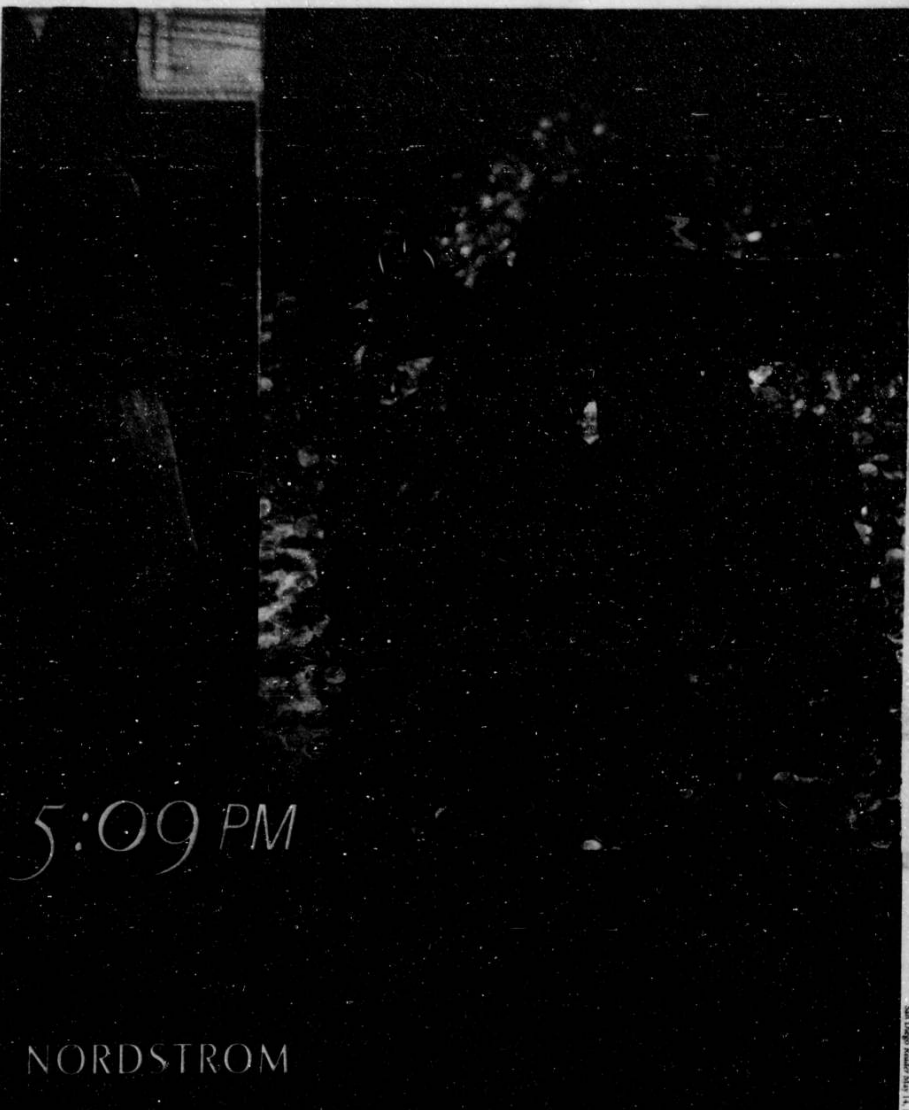
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Nonetheless, there was one edge Derrough had. While the progressive Quinn was soft and indulgent, and uncomfortable with breaking bread and rubbing elbows with the power brokers of San Diego's establishment, the conservative Derrough had quickly, quietly, and thoroughly ingratiated himself right into the middle of that influential melange. Indeed, together with his business Roundtable colleague Steve Cushman, Derrough was working his way up the hierarchy of the Chamber of Commerce in the hope of one day being named its chairman. What better way to kick Ed Quinn's butt — and steal his advertisers — than by kicking mine?

So while Quinn and EGTV were breaking off from my party, Debra and I and KNSD were posing it out. It would be KNSD that would replay my alleged "shoving match" with Golding's press secretary so many times that the station would be ridiculed by the *Los Angeles Times*. It would be KNSD that would prominently air the devastating "Drag Queen in tears" interview with Nicole Ramirez Murray after I had publicly attacked Murray in a mayoral debate with Susan Golding. Most treacherously, it would be Neil Derrough himself who would drive a stake so deep into my heart the Sunday night before the election that I still feel sharp pains from it to this day.

What Derrough did was this: Right at the end of my debate with Susan Golding, he ran an editorial endorsing Golding. However, he ran the editorial

without running our campaign's rebuttal. Moreover, he did so despite the strong protest of his own editorial director Tim Chelling. (Later, in a conversation with Ed Quinn, Quinn would describe this as one of the most flagrant fouls he'd ever seen.) Quinn is a former casting agent. Which brings me back to Ed Quinn and KGTV. Because the long-run impact of his foray into my race is that KGTV has withdrawn completely from any involvement in candidate politics. Instead, what KGTV does is watch very old videotapes of Nixon in America does—rapes and murders and consumer tips interspersed with sensational week-week stunts like "Barbie Meets the Nutty Professor."

In that particular stunt, the station put their bleached-blond Barbie into a scene with a black man in a "fat suit" just like Eddie Murphy were in *The Nutty Pro-*



George Stephanopoulos

ically correct venture was that if Kimberly had been even half that fat, she never would have been allowed inside the station—much less behind the anchor desk. I also think that the story would have gotten higher ratings if they had simply put Kimmie on the Boardwalk in kollerblades and a butt-floss bikini.

Float Like a Butterfly, Sting Like a Bee

So now, and sadly, the role of covering local politics falls mostly to the more sparsely viewed public broadcasting affiliate, KPBS; and that's how I found myself sitting on a presidential-looking set going toe-to-toe with Brian Bilbray before a live TV audience.

It was really fun, mostly because, unlike in our first debate, KPBS allowed a third-party candidate into the act, the Liber-

tarian dentist Ernie Lippe. Lippe is a crack-up, and his best line of the night came at my and Bill Bray's expense when Lippe described himself as the "rose between two thorns."

Plus, I was glad that Lippe was there because I was able to use him as a shield while I pretty much laid my way with a seemingly confused Mr. Bilbray. How Lippe helped was that every time I wanted to hit Bilbray hard on a point, I did it when it would be Lippe's turn to respond next. By the time it was Bilbray's turn, any rejoinder directly to me would not only seem odd to the audience but also overly defensive.

So throughout this glorious night, I felt like Cassius Clay taking on Sonny Liston as I peppered Bilbray with my campaign message — floating like a butterfly, stinging like a bee. My only problem with the debate is that few people saw it, and for



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the few who did, I was mostly singing to my own choir. Meaning that most of the people who regularly watch PBS would be my constituency anyway—predominantly middle- and upper-class, higher-educated Democrats who feel guilty watching TV unless it's *Matterpiece Theatre* or *The News Hour with Jim Lehrer*.

Sell and all, it was a very good TV night on the campaign trail. I just wish there had been more of them.

CHAPTER 35: Me and Bill Clinton, Part III

I also want to say a special word of appreciation to Peter Navarro, who is running for Congress, and

I want you to help him get elected. Stand up, Peter.

—President Bill Clinton

In September, the Commission on Presidential Debates announced that the second and final debate would be held on October 16 in San Diego. At my campaign headquarters, this news was met with elation because it opened the door to three great presidential gifts.

First, the debate would bring celebrity pundits like Cokie Roberts and George Will and David Broder swimming into my little town, and they were worth their salt, they'd do sidebars on my race. This would further boost my campaign's profile down the

home stretch and give a turbocharge to my fund-raising and vote-getting efforts.

Second, where there would be a Clinton-Dole debate there would also be a Clinton rally; and that meant a great opportunity to get up onstage with the president. What my campaign consultants were really hoping for was a chance to "script" Clinton during this rally so that his remarks could be used for our final "Clinton hug" TV commercial.

Last but not least, we wanted the president to host a quick "grip and grin" fund-raiser to bring in a badly needed \$50,000 to help pay for our "Bulldozer Billway" direct-mail piece. This piece was about to be sacrificed on the altar of budget constraints,

but it was critical to our message. Indeed, it looked to be the only way we would be able to shine a bright light on my opponent's extremist record.

Well, a quarter of a loaf is better than none, because what we wound up getting was not the whole national press corps but rather a "microwave" visit by David Broder—60 seconds and he was gone. More importantly, we did get the Clinton-hug TV commercial—but not quite the way we expected. And that mountain of \$50,000 in cash turned into a molehill of only ten grand.

Doing the Macarena

The Clinton rally was held at the Organ Pavilion in Balboa Park—

the perfect venue for \$500 cheering Democrats. It's outdoors, it's beautiful, and it was all paid for by taxpayers.

The concept for the rally was equally perfect: Prior to the Clinton-Dole debate, which was being held a few miles away, a number of politicians, including yours truly, would provide the crowd with speeches and pep talks. Then we would all watch the debate together on big, wide screens brought in for the event. Immediately after the debate, the president and first lady would take a limo to the rally, hopefully with Bob Dole's head on a presidential platter.

Logistically, there were two critical things that had to be done to make the rally a success for

our campaign. The first was for me to be featured prominently on the speakers' list and given ample time to deliver a speech. The second was to somehow get the president a copy of the text we wanted him to read for the TV commercial.

The first task proved to be easy, and while I may not have given quite my best speech of the campaign—that would come later with Hillary—I did manage to tell my very best joke. It went something like this:

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Democratic National Convention. After his wonderful speech, he invited me up to his suite with him and Tipper and he taught me how to do the Madonna. You want me to show you? [Big yell from the crowd YES! and a long pause in which I stand as stiff as Al Gore.] Want me to show you again? [Big laugh!]

Boy, did I have fun doing that! But Clinton's speech at the rally didn't go as well — at least not for my purposes. While I managed to slip him an index card with our Clinton-bug script written on it (as one of his aides had instructed me to do), the card got lost in the shuffle. As a result, there was no full-blown "Clinton bug" but merely the weak kiss-your-mother-in-law-on-the-check quote that leads this chapter.

Now, that was a disappointment — but, as it would

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sacrilege, and if you're curious which
dealer it was, I don't know because
Quinn wouldn't tell me.**

icon turn out, only a temporary one. Because after the rally, I managed to crash the post-debate party hosted by Larry Lawrence's widow and mega-Democratic donor, Sheila Davis Lawrence. My fund-raiser Kerry Martin and campaign manager Dale Kelly Bankhead had spent several weeks trying unsuccessfully to get me into that big Democratic bash — the hottest ticket in town — because they thought it would be yet another fine place for me to raise money.

Well, so what if I wasn't on the guest list... went anyway. All I had to do was get through the ring of Secret Service agents surrounding Sheila's Crown Manor, and that was easy. I just found one of the guys who had seen me onstage with the president and, well, I was in. That's where I met George Stephanopoulos and solved one big problem. I also met Chris Dodd and almost solved another.

**In Rome
the Night Before Its Fall**

Senator Chris Dodd (D-Connecticut) is an elegant, ebullient personality, just the kind of Gentlemen's Quarterly sophisticated you would expect to represent a state crammed with suave corporate titans and fabulously rich suburban Wall Street commentators. And the savvy Dodd knows how the political game is played, so our conversation was short and sweet.

Dodd asked me how my campaign was doing. I told him I needed to raise another quick \$100,000 to win, he said he would help me do it, and he instructed an aide to make sure it happened. I think it actually would have

happened — if several days later the John Huang fund-raising scandal hadn't blown up in Dodd's face.

The scandal involved the alleged illegal soliciting of millions of dollars in campaign contributions by Huang from foreign interests — including a million dollars from Indonesian shadowy Rudy family. At the time, Huang was a vice chairman of the Democratic National Committee (DNC), and while that was bad, the worst part of the affair was that the DNC tried to hide Huang's shenanigans by refusing to file an incriminating financial report with the Federal Election Commission just a few weeks before the election. Of course, the guy who had to explain all this totally inexplicable chicanery was Chris Dodd, the co-chairman of the DNC.

Talk about a public-relations disaster for the Democratic

Party and the Clinton campaign! While Dodd backpedaled and ad-libbed and ultimately twisted in the wind for several weeks on *Face the Nation* and CNN and the evening news, Clinton began a free fall that would continue all the way to Election Day — a free fall, by the way, that would wipe out any corollaries that the president might have for candidates like me.

To say this affair was mishandled by Dodd and the DNC is to say that the captain of the Exxon Valdez had a small oil spill. But when I met Dodd on that calm night there was nothing to suggest that the helping hand he was generously offering me was about to be brutally chopped off at the amput.

Fortunately for me, the same fate did not befall the Tom Cruise of the Clinton administration, the charismatic and charming George Stephanopoulos. When I told Stephanopoulos just how disappointed I had been at the rally that evening because we hadn't gotten any decent video footage for our Clinton-bug ad, Stephanopoulos kindly offered to intercede with the president on my behalf. Within the week, the president was scheduled to spend the better part of a day taping commercials for a few candidates around the country, and Stephanopoulos promised that he would try to get the president to do an ad for us. This was a promise I am happy to report that Stephanopoulos kept.

For the remainder of the evening, I drank Sheila Lawrence's fine wine and ate her magnificent food. Left Crown Manor a happy man — all the more so because in the morning the president himself would be hosting a fund-

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raiser for my campaign at the nearby Hotel del Coronado.

Desperately Seeking Dollars

I got to the Hotel Del bright and early the next morning, still wired by the excitement of the night before. It's times like this that make campaigning addictive. Never mind that I had been held up for the better part of the last five months driving myself bananas begging people for money. Now, it was showtime, and this was going to be fun!

As early as I was, my campaign manager Dale Kelly Bankhead was in the hotel lobby even earlier. It wasn't her duty or place to be there—it was my

fund-raiser's job—but this was an opportunity to get in a photo line with the Prez, and how could I refuse her?

The format for the fund-raiser was a quick "Ten for Ten" photo line. Because of time constraints, this format had been decreed by the White House in lieu of a more elaborate "coffee" at somebody's home. The difference would be that rather than raise \$50,000 as I could have with a more extended visit, I would only raise \$10,000—a thousand per head, or Ten for Ten.

Each of the ten donors allowed to attend would literally stand in a line extending from the door of the hotel to the presidential limousine. The

president would walk and talk and photo up his way down that line—and it would all be over or so, at least, poor Leon Panetta hoped.

Most of the donors for this event were from the Indian community. They had been recruited by Ashok Rite, the fellow whom I had met at a previous Clinton fund-raiser in Hollywood; but all would not go smoothly. The first sign of trouble came when one of Ashok's donors arrived without his checkbook. This did not come as a surprise to me because Noah Mannet, who had

penned my guest list, had warned me about this fellow. Seems that this Gentleman had tried to crash an earlier presidential party with

the same excuse. A little East-West diplomacy ensued. Dale informed the Gentleman that regrettably he could not attend the event without paying, he insisted that he was good for the money, and she held firm until another guest showed up and offered to front the money for the Gentleman. This seemed to be an acceptable compromise, but the trouble didn't end there.

As Dale and I stood haggling with the Gentleman like merchants in a rug bazaar, the rest of the group was whisked away to the secret meeting area by the Secret Service. When Dale and I turned around, everyone was gone. It was a Three Stooges moment as the three of us—

Dale, me, and the Gentleman—ran around frantically trying to find the group. This was no small task in the cavernous Hotel Del.

However, there was even more trouble after we found everybody. What happened was the Gentleman's wife pulled out a camera from her purse as everyone was forming the photo-op line. This was a serious breach of etiquette and security, and it really ticked Dale off. Indeed, Dale had given everyone explicit instructions: No personal cameras. You just don't point stuff like that at the president. Only the presidential photographer has that right.

Well, it took another ten minutes of haggling until Mrs. Gentleman agreed to put the

camera away, but sure enough, as soon as the president approached the line, out it came again. I'll tell you in a minute why I got the last laugh on the Gentleman family, but first there is this:

One of the things I love about President Clinton is his uncanny ability to enter your space and create for you a perfectly timeless moment. This is what he did for two of my favorite people on the campaign trail, Doctors Sam Borette and Carla Staybold. This married couple had been very helpful to me throughout the campaign, and Carla had been particularly persistent in persuading the College of American Pathologists to send me a generous P96 dona-

tion. Sam and Carla had also held a fund-raiser at their house for me, and both gave me the maximum donation.

What Clinton did to engage them in a sincere dialogue about medical-industry reform—on one of Carla's passions. Moreover, Clinton did so while a limousine and a helicopter sat idling and a few thousand people stood waiting a hundred miles away at his next stop.

The best part of the moment—indeed, the comic part—was about halfway through this impromptu policy discussion when a frazzled Leon Panetta, pointing frantically at his watch, tried to catch Clinton's eye. When that failed, the desperate Panetta moved in close and tugged on the presidential sleeve—like an impatient child trying to get Daddy's attention. It was

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CHAPTER 36: The Bitter Endgame

Spock... I've found that evil usually triumphs — unless gods are very, very careful.

— Dr. Leonard McCoy, Star Trek

Three days after the final Clinton-Dole debate and less than three weeks before Election Day, my campaign commercials finally hit the airwaves. Waiting for this media blitz was one of the longest waits of my life. This was because my opponent, Brian Bilbray, had gotten his TV commercials up and running over a month earlier — stark testimony to the superior size of his campaign war chest.

Despite my exasperating wait, it had been a conscious decision by my strategic brain trust to "hold our powder dry"

While tears didn't actually flow this time from the most famous tear ducts in San Diego's political history — Nixon gets the national award — Golding's eyes did glisten with just enough moisture to remind everyone that I had been mean and nasty to her in the mayor's race.

great theater and all the more so because it put into much better perspective why the president is chronically late. It's not because he's lazy or a screwup but that he stops to smell the roses. In my book, that's okay, and, hey, if the president can't do that, well, who can?

When the discussion finally ended, I walked with the president to the limo, thanked him profusely, waved at Chris Dodd in the back seat, who once again assured me that he would help, and then off everybody went on their campaign way. It had been a great day, and it wasn't even 9:00 a.m.

The postscript to this is that nobody ever got any pictures from the event. I don't know why, but I do know this: After the election, the investigation into the illegal fund-raising practices of the White House and the Democratic National Committee escalated significantly. The tabloid press published a number of embarrassing photos. These photos, taken at fund-raisers, showed Clinton on Gore shaking hands with everyone from convicted Chinese arms dealers to Cuban cocaine smugglers.

My guess is that after several of these explosive-deleted photos got printed, the White House clamped down on the release of any more photos. So when the Gentleman called me repeatedly to demand his photos, all I could say was that I was very, very sorry. Right.

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Fortunately, the Bilbray camp had made the decision to wait somewhat easier by running our Apology ad for us. You may recall from an earlier chapter that this Bilbray ad used an excerpt from our USDO debate. It showed me apologizing for negative campaigning in the mayor's race. I would rank the Bilbray camp's running that ad as their only real mistake of the campaign — and also as my best laugh.

Lou Grant Versus Jeopardy

In the TV battle for the hearts and minds of San Diego voters, Bilbray's message was straightforward — as all campaign messages should be. He

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Reader Matches Success Story

FEMALE, 30s, petite, Caribbean, with shoulder-length dark hair, interested in music, singing, dancing, laughter. Looking for 30s professional to have fun with. No drugs.

Marsha DP said: I did this on a whim. It was May of 1992 and I had just gotten out of a bad relationship. I picked up a copy of the Reader at Betty's one day, sat in the Phone Matches, and decided to try it. Jim was one of about two dozen responses. I really liked his voice, so I called him early one evening. He wasn't home. I read again around 9 o'clock. He was still out. As 11 p.m. I left him a message that said, "When

are you? Don't you have to get up and go to work in the morning? This is the last time I'm calling!"

Jim DP said: When I got home around 11:30 there were three messages on my phone from Marsha. I thought, "Who is this woman?" So I called her the next day.

Marsha: We talked about our families, and I didn't tell him I had a 7-year-old son right now.

Jim: I might not have called her if I knew. We met for lunch a week later at El Torito. After lunch, I wanted to take her to this great place to get dinner.

Marsha: I called to tell my babysitter and she said, "Don't get in the car with him!"

So I asked if he wanted to go shopping with me for shoes. I really wasn't going to buy anything. It was a test.

Jim: That night we went to see a "rend of Marsha's in a late-calypso band. When I told my twin brother we were going out again that night, he said, "Aren't you going to get sick of him?"

Marsha: I was out with a few other guys from the Reader all, but it was only one date each. Kinda like an interview thing and none worked out. But whenever I had a couple of spare hours, I'd call Jim.

Jim: That was nice. She'd say, "Do you want to go hear some music?" Or, "Would you like to go something to eat?"

Marsha: Jim took his time. He didn't push me. I kept wondering, "When is he going to make a move?"

Jim: I gave her a ring for her birthday in December. It was a commitment ring that meant, "Please don't go away." Finally I said, "That's it. Let's go meet the kids." We both had a lot of friends in New Jersey, and in 1994, we just decided to sell everything and move here. We've been living in Montecito ever since.

Marsha: He proposed — in our kitchen — exactly three years after we met. Our wedding was in October of 1995, at my brother's house in New Jersey. My sister flew in from Florida, and Jim's twin came from San Diego to be the best man.



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was the homeboy who had grown up in the district, the "independent" who would stand up to Nixon, and the guy who had brought home the bacon and the pork to his district. In contrast, I was the mean and nasty car-peddler whom you could not trust.

Bilbray's brain trust delivered these messages in a simple fashion. In the homeboy commercial, they flashed images of him in surfer clothes (including a loud shirt that no San Diegoan would be caught dead wearing east of Maui). In addition, there was footage of Bilbray in a suit doing that. It was pedestrian stuff as campaign commercials go, but effective at con-

veying the "Homeboy Fighting for Us in Washington" image. To kneecap me, Bilbray used a more creative and visually clever, *Jopardy*-style ad. It showed yours truly being flipped around faster than the *Kama Sutra* against a *Jopardy* background, while a narrator recited the times I had moved and changed political parties over the last few years. (I moved to say that there were so many times, he could barely get it all in 30 seconds.)

The first time I saw the *Jopardy* ad it made me chuckle—which should have been a warning sign that it was going to be effective. As Victor Borja once observed, "Humor is the fastest distance between

two people." However, my second, more serious thought was that San Diegans really aren't dumb enough to fall for the car-peddler, party-switcher critique. What matters are public-policy issues such as Medicare, education, and the right to choose, right? (Sometimes, I am astonished at my own naïveté.)

By the way, my standing riposte to the Bilbray charge that I moved into the district just to run against him was this: "After looking at the Bilbray-Gingrich record, I got here just in time." I thought that was funny—but apparently it was not funny enough.

The final ad in the Bilbray oeuvre was the obligatory "Hell

Hath No Fury Susan Golding Cries Again" ad. While tears didn't actually flow this time from the most famous tear ducts in San Diego's political history—Nixon gets the national award—Golding's eyes did glisten with just enough moisture to remind everyone that I had been mean and nasty to her in the mayor's race.

Free Fall in Crimson

Our response to this solid if not brilliant ad campaign was an equally solid if not brilliant ad campaign—one, however, that rested much more unevenly upon, and ultimately sank into, the quicksand of changing public attitudes. We led with Lou Grant. In

this ad, Ed Asner's mission was to frame the Bilbray-Navarro race as a referendum on Newt Gingrich, and as I have documented earlier, Asner did it with power and brilliance. It was the right message, but it came at the wrong time. This is because by that point in the campaign, the Republicans' theme of divided government was already beginning to woo back many of the anti-Gingrichites.

Our second ad featured yours truly. At the beginning of the ad, I reaffirmed The Apology, and then I went on to portray myself as a member of the Clinton team who would fight to protect Medicare and the environment. By airtime, however, this, too, would be the wrong

message because Bill Clinton, caught as he now was in the maelstrom of all-fund-raising scandals, had begun his free fall.

To make matters worse, Clinton's free fall was most precipitous in San Diego and neighboring Orange County. This is because right after the Clinton-Dole debate, Republican strategists decided to bet the Dole farm on California. Dole obviously could not win the presidency without California, so the Dole campaign spent the lion's share of its remaining TV budget wooing voters in the Golden State.

Most of this money was targeted toward the two populous and conservative counties south of predominantly Demo-

cratic Los Angeles. I'm talking about Orange and San Diego Counties, of course, and the result of Dole's slash-and-burn ad campaign was devastating: Clinton would drop by more than 20 points in my little town and fall below 50 percent on Election Day. He would actually lose Orange County, where he had led substantially for months.

Unfortunately, our third ad further reinforced my attachment to Clinton at the precise time that a lot of people started to turn up their noses at him. This was the ad that George Stephanopoulos helped us get. It starred the president himself, appealing to the people of San Diego to elect Peter Navarro. Boy, did that ad switch off televisions in Claremont.

The Missing Link
I had spent the better part of six months raising the \$500,000 or so that we eventually spent on

Diego's booklet.
I rate the bulldozer cartoon booklet as one of my campaign consultant's masterpieces. This is because Larry Renner so cleverly juxtaposed Bilbray's oft-repeated story about how the courageous Bilbray defied the federal government, got on a bulldozer, and closed the mouth of the Tijuana River to star row sewage from coming into his hometown.
The "Bilbray on a Bulldozer" image is as famous in San Diego as the Coca-Cola logo is in the Third World, and Renner's booklet used that image to show Bilbray, page by page, bulldozing the environment, bulldozing education, bulldozing the right to choose, and bulldozing Medicare. I loved the artwork for this last page. The cartoon showed a demonic Bilbray running down frightened, screaming senior citizens with his careening bulldozer, while the caption addressed his anti-Medicare votes.

The biggest problem, which I didn't tell her about, was the monumentally stupid remark her hubby Bill had made on MTV about experimenting with marijuana.

the television budget. While this may seem like a lot of money, it really is a pittance in a large media market like San Diego, where one 30-second ad on 60 Minutes can cost close to \$800. The practical result of my budget constraint was that while we were able to deliver our positive messages, we didn't have the funds to go negative. This, however, was necessary to complete the strategy dictated by our polling. Indeed, what was missing from our ad campaign was the shining of that bright light on Brian Bilbray's extremist record. Ultimately, that is where Bilbray's two-to-one funding advantage came in because while he spent a significant portion of his TV budget attacking me, our campaign was unable to lay a hand on him.

What I had hoped for from the start was that either the AFL-CIO or the Democratic Congressional Campaign Committee (D-Triple-C) would run a barrage of negative ads on Bilbray. But big labor sat on the sidelines throughout the race, and the ads that the D-Triple-C eventually ran were largely ineffective. This is because both the creative aspects and the production quality of the ads were poor. Indeed, using these weak ads to attack Bilbray was like trying to drive a nail into a two-by-four with a plastic spoon.

In this bitter endgame, our last hope of getting the "Bilbray is an Extremist" message across got sucked into the same vortex that brought down Senator Chris Dodd. Dodd is the one fellow who could have quickly helped me raise the extra money for our "Bilbray Bulldozes San

If we had had another hundred thousand dollars, as I had hoped to raise at the beginning of the campaign, we could have said that cartoon booklet into a devastating TV ad as well—one that would have strongly reinforced the message of the several hundred thousand booklets we wanted to mail out. But as it was, all we could do was send out a few thousand of the booklets—a small drop in a large bucket.

20/20 Hind sight
In retrospect, I don't think there was any message that could have won my race. By the last three weeks of the campaign, the foundation of the Democratic "Take Back the Congress" campaign had crumbled; and over those three weeks, Clinton's coattails would not only shrink to nothing, but "hugging" Clinton would actually be a liability in the swing areas of my district like Clairemont. Nonetheless, if I had it to do over again, there are two fundamental things I would have changed in my TV campaign that might have made a difference.

First, I would have spent every penny of my TV budget laying out the voting record of Brian Bilbray in as much gory detail as I could. This was called going "pure negative" in the trade, and in this campaign, I believe it was appropriate.

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All photos on this site are in full color!

Brian Bilbury not only does not represent the majority positions of the district, but given his meager education, he has about as much business writing common sense as federal legislation as Brooke Shields has doing comedy.

Second, and more importantly, I would not have voted until the final three weeks of the campaign to air my commercials. Instead, I would have been running ads six weeks before the election and blown every penny running the commercials for three weeks. While that would have left me naked for the final three weeks of the campaign, it might also have driven Bilbury down far enough in the polls to persuade the cavalry of the AFL-CIO and the Democratic Party to come riding in my rescue with big bucks.

In fact, such an early-arriving strategy has been used effectively in many other campaigns, but it's a heck of a gamble. In my race, however, I believe it would have been warranted. The reason: by not responding to the Bilbury ads early, we allowed him to build too strong a foundation for his message — one we could never even crack, much less crumble.

The Republican Ropes-A-Dope Strategy

While we were holding our powder dry, as too were the Republicans. While Republican National Committee Chairman Haley Barbour-Navarro dugested before 300 flurrying audibles, if you guessed I had more fun with Hillary, you're right.

The Hillary event was pure scenery — sweet music from heaven. For once in my congressional campaign, something good came from the Democratic Party that I didn't have to beg for. At least, I think it was good, because, as you will soon see, my campaign consultant would strongly disagree with that.

My campaign manager Dale Kelly Bankhead, who happens to be a charter member of the Hillary Fanatics Club, got the call of her life from the White House. Seems that Bill, Al, and Hillary were



Chris Dold

paing. It was like an injection of embalm fluid right into my veins, even though for all practical purposes, my coffin was already sealed, and my campaign was long dead and buried.

CHAPTER 37: Me and Hillary

If you vote for yourself and you vote for your future, you will vote for Peter Navarro to Congress and to reelect President Clinton for the next four years.

— Hillary Rodham Clinton

On the Saturday before the elec-

tion, Hillary Clinton came to town to host a "Navarro for Congress" love-in before 300 screaming fans. On the Monday before the election, right-wing radio talk-show host Roger Hedgcock moderated a Bill-Barbour-Navarro dugfest before 300 flurrying audibles. If you guessed I had more fun with Hillary, you're right.

The Hillary event was pure scenery — sweet music from heaven. For once in my congressional campaign, something good came from the Democratic Party that I didn't have to beg for. At least, I think it was good, because, as you will soon see, my campaign consultant would strongly disagree with that.

My campaign manager Dale Kelly Bankhead, who happens to be a charter member of the Hillary Fanatics Club, got the call of her life from the White House. Seems that Bill, Al, and Hillary were

Dale broke into a grin wide enough to split lips. Soon thereafter, she went about the business of organizing the event, and she did it with all the frenzy of a tornado bearing down on a trailer park. The biggest part of her task was to help fill the auditorium to overflowing — it would be a disaster to play to empty seats — and we had only a few days to make it happen.

It happened. And then some. And it helped that the Hillary gig was held in friendly, densely populated Democratic territory, namely the University of California at San Diego campus. So it was that on that Saturday afternoon, the doors to the RIMAC Arena opened, and rabid Hillary partisans marched in faster than ants into a picnic basket.

I'm happy to report that I walked the aisles and shook just about every hand in that very full house. It was a good thing I did too, because two of the hands that I didn't shake belonged to two Bilbury supporters who had come to heckle me. As hecklers go, these guys were pretty dumb. When they tried to shake hands with them, they blew their cover by offering me a duet of

sheers and snide remarks. That's when Ralph Santora, my bodyguard and otherwise guy Friday, took over.

Guys like Ralph are great to have on a campaign because they are as smart as they are fearless. Ralphie had been jobbed out to me as a contribution in kind by Independent Action, a Washington-based PAC dedicated solely to helping elect Democrats to first terms in Congress. And Ralphie had brought a vast wealth of experience to my campaign. This seasoned veteran also brought calm and order to my mostly rookie staff.

So here's how Ralph, at 5'8", handled these two 6'3" football-player cheesheads. He walked up to them like Clint Eastwood and gave 'em Dirty Harry. "You gentlemen have a right to be here, but the first time you raise your voices in this auditorium, you'll be out of here on your asses. Make my day." Ralphie then got two Secret Service agents to shadow them, and true to his word, when these gentlemen started heckling me at the beginning of my speech, they were out of their rear ends within seconds.

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Good job, Ralphie.

Another Ten for Ten

After working the crowd, I left the main arena and went back to the room where the first lady was doing a Ten for Ten fund-raiser similar to the one the president had done for me a few weeks before at the Hotel Del. The drill was the same: I had invited ten donors at a thousand dollars a pop to rub elbows and get their pictures taken with Hillary.

The room where this photo shoot was being held was an institutional gray box with all the ambience of the mess hall at Folsom prison. The only things in the place that lent it any class at all were a set of flags and a black velvet background for the photo shoot.

I came in at the middle of the flashbulb going off and just back and in Hillary's do her thing with my donors. Meanwhile, ex-Congresswoman Lynn Schenk and Hollywood celebrity Kristine Lane warmed up the crowd in the auditorium. This warm-up was happening, mind you, while the politically biggest ham of any political moment, Henschel Bob Filner, sat slumped in a chair onstage virtually speechless. He was right where he could do no harm — on crutches, in excruciating back pain, and two zoned out on painkillers to try to steal the spotlight.

After the Ten for Ten and before Hillary and I walked from the fund-raising room down the long corridor out to the stage, we had a fine few minutes together. I don't know why so many Clinton in America hate Hillary Clinton. I found her to be one of the most gracious, intelligent, perceptive, and, yes, classy women I have ever met.

Okay, so she doesn't like to bake cookies and she screwed up health-care reform, and this "uppy woman" has made it all too clear to Middle America that she'd rather be an activist first lady than rearrange White House furniture like Jackie O. or stand in the shadows like Barbara Bush. But so what? This is the dawn of the 21st Century. Isn't it?

In the few minutes that Hillary and I spent together we talked about our race. She asked me candidly how "well" — meaning she and Bill — were doing, and I answered just as candidly that Bill had been in a fever all in Southern California, and we were here three weeks before the presidential debate.

The biggest problem, which I didn't hear about before, was the monumentally stupid remark her hubby Bill had made on MTV about experimenting with marijuana. The Republicans had turned that intemperate utterance into a devastating TV commercial. It not only renounced Clinton's freebasing, draft-dodging hippie roots, but it made him look (yet again, I'm sad to say) like an opportunist who would sell his soul to the devil to get ahead. The Republicans might want to hear. Put him on MTV in front of a group of teenagers and he'd say smoking

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However, as with the Ed Asner ad, I'm still uncertain whether the Hillary rally increased or decreased my vote total on Election Day. What makes me uncertain is that my archenemy, the *San Diego Union-Tribune*, published a great story about the rally, and it printed one of the nicest pictures I've ever had taken of me. The darn thing was right on the front page of the local section in living color for all of their readers to see. In that pic-

As Larry saw it: Of course, the *Union-Tribune* wouldn't write a story about Vice President Al Gore's visit in July to raise money for Peter Navarro. Everybody loves lovable Al. But feminist won't-bake-me-any-cookies Hillary — the first lady everybody loves to hate! That's

Yep, Larry could just see the U-T editors gleefully pasting the picture of me and Hillary onto their front page and thinking, "Wow, the only thing better than this would have been shot of Navarro arm-in-arm with Jesse Jackson or Fidel Castro."

Believing that the defense is a good offense, Bilbray had everybody wear shirts and whistles so that minute Bilbray attacked the air, they would all blow whistles and call a "person on Bilbray. This stunt does

As for the debate, what can I say? Hedgecock was as sweet to me off the air as he was a prick to me on the air, while Bilbray did his usual right-wing rant. The defining moment of the mélange came early, the first time Bilbray attacked me. That's when Ralphie and the gang blew their whistles and shouted, "*Personal foul!*"

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who haven't yet voted.

The biggest obstacle facing our G2-TV operation that day would be the impending Clinton victory. The fear was that as soon as a TV station projected Bill to be the winner, the flood of Democrats to the polls would drop to a trickle. Since my race could only be won with a high Democratic turnout — Democratic vote in a higher proportion as voter turnout rises — this "Projected Winner Effect" would be disastrous to my chances of winning, particularly if the projection of victory came early in the California afternoon.

In fact, that's exactly what happened. For on that day, voter turnout would be almost 15 percent lower than it had been four years before when Bill Clinton and Lynn Schenk had rolled to victory. In my case, this fall-off in Democratic voting would be enough to turn what might have been just another close but honorable defeat into an embarrassing butt-kicking.

But as I drove into the headquarters parking lot, I still harbored the illusion that when I lost, it wouldn't be by much, and, in fact, I was heartened by the volunteer turnout because the place was jammed. Hundreds of folks were milling about waiting

for marching orders, and amid the gray donuts and cheap coffee, the mood was festive.

The Uncoordinated Campaign

The guy in charge of spitting out voter contact lists on the computer was Vince Hall. Vince had previously worked for many years as Bob Filner's chief of staff, and he had only gotten the job working for the Clinton-Gore coordinated campaign after Congressman Bob Filner had heavily lobbied for him. My obvious concern — shared by my campaign manager — was that Vince would quietly divert resources away from the Triple Overlap and into Filner's safe congressional district.

As I have detailed in an earlier chapter, the Triple Overlap was the key to both my victory and the broader strategy of the Democratic Party. This Triple Overlap was the geographical area where my race, Duke Apert's state senate race, and the two assembly seats pursued by Susan Davis and Howard Wayne would be hotly contested. It is where the balance of power in the Congress and the California State Legislature might well be determined, and it also was the key to ensuring a Clinton victory in San



Hillary Clinton and Peter Navarro

Diego County.

Despite the strategic importance of the Triple Overlap, I can't say I was really surprised when I found out that Vince Hall and Bob Filner had apparently played one last trick on us. What Vince did — although he would later blame it on a computer error — was to include in the phone-book lists of Democrats outside the Triple Overlap — Democrats who just happened to be from Filner's district.

It was my field coordinator, Tom Husted who first discovered this perfidy because Tom was familiar with Filner's turf, having worked it in an earlier

campaign. He about went through the roof when he found out, and it's easy to understand why because it was a really stupid or selfish thing for Vince to do. Stupid if it was an honest computer mistake. Selfish if Vince did it on purpose. Diverting even one single vote from the critical Triple Overlap area to pad Filner's landslide served nobody's purpose but the Republicans'.

Love Those Photo Ops

Typically, on Election Day, the TV news crews like to meet a candidate at his or her polling booth to get the day's photo opportu-

nity. However, I thought it would be far better for TV viewers to catch their last glimpse of me that day knee-deep in grassroots politics, so we invited the press to this G2-TV kickoff. It turned out to be a great photo op and a rousing success as I sent off hundreds of volunteers to do battle with the Gingrich monster.

Once the volunteers were dispersed, my job was to touch base with as many of the remote phone bank locations as possible. The goal was to put the volunteers on the back, make some phone calls myself to further boost morale, and then move on to the next base of operation.

It was a frenetic day, and the only part I didn't like was the downtime I had in the car moving from one point to another, listening to the radio drumbeat of the impending Clinton victory. Because I knew that every time that victory got mentioned on the radio, another 1000 Democrats would stay home and not vote.

By the way, my fellow Americans, wouldn't it be a whole lot better if we adopted the Canadian model for Election Day and put a muzzle on Dan Rather and Peter Jennings and Tom Brokaw until the polls are closed everywhere in the country. I mean, it's

bad enough that Californians have to put up with the presidential candidates being chosen in places like New Hampshire and North Carolina. But just because the polls close three hours later on the West Coast doesn't mean we should be told who is going to win our elections before we even have a chance to vote. And screw you civil libertarians who disagree with me on this and want to protect Dan Rather's right to declare Bill Clinton the winner whenever he damn well pleases. This is not a good thing for democracy. Glad I got that off my chest.

At any rate, by 7:30 that night, I finally made my way back to campaign headquarters. I made my last call of the evening at 7:45 hoping to get one last lagged-to-the-polls before 8:00, and at 8:00, I looked up at everyone in the headquarters and made a toast to victory. Then I went home for a night nap, hoping I wouldn't wake up to a nightmare.

CHAPTER 39: Republican Nation

I'm first you don't succeed, try, try again. Then quit. No use being a damn fool about it.

—W.C. Fields

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Forty-five minutes after the polls had closed, I knew that I was going to get blown out. That's when the first absentee ballot results were posted, and I was already behind by 20 or so points. While people who vote absentee in California are disproportionately older and conservative and therefore tend to vote in greater numbers for Republicans, there was still no way I would be able to overcome such a huge disadvantage from the more Democratic-friendly electorate that showed up on Election Day.

Looking at those results on the radio, it was one year of very hard work compressed into five seconds of heart-wrenching, gut-churning, ego-smashing pain. Not the loss, mind you. I'm used to that. No, the real shock was how badly I was going to be beaten. This had never happened to me before in my previous three races. These had been narrow, hold-your-head-up-high losses — not a 53 to 42 percent pants-down spanking.

Of course, I can blame a lot of things for this embarrassing turn: a low Democratic voter turnout; Clinton's free fall in San Diego, which significantly shortened his coalition; my two-to-one funding disadvantage; the failure of the AFL-CIO's \$32 million ad campaign to target my opponent; the clever "divided government" strategy of the Republicans, which overpowered the Democrats' "Take Back the House from Gingrich" theme; the biased coverage of the San Diego Union-Tribune and even the treachery of hemorrhoid Bob Filner.

Ultimately, however, I have to look in the mirror and be honest with myself: I lost the race because I had run too many times and offended too many people in the process. As a result, I was never able to do the only thing I have ever wanted to do in politics — fight for issues that really matter: a sound economy, a clean environment, a solid education system, and fundamental fairness in our courts, our workplaces, and our neighborhoods. But other than a great debate over Great Ideas, the race came down to personalities. And after three previous losing races, it was easy for Hillary's brain trust to successfully reinforce the negative knocks already on me: the "carpetbagger," the "opportunist," and, perhaps worst of all now, the "perennial loser." I say "perennial loser" because at one point I came within a few percentage points of being on top of San Diego's political world — and it's been a long, tough slide down ever since.

The Triumph of Incumbency

My self-flagellation notwithstanding, statistically I didn't have much of a chance of winning anyway. The rising tide of disgust that was supposed to wash Newt Gingrich and his zealots away peaked and began to recede months before the election.

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political process is broken beyond repair. The overriding problem is obvious: Statistically, the candidate with the most money — usually the incumbent — will win a seat for Congress over 95 percent of the time. Since, on average, Republicans have a 60 percent funding advantage over their Democratic challengers and since Republicans are now firmly in control of Congress, these statistics are a recipe for the status quo, which is to say, a very Republican nation. Let's look at the facts.

Of the 73 Republican freshmen elected in 1994, only 12 were defeated in the 1996 cycle. Of those 12, 5 freshman Republicans beat themselves, while a sixth never really had a prayer of hanging onto his seat.

The prayerless one was Michael Patrick Flanagan who, in a hulked beat Dan Rostenkowski after Rostenkowski got hammered 64 to 36 percent when a guy in pinstrips rather than prison stripes showed up to challenge him.

As for the five who beat themselves, three were total

wackos. The Wacko Supreme had to be Andrea Searns of Santa Barbara who, among other foot-in-the-mouthers, intimated that God was punishing California with earthquakes because the people of the Golden State had sinned. She was knocked off 48 to 44 percent by a guy with at least one foot on the ground, (the now deceased) Walter Capps.

Then there was the Grand Dragon of Wackos, Steve Stockman of Texas, who ranted at Attorney General Janis Reno about her harassment of right-wing militias, while third place in the Wacko Sweepstakes belonged to Fred Heineman of North Carolina. Heineman groused publicly that his \$133,400 congressional salary and \$50,000 police pension made him "tower middle class" and described the true middle class as people "making anywhere from \$300,000 to \$750,000 a year."

"Earth to Fred" was the tag line of one ad that the ultimate winner, David Price, used to beat Heineman's ears 54 to 44 percent.

As for the two other freshman Republicans who beat themselves, blame their losses on an old congressional standby, moral turpitude. One guy — David



Roger Hedgecock

Funderburk of North Carolina — ran a car off the road in an accident that injured three people, drove around the block, and then came back with his wife at the wheel, or so witnesses say. The other guy, Jim Bum of Oregon, divorced his wife and married his 31-year-old chief of staff, whom he was paying close to \$100,000 a year. For some reason, voters don't like stuff like that.

That leaves only 6 out of 73 Republican freshmen — a mere 8 percent — that the combined forces of the Democratic Party, the AFL-CIO, and the Sierra Club were able to knock off. But even

with those six races, there is little to suggest that such successes will be easily repeated.

For example, when Carolyn McCarthy beat Dan Frisa in Long Island, New York, it was largely because McCarthy had risen to the ranks of media superstar as a result of the terrible tragedy she had suffered. She had been a Republican and a nurse when her husband had been gunned down in the Long Island Massacre. Disgusted with Frisa's refusal to vote for an assault-weapons ban, McCarthy angrily switched parties and proceeded to kick Frisa's butt. But how many candidates can bring that story to the table?

Similarly, when Democrat Adam Smith of Washington knocked off Randy Tate, it was in large part because Smith posed so much of his own money into the race. If, however, it comes down to the battle of the wealthy candidates, the Republicans are always going to have more troops.

My point is that despite a lot of anti-Gingrich rhetoric and a huge national effort to defeat his loyalists, that defeat never happened. Instead, I became one of 61 lambs led to the Gingrich

slaughter — an 84 percent failure rate for the Democratic Party machine against the 73 freshmen.

Today, this deteriorating situation for the Democrats is further compounded by the ongoing exodus of senior Democrats from the House and Senate — many of whom are leaving because they know they will never chair another committee or otherwise enjoy the power they once had. While these Democratic incumbents would have a lock on reelection, exposing their seats to challenge will give Republicans a great opportunity.

A case in point is Vic Fazio. In the wake of Walter Capps' untimely death, Fazio announced his retirement to "go smell the roses." His seat will almost certainly fall into Republican hands. The same may well be true of the House seats of retiring Lee Hamilton of Indiana and Oregon's Elizabeth Furse as well as the soon-to-be open Senate seats of Ohio's John Glenn, Arkansas's Dale Bumpers, and Kentucky's Wendell Ford.

The bottom line is that in 1998, the Republicans will likely pick up another 10 to 20 seats in the House, further pad their lead in the Senate, and put control of the Congress in the Democratic Party out of reach until at least the year 2020. Thus, for at least the next couple of decades, we are going to have to live in a

Republican nation that obeys not the dictates of wise and thoughtful men such as Adam Smith, John Adams, and Edmund Burke but rather of buffoons, scoundrels, and zealots like Rush Limbaugh, Newt Gingrich, and Ralph Reed.

Divided We Stand (Part)

All this might not be so bad if the Democrats were to hold on to the White House during this Republican period. While such a divided government is prone to gridlock and partisan confrontation, a Democratic presidential veto should be able to hold the dogs of Newt Gingrich at bay. The day, however, that the Republicans seize the White House will be the day that the Gingrich agenda finally works its way into law. This is not a day most Americans should look forward to.

Take the flat tax, for example. It is one of the most elementary insights in economics that if you replace our currently progressive income tax with a flat tax and try to raise the same amount of tax revenues, rich people will pay a lot less in taxes and the poor and middle class will pay a lot more. Why does this idea appeal to the 70 percent or more of the population that would simply get the Steve Forbes screw? And what about the environment? I get nauseated listen-

ing to demagogues like Rush Limbaugh and Roger Hedgecock who think that global warming is just a liberal ruse to shut down industry. This is the frigging planet we're talking about, guys. And while we're discussing the planet, do we really have to keep killing off species at the rate of thousands per year? Do we really have to chop down every old-growth forest and bulldoze every wetland and turn hundreds of thousands of acres of our prime farmland into subdivisions? Where's Teddy Roosevelt when you need him?

As for Medicare and Social Security, forget it. The Republicans will let the old people eat cake and the young people set

up private retirement accounts, and whoever falls through the cracks deserves it.

As for a woman's right to choose, forget that too. We'll go right back to the days of coat hangers and back-alley abortions.

On top of all this, as labor unions fall further and further into decline, as more of our manufacturing base is exported to low-wage countries like China and Mexico, and as more and more mergers create more and more monopolies, corporate America will continue to suppress wages and reduce benefits while turning record profits. What could be more Republican than that?

If you're wondering if this rant is leading up to an impassioned plea for campaign finance reform, forget that too. I won't waste my breath. Because pigs will fly before either a Republican or a Democratic Congress will change the rules such that entrenched incumbents would lose power. As one of my mentors at Harvard said, "If I tell you how things are, I've told you why things can't change."

Chapter 40: Zen and the Art of Running for Congress

A good day ain't got no rain. A bad day is when I lie in bed and think of things that might have been.

— Paul Simon

As I write these final words more than a year now from the election, my healing process is almost complete. But there's been a lot to get over — all the way back to my first run for political office.

On that bright, sunny day in 1992 when I declared my candidacy for mayor, I had a fine reputation, a solid marriage, a spacious home, a new car, and a net worth of almost a million dollars. Today, after losing four political races, at least half the people in San Diego think I'm a jerk, a carpetbagger, a criminal, or worse. I'm divorced and living in a place the size of a postage stamp. I owe various people and credit card companies well over \$100,000. And I drive an old beat-up Volvo with almost 200,000

miles on its odometer. The best part about driving the Volvo is that I don't have to worry about anyone scratching the finish; there isn't any finish left. The worst part about driving the Volvo is not the broken air conditioning, the slipping transmission, the cracked windshield, the right back window that won't open, or the sunroof that won't close. Nope. The worst part is that only the AM band of the radio works.

Given my aversion to right-wing hate radio — which is about all you can get now on the AM dial — this is perhaps the cruelest post-election joke on me. Nonetheless, I've adapted. I listen to sports talk. My favorite athletic supporter is Lee "Hackawack" Hamilton, who could make a badminton match sound exciting, and when I want to hear sports in a totally foreign language I tune into Jim Rome's *The Jurgle*.

Despite the U-turn in my fortune, I'm mostly happy. I'm involved in a very nice relationship with a woman who has two fluffy cats who love to eat catnip and sit on my computer keyboard. She's raising a young son, and it has been interesting to experience some of the pleasures and pain of parenting. Fortunately, the lad is a good boy, and if I could only get him to eat his peas and put his toys away, life would be great.

I'm also having fun with my latest TV gig. I appear regularly in *The Economist's* Corner on

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	40-49	125	100	84	76	71
	50-59	108	84	68	61	56
P403	19-29	132	108	91	81	76
	30-39	116	91	76	68	63
	40-49	100	81	68	61	56
	50-59	84	68	56	51	46
P404	19-29	116	91	76	68	63
	30-39	100	81	68	61	56
	40-49	84	68	56	51	46
	50-59	68	56	46	41	36
P405	19-29	91	76	63	56	51
	30-39	76	63	51	46	41
	40-49	63	51	41	36	31
	50-59	51	41	31	26	21
P406	19-29	76	63	51	46	41
	30-39	63	51	41	36	31
	40-49	51	41	31	26	21
	50-59	41	31	21	16	11
P407	19-29	63	51	41	36	31
	30-39	51	41	31	26	21
	40-49	41	31	21	16	11
	50-59	31	21	11	6	1
P408	19-29	51	41	31	26	21
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I'm likewise blessed to be working on an innovative project for McGraw-Hill, which is the largest publisher of economic textbooks in the world. My job is to transform their introductory economics textbooks into multimedia presentations that students can learn economics not in the classroom but on their computers and at their own pace. It's good stuff, and I hope my efforts will in some small way make the "diurnal science" more accessible and entertaining to the next generation of students.

The One That Got Away

Despite all these blessings, I'd be lying to you if I didn't admit that I still have some bad days—days when, as the Paul Simon song laments, I "think of things that might have been." Oh, not about winning the congressional race. That would have been nice, and I know I would have been a better congressman than Brian Bilbray (although that is perhaps damning proof of my praise). But the fact is, as this tale has documented, I never really had much chance to win that race.

No. The race I still think about was my first—the 1992 mayor's race. Whether riding a wave in Ocean Beach or hitting a 5-iron off the fairway at Tor-

rey Pines or just lying quietly in bed, I can't help sometimes but think about what might have been had I won—not just for my own future but for my little town that I love. Because that election was one of the rare opportunities San Diego has had for someone to have outdared our all too parochial political establishment to take in governing helm. And if I had won, I assure you that our city would look—and feel—different than it does today.

For starters, our stadium would never have been hatched into a baseball-unfriendly behemoth to accommodate eight Sundays of bad Chargers football a year at the sacrifice of 100 days of only slightly less mediocre Padres baseball. The stadium would still be named after sports writer Jack Murphy and not some big corporation. Most importantly, taxpayers wouldn't be

forking over almost a million dollars a year to Chargers owner Alex Spanos for empty seats. Some with me as mayor, the Spanos Chargers might have taken a hike up the pile to L.A. when their lease expired in 2002, but who knows? San Diego is bigger than Junior Seau and Bobby Beathard, and most of us have better things to do on Sundays than watch bad football anyway.

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it to you with this pop quiz. What's the greatest single political achievement of Ron Roberts? I'll give you six hours to think about it.

Oh, okay, time's up. You see what I mean. There isn't anything. You can't think of a single thing Ron Roberts has ever done worthy of great praise. Put in a moment's pause. Ron Roberts is to modernity as Junior Seau is to pain and Ted Lerner is to pain in the ass.

Which leads us to the second likely candidate, Bob Filner. If you don't understand why a Mayor Filner nauseates me, then you haven't read the earlier chapters of this story. But there's one other reason Hemorrhoid Bob shouldn't be mayor and that is because he almost destroyed the city council when he represented the Eighth Council District. Or am I the only one who remembers that as the leader of the so-called Gang of Five, Filner turned the council into the local government squa-

rent of Beirut for almost a year. Oh, you don't believe me? Just ask Maureen O'Connor, who had to suffer that kind of not very gladly.

So who else is likely to run for the seat? There's Barbara Warden, whose major asset is that she comes from a community with the highest voter turnout, the senior citizen-rich Rancho Bernardo. Also, Warden's a woman, and the last two mayors have been women. But beyond her gender and constituency-base assets, Barbara is the Big Zev, the Hole in the Donut, one divided by infinity. Like Gertrude Stein's Oakland, there's no "there" there. (Don't believe me again? Just give her the Ron Roberts test above.)

So that leaves us with the sacred mayoral candidate of all, Roger Hedgecock. He will almost certainly help up to the bar in the year 2000, and he will almost certainly be one of the candidates in the runoff. He'll be a candidate because, to this day, I

believe it exists him alive that he threw away his political career as mayor, and there's not enough money in this world to heal that cancer sore.

If he were to run, Hedgecock would likely be one of the two candidates in a runoff, particularly in a crowded primary. His radio audience is big enough and zealous enough to get him the 30-plus percent he would need to survive a primary. But I doubt that Hedgecock could ever win a majority in San Diego because he's alienated and insulted a whole lot of the electorate, particularly women and particularly the blacks, Latinos, gays, and union members who put him over the top the last time.

As for my other bitter political pill, City Councilwoman Chris Kehoe is running for the job I once sought against Brian Bilbray—a fact that brings into sharper focus Kehoe's freezed-dried refusal to endorse me during my own race for Congress. But personally, I don't think

he'd like to leave you with my last, and perhaps most important lesson. If I've learned anything from a life in politics, it is this: There is an appropriate way to comport oneself in any political situation—whether it's a congressional politics office politics, or the politics that play out daily among friends and co-workers, and within every American family. That way is this:

• Walk through life as if you

are a public figure recognizable to everyone, and behave accordingly.

• Be nice, be charming, and smile as often as possible (except at funerals and Rotary Club meetings).

• Treat every person you meet as a potential voter, listen to them, and learn from them.

• Never show anger (although it's okay to get even).

• ...ever, ever cheat, especially yourself, even if you are absolutely, positively sure that you can get away with it.

• Most importantly, enjoy yourself.

Politics is, after all, as much a process as an end product. It truly is the steps along the way that matter, and the ones that you smell taking those steps. If you take each of those steps carefully and ethically, with as much grace and lightness as you can muster, the journey will wind up being good—whether you win or lose. I know it has been for me.

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Christine Kehoe

Kehoe's bid is a serious one. It's merely a way for her to gain name recognition and turn the gay issue into old news when she runs for another office—the most likely being Susan Davis's assembly seat when Davis is termed out in the year 2000. However, when Bilbray's consultants paint her as a tax-and-spend lesbian, as they no doubt will, and when Bilbray lacks her built pretty good, Kehoe may not see her trial run as such

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—Peter Navarro

As this tale comes to a close, I'd like to leave you with my last, and perhaps most important lesson. If I've learned anything from a life in politics, it is this: There is an appropriate way to comport oneself in any political situation—whether it's a congressional politics office politics, or the politics that play out daily among friends and co-workers, and within every American family. That way is this:

• Walk through life as if you

are a public figure recognizable to everyone, and behave accordingly.

• Be nice, be charming, and smile as often as possible (except at funerals and Rotary Club meetings).

are a public figure recognizable to everyone, and behave accordingly.

• Be nice, be charming, and smile as often as possible (except at funerals and Rotary Club meetings).

• Treat every person you meet as a potential voter, listen to them, and learn from them.

• Never show anger (although it's okay to get even).

• ...ever, ever cheat, especially yourself, even if you are absolutely, positively sure that you can get away with it.

• Most importantly, enjoy yourself.

Politics is, after all, as much a process as an end product. It truly is the steps along the way that matter, and the ones that you smell taking those steps. If you take each of those steps carefully and ethically, with as much grace and lightness as you can muster, the journey will wind up being good—whether you win or lose. I know it has been for me.

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Calendar

The Swiftness of the Termite Artist

Manny Farber on the Movies

Manny Farber is one of those stalwart, indefatigable people who mines several lifetimes from a single life. Artist/film critic/teacher/author/carpenter, Farber is as polyphonic as the art he champions. "He's always done a tremendous amount of work," says his editor and friend, Robert Walsh. "He has incredible stamina," for years sleeping only three hours a night. Now in his 80s, he paints every day.

Born in 1917, Farber grew up in the copper-smelting town of Douglas, Arizona. He saw several movies a week at the theater across the street from his house — as part of the "frenzied effort" his parents made to intellectualize him. Precocity and writerly verve landed him the job of art and film critic at *The New*

Republic in 1942. He went on to write film criticism for *The Nation*, *The New Leader*, *Commentary*, *Artforum*, briefly for *Time*, and Francis Ford Coppola's *City Magazine*.

Negative Space: Manny Farber on the Movies collects many of his more provocative reviews and essays in a new expanded edition, including several written in collaboration with his wife, painter Patricia Patterson. They argued over every sentence, Farber said in a 1977 interview. Patterson added, "It's unbelievable, having sat through this sedentary thing of fighting, eating junk food, not washing your clothes — oh, it's awful." But collaborating with Patterson challenged Farber to see more broadly and to fit disparate elements together in collage. A commitment reflected in his paintings and in a life which appears fashioned of distinct elements reconstituted to wholeness: small-town boy makes good in New York (comes to know James Agee, Saul Bellow, Clement Greenberg, Robert Motherwell, Mary McCarthy, Jackson Pollock, Pauline Kael); devoted eschete supports himself as a tradesman; idiosyncratic painter and opponent of didacticism becomes celebrated critic and teacher. According to Walsh, Farber sees his criticism and painting as a continuum, both embodying his lifelong concerns with exactitude, repetition, "swiftness" — fashioning images that make an instant impression — and his caustic wit.

However, the carpentry by which Farber supported himself over three decades, while he painted and wrote film criticism, seems a piece mislaid to the puzzle. Manny Farber considered himself a "terrible" carpenter, jocularly warning Walsh away from the CBS building in New York, where he helped build the elevator shaft. He broke all his fingers and "was always putting a circular saw in his thigh or something," Walsh quips. He still has nightmares about screwing up on work sites.

Farber came to San Diego in the early '70s and was first to teach film at UCSD. A former student notes his eccentric teaching style: running films backwards, showing fragments to divert students' attention from narrative to the visuals, "painterly things." Not everyone liked it. "He was never much concerned with plot, felt he had no knack for it," Walsh says. His interest was in "iconic things," film as a visual art.



Manny Farber

A "critic's critic," Farber's writing is so densely allusive and multi-referential it leaves a poorly prepared reader gasping. His reputation as a curmudgeon may arise from his dislike for films others love. He dismisses *Sweeney Todd* as all "talk talk talk," says of Dustin Hoffman's role in *The Graduate*: "Benjamin, as it turns out, is Bill Bradley crossed with Denny Dineen." Even *Citizen Kane* is noteworthy mainly for the bad habits it taught Hollywood. He faults Truffaut for having too clear a picture of what his films were about. "This deviousness converts the people and incidents into flat, giggling mannikins...in a Mickey Mouse comic book," writes Farber. David Lean's *Lawrence of Arabia* is

"almost a comedy of overdesign." Farber stopped publishing criticism in 1977 to devote himself to painting, but still goes to the movies, often leaving after ten minutes, bumping from movie to movie at the complex. Walsh laughs. "He's always done that, but it's gotten worse." The edge of the frame is where art is today," Farber insists. Art and film that aspire to grand design and continuity, linearity, any self-conscious mannerism, Farber calls "white elephant art." "The self-aggrandizing masterwork" reeks to him of "celebrity and affluence," shopworn, outdated modes of expression. He champions "termite-fungus-centipede art," which he characterizes as "barraging into the netherworld of privacy." Desultory, discovering itself as it goes, carving tunnels aimlessly in any direction. It's telling and typical of him that this former carpenter should choose "termite" as pet image for the art he admires, evoking visions of floor joists riddled with the erratic tunnels of those jawed, burrowing little destructive monsters.

Farber writes in a 1962 essay that in termite art creators — such as Howard Hawks and William Faulkner, working from the first half of Raymond Chandler's *The Big Sleep* — "seem to have no ambition towards gift culture but are involved in a kind of squandering-beaverish endeavor that isn't anywhere or for anything. A peculiar fact about termite tapeworm-fungus-moss art is that it goes always forward eating its own boundaries. Destroying as it discovers itself. House down."

Eccentric, opinionated, unsparing, cranky, Farber has earned Susan Sontag's admiration as "the liveliest, smartest, most original film critic this country ever produced." Unpredictable, he has lauded the work of Laurel and Hardy, John Wayne's performance in *The Man Who Shot Liberty Bells*, action films of the late 1940's, and "the finality and present tense quality" of the killings in *Easy Rider* — the blazing motorcycle, the shotgun blast that re-echoes in your head as you exit the theater.

— Bill Lavin

Negative Space:
Manny Farber on the Movies
Lecture & Book Signing
Tuesday, May 19, 7:00 p.m.
The Book Works/Panini
Flower Hill Center
1-5 at Via de la Valle, Del Mar
Info: 760-481-8007

Calendar LOCAL EVENTS

EVENTS LISTINGS

HOW TO SEND US YOUR LISTING: Contributions 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 price advance where it is to be held (including neighborhood), a contact phone number, and a phone number (including area code) for public information. **READER EVENTS EDITOR,** P.O. Box 5800, San Diego CA 92161-5801. Or fax information to 619-881-7401.

BAJA

Baja Bash IV head to Salinas for the three-day camping and music festival featuring local bands played May 15-17. Bands slated to appear include the B-side Players, the Travel Agents, the Price of Dope, and others. Festival hours are 7 p.m. to 2 a.m. on Friday; noon to 2 a.m. on Saturday; and 10 a.m. to noon on Sunday. Admission for the whole event is \$25 per person. For information, call 491-6802.

Joe Mac's is on top when Dar's last has the stage at El Lugar del Nopal at 9:30 p.m. on Friday, May 15. Find El Lugar at Callejón 5 de Mayo #1528, in downtown Tijuana. For more information, call 011-52-66-85-12-64.

How 'bout the Blues! El Guine and friends will perform at 9 p.m. on Saturday, May 16, at El Lugar del Nopal.

Callejón 5 de Mayo #1528), in downtown Tijuana. Admission is \$3 U.S. For more information, call 011-52-66-85-12-64.

As Part of the Festival de la Frontera, the Prowess Dance Company will present *Moving Into Light*—a multidisciplinary piece designed to combine dance, music, text, and visual art—at 8 p.m. on Sunday, May 17, at the Universidad Autónoma de Baja California (Avenida Tecnológico, Es. Ejido Tijuana), from the border to Olay Mesa. For information, call 279-8959 or 011-52-66-84-11-31 (in Spanish). Free.

Highlights of El Alhambra are invited to the lake ride planned—with 5-, 20-, 30-, 35-, and 50-kilometer categories—on Sunday, May 17, starting at 8:30 a.m. in Pajarito Canyon, Colima Obispo, Ensenada.

Motorcycle on the Dunes of Rosarito Beach when the La Playa Motorsports Grand Prix starts at 9 a.m. on

Sunday, May 17. Call 011-52-66-12-25-25 for information.

Meckell announces the fifth annual Country Bike Ride on Sunday, May 17. For details, dial 011-52-63-61-70 and 011-52-63-61-72.

A Silver Bush off-road race and bike ride will be the tradition slated for Sunday, May 17, in Campo Mosquito (at kilometer 35 on the Mexicali-San Felipe Highway). For information, call 342-8437.

The Matadors for the corrida in Mexicali on Sunday, May 17, include Eufelio López "Zoológico," Alfredo Ruiz "El Conde," Alfredo Gutiérrez, and Miguel Lalo. The fighting begins at 2:30 p.m. in Plaza Califa.

Perkage Year Festival Matadors will be in San Diego on Sunday, May 17, starting at 4:30 p.m. on Sunday, May 17. Scheduled at 9 p.m. on Sunday, May 17. Scheduled at 9 p.m. on Sunday, May 17. Scheduled at 9 p.m. on Sunday, May 17.

The building is located on Boulevard

Agua Caliente. For tickets and additional information, call 332-5040.

"Yerby" shows daily in the theater at the Tijuana Cultural Center at 3, 5, 7, and 9 p.m., with additional shows at 11 a.m. and 1 p.m. on Saturday and Sunday. Special events daily at 4, 6, and 8 p.m. daily, with additional shows at noon and 2 p.m. on Saturday and Sunday.

The center is located at Paseo de los Héroes and Mina Street in the Zona Río. For more information, call 011-52-66-84-11-11302.

OUTDOORS

Lead Bird Migration is in full swing this month in San Diego County, with warblers and flycatchers among those most commonly seen. Warblers crawl along tree limbs and branches to avoid their forest-insect, while flycatchers, as the name

suggests, catch their meals on the wing. Riparian areas such as the San Diego River through Mission Gorge and Marian Park in San Clemente Canyon are favored by both birds and birdwatchers.

Wild Lilac (ceanothus) is currently blooming mostly at elevations higher than 4000 feet in San Diego County. Blossoms emerge from pure white to various shades of blue or lavender. Some fine examples may be seen along the upper Noble Canyon Trail in the Laguna Mountain Recreation Area just north of San Marcos.

See the Glamorous Rancho grunion are also alive! Fish that spawn on beaches following certain high tides throughout the year. On Friday, May 15, from 11:30 p.m. to 1:30 a.m., the Birch Aquarium-Museum is offering an adventure to observe the grunion on the beach. A lecture and film will precede a beach walk to see grunion on the shore of Scripps Beach. The fee is \$9 for adults, \$5 for children 7-13. Call 534-7336 for the necessary reservations.

A variety of shorebirds, birds, and other birds may be seen during the

grunion season. For more information, call 534-7336.

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Calendar LOCAL EVENTS

School host a workshop at 6 p.m. next Thursday, May 21. Basic wilderness skills including shelter, water, fire, and food will be covered, with an emphasis on survival packs. Find the school at 12061 Wildcat Canyon Road, in Lakeside. The fee is \$20. Call 443-2399 to register.

"When Illness and Death Come to the Workplace" is the subject for a seminar being offered at the San Diego Hospice at 6:30 p.m. next Thursday, May 21. The seminar will focus on dealing with grief and loss and the effects of death. To register for the free class, call 652-1600 x472. Find the hospice at 4311 Third Avenue, in Hillcrest.

IN PERSON

Author and Mountain Biking Maven Daniel Greenstadt will lecture and sign his new book, *San Diego Mountain Bike Guide*, at 7:30 p.m. today, Thursday, May 14, at Barnes and Noble (1000 North El Camino Real, Encinitas). Free. For information, call 760-943-6400.

Then it's off to the Barnes and Noble store in Hazard Center, to sign at 7:30 p.m. on Wednesday, May 20. Find the store at 7610 Hazard Center Drive, in Mission Valley. 220-0775. Free.

Faculty Recital, the Grossmont College Guitar Ensemble presents a concert by the Benedetti/Sbrodova Duo at 8 p.m. on Friday, May 15, in room 221 of the Grossmont College music department. The duo will perform music from their three albums. Admission is by donation.

mission is \$5 general. Find the campus at 8800 Grossmont College Drive, in El Cajon. For more information, call 644-7255.

Hudson and Johnson Michael Bradford and Rosalie Dyer Heart will demonstrate their healing techniques during a presentation and book signing they plan at 7 p.m. on Friday, May 15, at the North County Church of Religious Science (2210 Encinitas Boulevard, suite O, Encinitas). The duo wrote *Soul Empowerment: A Guidebook for Healing Yourself and Others*. For information, call 760-730-Subur 760-456-0235. Admission is by donation.

Concerts on the Green continue on Fridays at noon at Prescott Promenade on Main Street in the city of El Cajon. Listen when the Accordion Lovers Ensemble performs all kinds of music on May 15. For information, call 401-4858. Bring a blanket or chair and lunch. Free.

Italian Authors Who Live and work in geographically and socially diverse communities are highlighted in "Readings from an Extended Community," a series hosted by the Italian Community Center at the Frame Maker. On Friday, May 15, at 7 p.m., Dodi Sargis — a New Yorker of Sicilian background based in New Mexico who has published two novels and written poetry — will read from her work.

The reading will combine excerpts from the author's past, recent and in-progress works in English, informal discussions on related historical and social issues will follow, moderated by Professor Pasquale Venticchio. Find the Frame Maker at 2215 India Street (at Ivy), downtown. For information, call 237-0091. The event is free and open to the public.

"History Alive! Chautauques" performances are dramatic, historically accurate portrayals of people from California's Gold Rush era, acted by scholars with in-depth knowledge of the characters they portray. Sarah Royce — embodied by scholar and actor Doris Dwyer for this show — was on the California Trail in 1849, settled for a time in Grass Valley, raised a family of four including philosopher and Harvard professor Josiah Royce, and kept a vivid diary of her adventures.

See "Sarah Royce: Eyewitness to the California Gold Rush" when it's presented at 11 a.m. on Friday, May 15, in the auditorium at Lemon Grove Middle School (7866 Lincoln), at 7 p.m. on May 15 at the Community Center (3146 School Lane); and at 2 p.m. on Saturday, May 16, at the Lemon Grove Library (3073 Broadway). Admission is free. For reservations, call 462-6494 or 466-3122.

"Music for the Circle of Life" may be enjoyed when the Music College Choir and Vocal Ensemble present gospel and spiritual selections, along with songs from South America and Africa, at 7:30 p.m. on Friday, May 16, at the University Christian Church (1900 Cleveland Avenue, Hillcrest). Free. 427-2012.

Local Kilde Gourd, check out Nickel Creek, with Chris Thile (mandolin), the brother-and-sister duo of Sean (guitar) and Sara (fiddle) Watkins, and Scott Thile (bass) when the group performs at the La Paloma Theatre at 7:30 p.m. on Friday, May 15, for the San Diego Bluegrass Club. Gold Coast will open the show. Tickets are \$12 in advance, \$14 at the door; half-price for those 12 and under. For information, call 286-1836. Find the theater at 417 1/2 Street, in Encinitas.

Author James Nocito will sign his book, *Found Lives: A Collection of Found Photographs*, at 6 p.m. on Friday, May 15, at Thidwell Books (1612 West Lewis Street, Mission Hills). For information, call 291-4332. Free.

Script Showcase, students from the Script Development class at the Writing Center will share some of their completed scripts at 7 p.m. on Friday, May 15, in an event emceed by Kit Goldman. Find the center at 3777 Fourth Avenue, in Hillcrest. Call 297-9950 for information. Free.

Images of Feasibility, attitudes about women's roles and bodies, and revision on death and disease are all part of *Karen Finley: The American Chestnut*. It's a video-enhanced piece interact with monologues for small-town characters in a "Toasty Joystick Our Town narrative," according to Finley, and you can see it at 7 p.m. on Saturday, May 16, in the Sherwood Auditorium at the Museum of Contemporary Art, La Jolla (700 Prospect Street, La Jolla). Tickets are \$15 for non-members. For reservations, call 454-3541 or Ticketmaster (1-800-785-7385).

"Cautious Beliefs: How to Stop Being in Response to Everything" is the title of the book by Carol Aada and Joanne Hase and the subject when the duo visit Barnes and Noble at 2 p.m. on Saturday, May 16. The book is found in the Del Mar Highlands Town Center, at 12815 El Camino Real, in Del Mar. 481-4038. Free.

Audience Suggestions will be the program presented by the Creative Urges Improvisational Comedy Troupe; the ensemble hits the theater at the Children's School (2225 Torrey Pines Road, La Jolla) at 8 p.m. on Saturday, May 16. Admission is \$10. For information, call 581-0050.

Music in the Park, the Grossmont College Concert Band, directed by Paul Karakawa, plans a concert at noon on Saturday, May 16, in Old Poway Park (1414 Midland Road, Poway). For information, call 644-7253. Free.

Humorous Tony Gwynn will sign his new book, *The Art of Hitting*, at 10 a.m. on Saturday, May 16, at La Jolla Village Country Books (8657 Villa La Jolla Drive, 450-0577). Free.

Texas Poet Michael Lieberman will read from his new book, *Soliman at Elmhurst: A Poem Sequence*, at 8 p.m. on Saturday, May 16, at O.G. Wilks Books. Lieberman is a research physician, chairman of the department of pathology at Baylor College of Medicine in Houston, and poetry editor for the *High Plains Literary Review*. Find the shop at 7461 Girard Avenue, in La Jolla. 456-1800. The reading is free.

Local Author John Ritter will sign copies of his new young adult novel, *Choosing Up Sides*, at 11 a.m. on Saturday, May 16, at the Friendly Used Book Store (9225 Carlton Hills Boulevard, San Jose). Free. 448-1953.

"Salute to Glenn Miller, Part 2", Ten Boulder and his orchestra bring back the music of big-band legend Glenn Miller featuring the Moderaters with Paula Kelly Jr., and Mary Lou Metzger at 8 p.m. on Saturday, May 16, at the California Center for the Arts, Escondido. Tickets range from \$17 to \$35. Find the center at 340 North Escondido Boulevard (at Valley Parkway), in Escondido. Call 800-988-4253 for information and reservations.

"A Tribute to Mothers" is planned by the Community Actors Theatre Youth Department at 4 p.m. on Saturday, May 16, honoring mothers through poems, monologues, skits, and verse choir. The performance is presented by youths 9-17. Admission is \$5 for adults, \$3 for those 12-17; free for those under 6. For reservations, call 264-3391. Find the Community Actors Theatre at 6365 Imperial Avenue, in the Encanto area.

A Musical Review of show tunes, pop, jazz, rock and roll, and country-west-

ern, plus scenes from Broadway musicals, is promised by San Diego City College musical theater students at 8 p.m. on Saturday, May 16, in the San Diego City College Theatre (1450 C Street, at 15th, downtown). Tickets range from \$5 to \$8. Call 260-2676 for the box office.

Author Lida Everett plans a discussion, demonstration, and signing of her book, *Sailing the Silent Stranger: Drawing Way into the Deep Sea*, at 2 p.m. on Saturday, May 17, at Barnes and Noble (11744 Carmel Mountain Road, in the Carmel Mountain area). Call 674-1055 for information. Free.

Music, Music, Music! The Poler Youth Chorus, consisting of 55 students between the ages of 9 and 12, will present a concert at 4 p.m. on Sunday, May 17, at the First United

Methodist Church of Escondido (341 South Kalmia, at 4th, Escondido). Child care is available by reservation; an offering will be received. For information, call 760-745-5100.

The Hard-Working San Diego Concert Band will perform 7 p.m. on Sunday, May 17, at Mayan Hall at Southwestern College (1900 Otay Lakes Road, Chula Vista). Admission is free. For information, call 464-5665.

Writers of All Generations and all levels of experience are invited to take part in the Third Sunday open reading planned at the Writing Center on May 17, at 6:45 p.m. (sign-ups start at 6:30). Find the center at 3777 Fourth Avenue, in Hillcrest. Call 297-9950 for information. Free.

Meet Papa Lalo, the musician known as Eduardo "Lalo" Guerrero began his musical career as a Chicano bandleader in the 1930s and has continued to update and adapt his music ever since. Musica de Aztlan is presenting a series of performances by Guerrero, beginning at 12:30 p.m. on Monday, May 18, at the San Ysidro Education Center. Then it's off to the Chula Vista Public Library at 6:30 p.m. on the same day. Find the library at 365 F Street, in Chula Vista. On Wednesday, May 20, he'll appear at 8:30 p.m. at Buena Vista Elementary School (1330 Buena Vista Avenue, Carlsbad). During all of these free performances, Guerrero will present a 55-minute bilingual storytelling show playing guitar and singing corridos. For directions and information, call 222-7940.

Have a Good Death, a "compassionate guide for life's final moments" is offered in David Kessler's book, *The Rights of the Dying* which he'll sign at Borders Books and Music at 7:30 p.m. on Monday, May 18. Find the store at 11160 Rancho Carmel Drive, #104, Carmel Mountain. Free. 618-1814.

"Why Die?" It's the title of Herb Kowal's book, examining "the possibility of near-immortality from scientific, philosophical, and cultural perspectives." Books will offer anti-aging ideas and sign books at 7:30 p.m. on Tuesday, May 19, at Borders Books and Music (11610 Rancho Carmel Drive, #104, Carmel Mountain). For more information, call 618-1814. Free.

The Feast of Jewish Misanthrope in the rough Baja California terrain are highlighted in *The Last Tomatoes of Baja California*, which author Padre James Donald Francis will sign and discuss at 7 p.m. on Tuesday, May 19, at John Cole's Bookshop. Find the shop at 780 Prospect Street, in La Jolla. 654-4766. Free.

Francis — parish priest for the mission in San Ignacio in Baja California Sur — will also present a lecture and signing at 7 p.m. next Thursday, May 21, at the Discover Baja Travel Club (3809 Claremont Drive, Chino-mont). Tickets are \$5 for non-members. For information, call 273-4225.

Former Top Gun Pilot, Naval intelligence officer, and local attorney James W. Houston has written the thriller *Balance of Power: La Jolla Village Crown* will host a signing, discussion, and publication party for Houston at 6:30 p.m. on Tuesday, May 19. Find the store at 8057 Villa La Jolla Drive. Free. Call 450-0577 for information.

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Calendar LOCAL EVENTS

Palmer and Movie Cattle

Farmer's early criticism appeared in *The New Republic*, *The Nation*, and *The New Leader*, championing American action films when others dismissed the genre. Farber will discuss and sign his new book, *Negative Space: Many Farmers in the Movies*, written in collaboration with his wife, Patricia Patterson, at 7 p.m. on Tuesday, May 18, at the Book Works. Find the store in the Flower Hill Mall, at 3070 Via de la Valle, in Del Mar. 755-3735. Free.

Women and Economy Have intermingled since the dawn of history; the first small cities were spawning grounds for the earliest viral epidemics. In *Viruses, Plagues, and History*,

Michael B.A. Oldstone tells stories of the past to illuminate the history of devastating diseases. Sound interesting? Oldstone will speak and sign his new book at 7:30 p.m. on Tuesday, May 18, at Warwick's Bookstore (7812 Grand Avenue, La Jolla). For information, call 454-0347. Free.

"Vanderbilt Nights" are being presented by the Fresh Line Players — with performances by singers, poets, acoustic musicians, and comics — from 8 to 10 p.m. every Wednesday, including May 20, at the Fresh Line Theatre (3152 Fifth Avenue, at Spruce Street, downtown). For information, call 692-5382. Admission is a suggested \$5 donation.

Author Daniel Harris has written *The Rise and Fall of Gay Culture*; he'll be in town on Wednesday, May 20, for a reception and book signing at 5 p.m. at the Blue Door Bookstore (3823 Fifth Avenue, Hillcrest; 298-8610).

At 6 p.m. Harris will appear in the Price Center Theatre at UCSD to make a presentation followed by a question-and-answer period. For information, call 534-4900. The events are free.

Sketch Comedy Is the forte of the Last Call Sketch Comedy Troupe, performing at 8 p.m. on Wednesdays, May 20, at the Comedy Store (916 Pearl Street, La Jolla). Tickets are \$5. For reservations, call 454-9176.

Traditional Gospel Music is on tap when the UCSD Gospel Choir, led by Ken Anderson, performs at 8 p.m. on Wednesday, May 20, in Mandeville Auditorium at UCSD. 534-5404. Tickets are \$5 general.

A Vocal Talent Showcase — with competition in four categories — is planned at 7 p.m. on Wednesday, May 20, at the Hilton Beach Tennis Resort on Mission Bay. The \$5 donation benefits the Leukemia Society of America. For information, call 277-1800 or 287-8049.

Hypertext Innovator and Web-based poet John Cayley is also a "translator and disseminator of the new and newer Chinese poetry." He'll be joined by poet Mao-ping Yang Lin — said to be "a postmodern experimentalist of international status" — when the "New Writing Series" of readings at UCSD concludes for the season at 4:30 p.m. on Wednesday, May 20. Hear the reading in the Visual Arts Facility Performance Space. Free. Dial 534-1276 for information and directions.

TV

Out, that's it, no more, fine, end of story, that's a wrap, fade to black, strike the set, cue the fat lady, bring down the curtain, bring up the house lights, roll

the credits, send in the clowns, do whatever it takes, just let *Seinfeld* (and attendant hype) be over. *Seinfeld* airs tonight, Thursday, May 14, at 8 p.m. on KNSD, Channel 7.

The Lethal Quality of Success Jerry Seinfeld, take note: Bill Cosby has tried several new things since *The Cosby Show*, attempting to revive Grocco Marx's *Make Me Laugh*, hosting new installments of *An Unlikable Kid*, and *The Damned Things*, starring in *The Cosby Mysteries* and *Cosby* — nothing's found the vein. *Bill Cosby: Mr. Seppely with Lowrains* tonight, Thursday, May 14, at 8:50 p.m. on KPSB, Channel 15.

O. Brown, My Lord of Inequality! It is the green-eyed monster which does mock the most in feeds on. That cuckold lives in bliss who, certain of his fate, loves not his wronger; but O, what damned minutes tells he'er who doubts, yet doubts, suspects, yet

strongly loves! *Othello* airs tonight, Thursday, May 14, at 11 p.m. on Bravo, Channel 42.

Looking for That Barton Fink Feeling, that faith in the goodness of our dilapidated life? *Barton Fink*, a little nightmare wherein a New York playwright goes chewed up and spit out by the Hollywood studio system. John Goodman shines as a screenwriter who could tell you some stories. Listen up. Aired Friday, May 15, at 10 p.m. on Bravo, Channel 42.

TV-MA South Park is the only show on basic cable we know of that has garnered the "Mature" rating. We hear tell that it "pushes the boundary." Who sets the boundary? And once it's set, how do you push it? If it can be pushed, is it really there? The South Park Marathon airs Friday, May 15, from 11 p.m. to 4 a.m. on Comedy Central, Channel 48.

The Last "Shoon County" Strip revealed an empty closet of an actor, an abandoned Starchair Enterprise — the end of icons. A sort of poignancy at the departure of something fun and familiar. How much more so the eventual end of the Red Baron, the security blanket. *Shoon County* (a.k.a. *Shoon County*) airs Saturday, May 16, at 11 p.m. on ABE, Channel 41.

Why, It's the Most Exclusive Residential District in Florida. Nobility lives there. — Mr. Hammer (Grocco Marx). "I don't think you'd love me if I were poor." — Mrs. Potter. "I might, but I'd keep my mouth shut." — Mr. Hammer. Lines like these just get ripe with age. Studied, masterful allusions. *The Coward* airs Sunday, May 17, at 7 a.m. on Comedy Central, Channel 48.

The English May Have Established a Society in which manners were nearly equated with morals, but they also made a habit of making out the wildest patch of earth they could find. Some ventured into a gully in Southeast Asia called the Place of the Dead and found out why. *The Place*

Long Goodbye. But in recent years they seem to have been reduced to mere sentimental goodness. *Harphy's Romance* airs Saturday, May 16, at 11 p.m. on ABE, Channel 41.

Palmer Baseball, the Pals host the New York Mets at Qualcomm Stadium at 2:05 p.m. today, Thursday, May 14. The Phillies arrive for games May 15-17 at 7:05 p.m. on Friday and Saturday; and at 1:05 p.m. on Sunday. Then it's off to Pittsburgh to play the Pirates at 4:05 p.m. Tuesday through Thursday, May 19-21. For information on games, call 280-3900. All games are broadcast on KTNB-AM (760).

Are You a Fan of Pussie Cat? The Women's Wrestling Convention "B" runs from May 15-17 at the Scottish Rite Masonic Temple (1895 Camino del Rio South, Mission Valley). "Combatants," fans, and vendors will gather from 6 to 9 p.m. on Friday; live matches run from 9 a.m. to 5 p.m. on Saturday; on Sunday, a wrestling clinic starts at 2 p.m., and live matches continue from 9 a.m. to 8 p.m.

Admission to all three days is \$150; pay \$115 for Saturday and Sunday events. For information, call 267-9471 or 877-JACK-PIN. You must be 21 to attend.

Go North, Bicyclist, join the Bicycle Touring Society on Saturday, May 16, for a 49-mile ride to the Hadley area (in Carlsbad). The adventure — passing through Rancho Santa Fe, Palomar Airport Road, and Del Mar — includes a lunch stop and starts at 8:45 a.m. in Doyle Park (8175 Regency Road, La Jolla). The ride is free. 583-5652.

Boomerangs, learn to throw a boomerang and all about modern boomerang competition from 10 a.m.

to 1 p.m. on Saturday, May 16, at Mills Field on the Marine Corps Air Station. The event is hosted by local members of the U.S. Boomerang Association. Free. 462-4379.

Legends will compete, along with sportsmen, at Grand American modifieds and pony stocks at Capon Speedway on Saturday, May 16. The 3/8-mile track is located next to Gillette 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 5 to 12; free for kids under 5 with an adult. 448-8900.

Swim, Bike, and Run to Solana Beach for the hosts of Sol Truathlon on Saturday, May 16. The one-quarter-mile swim, 9-mile bike ride, and 3-mile run event starts at 7:15 a.m. in Fletcher Cove Park (take I-5 to Los Angeles Freeway, exit 16, and go west until you hit the parking lot). For information, call 689-8930.

The Monthly Walk/Run/Shake/Bike hosted by the Fifty Plus Fitness Association is set for Saturday, May 16 (and the third Saturday of every month), starting at 8:30 a.m. in Farned Park (located on Pacific Beach Drive, at the south end of Farned Street, on San Bay, Pacific Beach). Participants — who needn't be members of the association — will travel approximately four miles in an hour, ending at the Casuarina Hotel for coffee or breakfast (bring money for the optional food). For more information, call 273-5272 or 358-1388.

More Beautiful Back Roads, head out with the Knickerbikers for a "beautiful but challenging back road"

4 Weeks \$199 Learn to Dance!

with advance registration or \$25 on day of class
4-week Series • Group session • New students only with this ad

Salsa Mon, 6/1 7:30 pm
Lindy Hop Tues, 6/2 7:30 pm
Ballroom Wed, 6/3 7:30 pm
West Coast Thurs, 6/4 7:30 pm

Private lessons available • First lesson only \$19.00 with an Arthur Murray Professional

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Unlimited flight hours • 1 hour for \$19.95 • 2 hours for \$39.95 • 3 hours for \$49.95 • 4 hours for \$59.95 • 5 hours for \$69.95 • 6 hours for \$79.95 • 7 hours for \$89.95 • 8 hours for \$99.95 • 9 hours for \$109.95 • 10 hours for \$119.95 • 11 hours for \$129.95 • 12 hours for \$139.95 • 13 hours for \$149.95 • 14 hours for \$159.95 • 15 hours for \$169.95 • 16 hours for \$179.95 • 17 hours for \$189.95 • 18 hours for \$199.95 • 19 hours for \$209.95 • 20 hours for \$219.95 • 21 hours for \$229.95 • 22 hours for \$239.95 • 23 hours for \$249.95 • 24 hours for \$259.95 • 25 hours for \$269.95 • 26 hours for \$279.95 • 27 hours for \$289.95 • 28 hours for \$299.95 • 29 hours for \$309.95 • 30 hours for \$319.95 • 31 hours for \$329.95 • 32 hours for \$339.95 • 33 hours for \$349.95 • 34 hours for \$359.95 • 35 hours for \$369.95 • 36 hours for \$379.95 • 37 hours for \$389.95 • 38 hours for \$399.95 • 39 hours for \$409.95 • 40 hours for \$419.95 • 41 hours for \$429.95 • 42 hours 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Calendar LOCAL EVENTS

Painter and Movie Critic Many Farber's early reviews appeared in *The New Republic*, *The Nation*, and *The New Leader*, championing American action films when others dismissed the genre. Farber will discuss and sign his new book, *Negative Space: Many Farber on the Movies*, written in collaboration with his wife, Patricia Farber, at 7 p.m. on Tuesday, May 19, at the Book Works, 191 E. at the Flower Hill Mall, at 3070 Via de la Valle, in Del Mar. 755-3735. Free.

Visions and Illusions Here intermingled since the dawn of history, the first small cities were spawning grounds for the earliest epidemics. In *Visions, Plagues, and History*,

Michael B.A. Oldstone tells stories of the past to illuminate the history of devastating diseases. Sound interesting? Oldstone will speak and sign his new book at 7:30 p.m. on Tuesday, May 19, at Warwick's Bookstore (7812 Grand Avenue, La Jolla). For information, call 454-0347. Free.

"Vanderbilt Nights" are being presented by the Fault Line Players — with performances by singers, poets, acoustic musicians, and comics — from 8 to 10 p.m. every Wednesday, including May 20, at the Fault Line Theatre (3152 Fifth Avenue, at Spruce Street, downtown). For information, call 692-5382. Admission is a suggested \$5 donation.

Author David Harris has written *The Rise and Fall of Gay Culture*; he'll be in town on Wednesday, May 20, for a reception and book signing at 5 p.m. at the Blue Door Bookstore (3823 Fifth Avenue, Hillcrest). 798-8610.

At 8 p.m. Harris will appear in the Price Center Theatre at UCSD to make a presentation followed by a question-and-answer period. For information, call 534-4390. The events are free.

Sketch Comedy Is the Future of the Last Call Sketch Comedy Troupe, performing at 8 p.m. on Wednesday, May 20, at the Comedy Store (916 Pearl Street, La Jolla). Tickets are \$5. For reservations, call 454-9176.

Traditional Gospel Music is on tap when the UCSD Gospel Choir, led by Ken Anderson, performs at 8 p.m. on Wednesday, May 20, in Mandeville Theatre (1152 Fifth Avenue, at Spruce Street, downtown). For information, call 692-5382. Admission is a suggested \$5 donation.

Traditional Gospel Music is on tap when the UCSD Gospel Choir, led by Ken Anderson, performs at 8 p.m. on Wednesday, May 20, in Mandeville Theatre (1152 Fifth Avenue, at Spruce Street, downtown). For information, call 692-5382. Admission is a suggested \$5 donation.

A Vocal Talent Showcase — with competition in four categories — is planned at 7 p.m. on Wednesday, May 20, at the Hilton Beach and Tennis Resort on Mission Bay. The \$5 donation benefits the Leukemia Society

of America. For information, call 277-1800/4218 or 287-8049.

Reprinted Innovator and Web-based poet John Cusley is also a "translator and disseminator of the new and newer Chinese poetry." He'll be joined by poet Mao post Yang Lian — and to be "a postmodern experimental of international status" — when the "New Writing Series" of readings at UCSD concludes for the season at 6:30 p.m. on Wednesday, May 20. Hear the readings in the Visual Arts Facility Performance Space. Free. Dial 534-1276 for information and directions.

TV

Out, that's it, no more, feds, end of story, that's a wrap, fade to black, strike the set, cue for the lady, bring down the curtain, bring up the house lights, call


the credits, send in the clowns, do whatever it takes, just let *Seinfeld* (and standard hype) be over. *Seinfeld* airs tonight, Thursday, May 14, at 8 p.m. on KNSD, Channel 7.

The Lethal Quality of Success Jerry Seinfeld, take note: Bill Cosby has tried several new things since *The Cosby Show*, attempting to revive *Gracie* (May 14, 8 p.m.), *Make My Laugh* (May 15, 8 p.m.), *Seinfeld* with *Low* (May 16, 8 p.m.), *Seinfeld* with *Low* (May 17, 8 p.m.), *Seinfeld* with *Low* (May 18, 8 p.m.), *Seinfeld* with *Low* (May 19, 8 p.m.), *Seinfeld* with *Low* (May 20, 8 p.m.), *Seinfeld* with *Low* (May 21, 8 p.m.), *Seinfeld* with *Low* (May 22, 8 p.m.), *Seinfeld* with *Low* (May 23, 8 p.m.), *Seinfeld* with *Low* (May 24, 8 p.m.), *Seinfeld* with *Low* (May 25, 8 p.m.), *Seinfeld* with *Low* (May 26, 8 p.m.), *Seinfeld* with *Low* (May 27, 8 p.m.), *Seinfeld* with *Low* (May 28, 8 p.m.), *Seinfeld* with *Low* (May 29, 8 p.m.), *Seinfeld* with *Low* (May 30, 8 p.m.), *Seinfeld* with *Low* (May 31, 8 p.m.), *Seinfeld* with *Low* (June 1, 8 p.m.), *Seinfeld* with *Low* (June 2, 8 p.m.), *Seinfeld* with *Low* (June 3, 8 p.m.), *Seinfeld* with *Low* (June 4, 8 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Calendar LOCAL EVENTS

of the garment. The garments achieve a three-dimensional look through techniques such as cutting, sewing, darning, pinning, pleating, and beading. Rhodes currently divides her time between London and Tel Aviv.

Continuing exhibits include "Tides in the Desert: San Diego's Quest for Water," and "Out of Our Vault: Rarely Seen Treasures of the San Diego Historical Society." The museum is located in the Casa de Balboa building in Balboa Park 232-4203.

Richard H. West Science Center, the center's permanent exhibition presents a variety of hands-on exhibits illustrating scientific principles, including "zig-zags." Explore the various methods of transmission and storage and retrieval of information, such as letters, banking, highways, and more.

The Science Center is located in Balboa Park. For other information, call 236-1233.

San Diego Maritime Museum grown from Rose (played by Kate Winslet) and her mother in the popular movie "Titanic" are on display on the balcony in part of "Titanic: From Real Life to Hollywood," continuing at the museum through this year. Ten authentic pieces of period clothing, including four from first class, are on hand, along with uniforms worn by officers, stewards, and sailors. Certain original artifacts from the actual Titanic taken by survivors into lifelines will also be on display, along with many other period pieces. Visitors are issued boarding passes replicated from the Titanic's original boarding pass.

The museum features permanent exhibits documenting the history of San Diego's waterfront and the build-

Roam-O-Rama

A Guide to Unexpected San Diego • By Jerry Schach

East of Jacumba, pressed against the California-Baja California border, is a series of scenic peaks and valleys in the Jacumba Mountains affording vistas of two counties (San Diego and Imperial) and two nations. Although American map makers consider this rugged area to be a part of the Jacumba Mountains, it is more closely associated with the 100-mile-long Sierra Juárez. Baja's northernmost link in the chain of Peninsular Ranges. Here you'll see great stacks of weathered boulders, with pinyon pines and other high-desert vegetation growing wherever sand or soil can collect.

On the five-mile roundtrip hike to Blue Angels Peak described here, you'll reach the highest point in "Alta" California that is with-

in six miles of the international border. The peak is surely one of the wildest spots in Southern California — especially in May, when hot air rising up from the low desert to the east draws in a strong flow of cooler air from the coastal region.

To reach the starting point, exit Interstate 8 at I-15/Highway 94 (east of Jacumba). Drive southwest 0.2 mile along the frontage road, Old Highway 80, then turn left on an ascending dirt road. It drives slowly, ordinary cars may make it as far as a turnout 0.8 mile up this road. This is the assumed starting point for the hike. Four-wheel-drive vehicles with high clearance should have little trouble going farther, if desired.

From the turnout, walk up the road to a saddle at 3830 feet elevation. An old road branches left toward Smuggler's Cave, an old hideout of bandits and smugglers, now a fire lookout, graffiti-embellished wreck. Proceed another 0.1 mile south and bear right (west). Continue south and finally east to the road end, staying left at two road junctions at 1.1 and 1.4 miles. An old mining prospect lies at the end of the road.

Blue Angels Peak, elevation 4548 feet, is to the southeast, hidden behind a false peak capped by a massive block of granite seemingly poised to roll. Scramble up over lichen-encrusted boulders and past scraggy pinyons to find the bench mark on the summit.



Outcrop, Blue Angels Peak

On the return trip, you can make a short detour to discover International Boundary Marker 231, a handsome ten-foot steel obelisk, just south and a little west of the peak. These markers are numbered consecutively along the border from #1 at the Gulf of Mexico shoreline east of Brownsville, Matamoros to #258 at the Pacific shoreline.

ing of the West Coast by sea, including exhibits concerning the old San Diego-Carmichael ferryboats, the two fishing industries, and the military. The museum floor consists of the 180-bark Star of India, the 1898 San Francisco ferryboat Berkeley, and the 1904 Scottish steam yacht Mado. There are also nautical exhibits, ship carpenters, model building, ship in bottles, unscramblers, and a complex research library.

The museum is located at 1306 North Harbor Drive, along the Embarcadero at the corner of North

Harbor Drive and Ash Street, downtown 234-9153.

San Diego Museum of Man focus on the resident residents and rich culture of Cacha, a tiny Ecuadorian mountain town steeped in history and tradition in "Yiza Cacha." The exhibit exam-

ines the community's struggle to cope with contemporary life and preserve its heritage and includes a full range of artifacts and educational materials depicting Cacha culture and daily life. The residents, descendants of Parilla and Inca civilizations, have withstood

composure, repression, and exploitation through a turbulent 800-year history. The Cacachos collaborated closely with the museum to present this exhibit as an effort to preserve, enhance, and showcase their way of life; see it through Sunday, August 16.

How do scientists know what humans looked like thousands of years ago? How can artists recreate our prehistoric ancestors? Find out the answers to these and other questions in "Faces on Fossils: The Reconstruction of Human Ancestors." The exhibit examines old and new techniques, focusing on how the methods have changed dramatically over the years.

Artist William Munro has created a complete span of hominid evolution — including Lucy, Peking man, Neanderthal man, and Cro-Magnon man — for the exhibit. See the display through Sunday, May 31.

More than 400 hundreds of all shapes, sizes, and colors are on view in "Fibers and Forms: Native American Basketry of the West." The oldest piece is a prehistoric Pueblo basket dating back to A.D. 1200, and the newest is a Hopi tin covered in the 1970s. The largest is a Keresan bowl three feet in diameter, and the smallest is just one-eighth of an inch tall.

All of the baskets are handmade, and most were created by women. The baskets on display were selected from thousands of pieces the museum has accrued over the last 80 years, and many of them have never been publicly exhibited. See the exhibit through Monday, May 18.

Life in Egypt 3500 years ago depicted in the museum's new "Children's Discovery Center: Time Travel to Ancient Egypt" features a walk-through recreation of a nobleman's home, and organizers promise a specific time each month.

The museum is located in Balboa Park 239-2001.

This World, and the Other World

There are no longer any fixed traditions for serious music.

The Paris Quartet is another of those refreshing discoveries made by the Athenaeum's concert series: virtually unknown artists who prove to be of first rank. The French ensemble, which has been in existence since 1984, made its American debut only three years ago. Its recordings, on smaller European labels not generally available here, have been dedicated almost exclusively to the French quartet literature of the late 19th and 20th centuries (with some Webern thrown in for good measure).

The Athenaeum concert, however, showed the Paris Quartet to be of wide musical sympathies, offering a program in which the only French composer (and the only modernist) was Henri Dutilleul, while the rest of the evening was devoted to ripely idiomatic performances of Viennese classics (Haydn and Schubert). A glow of warm spontaneity characterized all the Paris Quartet's playing, an Austrian gemütlichkeit, with a radiant and impassioned expressiveness that seemed to rise from the very heart of the central string-quartet tradition. The Dutilleul, too, was bathed in this nourishing, caring, emotional fluid, with none of the icy abstraction that seems so often to grip the souls of musicians playing a work composed in the mid-1970s (such an approach would be profoundly inappropriate for any work by this idiosyncratically humane and spiritual composer).

Dutilleul, after all, has held aloof from the more extreme avant-garde movements that have made music during his lifetime a perpetual earthquake (he was born in 1916). He has gone his own way, making use of some of the musical discoveries of the first half of the century, but employing them in the service of a distinctive vision, out of which he has created a small number of exquisitely crafted works marked with his own unmistakable personality. His music is beautiful, sensual, and thrilling, and it never loses sight of the human dimension. But it is certainly different from — for example — Haydn, and part of the interest of the Paris Quartet was the juxtaposition of such radically opposed musical worlds as those of Dutilleul's *Ainsi la nuit* and Haydn's C Major Quartet, Opus 54, No. 2.

Haydn, in this late (c. 1788) example of his quartet art, builds confidently on the accepted traditions of string-quartet writing, many of which he had established himself throughout his long career. The audience knew what to expect, and consequently they could react with the proper surprise and delight when Haydn (whose inventiveness never took a rest) presented them with something they could not have anticipated. They assumed the quartet's *Finale* would be a lively and high-spirited rondo or sonata-allegro, in the usual fashion; but instead Haydn gave them a slow, stately movement of noble serenity. Then, just when the listeners had adjusted to this disconcerting formal innovation, the expected fast theme erupted and bubbled restlessly for a short while — only to vanish again as the stately *Adagio* took over once more.

This sort of formal (and dramatic) adventure, predicated on the alteration of a known tradition, was more or less impossible for Dutilleul, as for most other recent composers. There are no longer any fixed traditions for serious music, no established forms that can be altered so as to make a new statement. The composer must create everything — form, expression, meaning — out of whole cloth; and each composer must create his own audience as well.

Haydn could rely not only on his audience's acquaintance with his forms but also on their sharing with him certain basic attitudes toward reality. In particular, they shared the Enlightenment fondness for rational order and the pre-Romantic sensitivity to the emotional life. Feelings that touch the heart could be gracefully integrated into a logically intelligible discourse. In the *Musette* of Opus 54, No. 2, a cheerful dance theme surrounds a central section (in the same rhythmic pattern, but in the parallel minor key) of the most intense emotional expressiveness. We are rapidly conveyed from blithe insouciance

to longing anguish, and then back again — and all this, given logical form by rhythmic and key relationships, makes perfect sense. Dutilleul, in contrast, has his own private view of the world; and in the course of a relatively brief composition, he must find ways to express that view in music, to draw the listeners into it, and to induce them to perceive and accept its meanings. This is especially difficult when the world view is that of Rabelaisian Symbolism, which (sometimes explicitly) lies behind all Dutilleul's music. According to this view (very different from Haydn's), reality lies in another world, a world of

spiritual substance, mysterious and melting, to which we can have access only through irrational experience, the confusion of the senses, the dissolution of logical categories, the transcendence of intelligible thought. As Dutilleul remarks (in regard to his *Piano Sonata*), "The music presents itself, in total, as a vision, a dream, and it must be listened to by submitting to it entirely (allowing oneself simply to be led) without attempting to criticize or control it or to be worried about its analysis." These musical aesthetics, which are indeed the key to listening to Dutilleul, are obviously of little application to Haydn or Bach.

Calendar CLASSICAL MUSIC



Paris Quartet

**Parisi Quartet
Athenaeum Music & Arts Library**

Haydn, Quartet in C, Opus 54, No. 2; Dutilleul, *Ainsi la nuit* for String Quartet; Schubert, Quartet in G, D. 887.

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Calendar ART

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 artist's 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 Art, P.O. Box 88003, San Diego CA 92188-8003. Or by fax to 619-881-2401.

GALLERIES

The "Spring '98 Furniture and Accessories Show" presented by the Zulu Design Group at Gallery 504 is scheduled to run from 3 to 5 p.m. on Friday, May 15, with eight local furniture designers and over a dozen artists and accessory designers showcasing their latest creations. Find the gallery at 504 13th Street, downtown. For additional details, dial 238-1197.

New Paintings by the talented Stephen Curry may be seen at Quint Contemporary Art through Saturday, June 20. The show begins with a reception for the San Diego artist at 6 p.m. on Friday, May 15. Curry's paintings achieve a captivating mixture of realism and abstraction through his use of recognizable, traditional subjects, combined with expressionistic brush strokes, splatters, and drips.

Regular gallery hours are Tuesday through Saturday, 10 a.m. to 5:30 p.m. For information, call 434-3409. Find the gallery at 7661 Grand Avenue, in La Jolla.

New York Artist Peter Stephens is exhibiting new landscape paintings during his show at the R.R. Stevenson Gallery through Saturday, June 20. A reception is planned for the artist at 6 p.m. on Friday, May 15. The gallery is located at 7661 Grand Avenue, in La Jolla, with hours from 10 a.m. to 6 p.m. Monday through Saturday. For more information, call 434-0392.

"Lada," an exhibition of sculptures in plastic, and an installation of drawings by Jordan A. Russell are on display through May in the Price Center Gallery. ABB Lounge on the UCSD campus. You're invited to a reception on Saturday, May 16, from 2 to 6 p.m. The venue is open from 8 a.m. Sunday through 11 p.m. Thursday. For information, call 534-3362.

Celebrate Spring during the seventh annual "Santa Ysabel Art Festival," with festivities from 10 a.m. to 5 p.m. Saturday and Sunday, May 16 and 17. The festival showcases fine art and crafts produced by over 50 artists who use a variety of media. Musical entertainment will be continuous, and there will be dance performances by various local organizations. Admission is free. Find the festival on the grounds of the Santa Ysabel Art Gallery, 30352 Highway 78 (at the junction with Highway 79), in Santa Ysabel. 760-763-1676.

The Annual Art Show at the Art Studio Group is set for Sunday, May 17, from 4 to 8 p.m. The show promotes work by Barbara West, Stacy Smith, Wynne Evans, James Lynn, Yen Man, and Gianni Nardone. During the show, organizers promise demonstrations of figure work, portraits, and landscapes. 284-5095.

Guest Enamelists from the U.S., England, Germany, and Japan have work on view in the San Diego Enamel Guild Studio. 5 Institutional 1998, with an opening reception for the artists on Sunday, May 17, from 4:30 to 6:30 p.m. The show includes jewelry, sculpture, vessels, and wall pieces in traditional and experimental enamel techniques and may be seen through Friday, May 29, in Gallery 21.

Find the gallery in the Spanish Village Art Center at Balboa Park. For more information, call 233-8672.

Gallery hours are 11 a.m. to 4 p.m. daily.

The Featured Artist at the San Diego Sculptors' Guild through Monday, June 8, is sculpture lover Rose. During a reception for the artist from 11 a.m. to 4 p.m. on Sunday, May 17, Rose will demonstrate her techniques. Work by other members of the guild is on exhibit as well. Find the guild in studio 614 of the Spanish Village in Balboa Park. 238-0322. Regular gallery hours are 11 a.m. to 4 p.m. daily.

Gallery hours are 11 a.m. to 4 p.m. daily.

Mingel International Museum of Folk Art, designer, painter, illustrator, dyer, and book and printmaker Ketsuke Serizawa was named a living national treasure by the Emperor of Japan for his distinctive kimonos style, combining Japanese dying techniques with those of Okinawan bogans. More than 100 examples of his work including kimonos, robes (door hangings), book designs, lighting and hanging screens, and obi

ART MUSEUMS

(kimono sashes) are on exhibit in "The Art of Ketsuke Serizawa," continuing through Sunday, June 28.

When he was six, John Darcy Noble traded a puzzle for a china cabinet in the form of a baby carriage and, as a teenager, worked with film, sculpture, sculpture, installation, and performance. The Mexican-born artist's explorations of culture have led her into the fields of anthropology, archeology, and architecture. The show includes 33 *Staccato de Venis* (1995), referring to Mexican mythology and the artist's personal history and memories. An installation of works from the permanent collection selected by new assistant curator Toby Kamps will provide counterpoint to Gruner's show. See the whole shebang through Sunday, July 19.

Find the museum at 1001 Kerner Boulevard (at Broadway), directly across from the Santa Fe Railroad Depot, adjacent to the America Plaza trolley transfer station, downtown. 234-1001.

Museum of Contemporary Art, La Jolla explores issues ranging from sex

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Calendar THEATER

Shakespeare with Garlic Breath

A trumpeter, with his banner unfurling from a long, slim horn, urges patrons inside.

They say you don't know a subject until you teach it. Literary and architectural historians didn't know Shakespeare's Globe Theatre until they rebuilt it in 1996. What follows, based on their findings, is what a playgoer in the early 1600s might have seen at the Globe. Names quoted are those who worked on the reconstruction.

HISTORY JEFF SMITH

It's 11:00 a.m. in London. To the south, across the Thames River, the theaters raise flags announcing today's performance: a yellow flag for comedy, crimson for tragedy. Since the plays begin at 2:00 p.m., Londoners have two-plus hours to decide whether to take the afternoon off. Playbills "on every post" in town offer specifics about shows.

Southwark stood outside London's jurisdiction and was, according to Andrew Gurr, an "entertainment ghetto." Along with theaters, there were bull- and bear-baiting arenas and numerous brothels. "Spectators must have felt that in attending the Globe they were engaging in an activity which if not exactly risqué was certainly not a manifestation of unalloyed high culture."

Large crowds swelled to Southwark. "At a time when there was not yet any organized police force to control such numbers," that Southwark had at least five prisons attests to its reputation. Play-

goers faced some danger. Even during the day, pickpockets — "cut-purses" — thrived.

Price was also a question. The Globe Theatre had several vantage points to view the play. You could go to the open-air "yard," dirt-raked toward the stage, which held up to 1000 spectators — standing room only. The Globe had three tiers of galleries. In 1599, Thomas Platter wrote, "Anyone who remains on the level standing pays only one English penny; but if he wants to sit he is let in at a further door, and there he gives another penny. If he desires to sit on a cushion in the most comfortable place of all, where he not only sees everything well, but can also be seen, then he gives yet another English penny at another door." For many Londoners, a penny amounted to a day's wages.

Best seats of all, the "lord's rooms," were the corporate skyboxes of the stage. For instance, wealthy patrons could sit in special rooms on the balcony over the stage. "Admission was through the players' tiring house or dressing room behind the stage and was usually confined to the genuinely noble customers or those young gallants who wished to show themselves and their fine clothes to the rest of the audience."

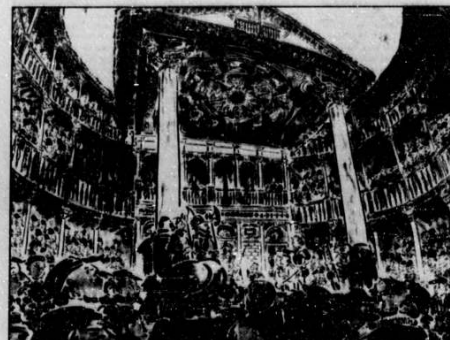
The lord's rooms, which sat three or four to a room, "made it difficult for other spectators not to see them, since they were positioned over the stage flanking the balcony room from which Juliet would call for Romeo."

You could walk to the theater down Gracechurch Street and across London Bridge. A "clutter" of buildings on the bridge made it "the Elizabethan equivalent of a shopping plaza." The severed heads of criminals rotted on pikes, a sight as common as clouds.

You've navigated past the ships, the shopkeepers on London Bridge, and the cutpurses. You strolled down Maid Lane, past the Old Courage Brewery, and you stand before the Globe

across the Thames on a wherry — a light rowboat — or an eel boat. The "watermen" made a majority of their earnings ferrying theatergoers to and from Southwark. Up to a thousand small boats skirted past tall-masted merchant ships on the river.

Scholars shied away from the



Interior of London's Globe Theatre



Outside London's Globe Theatre

Theatre. A trumpeter, with his banner unfurling from a long, slim horn, urges patrons inside.

The three-story polygonal theater looks "like a Tudor fort." Made of green oak and lime plaster with oak boarding and crowned by a thatched roof, it doesn't impress. Nor does it look able to accommodate a capacity house of 3000 spectators.

Almost every Shakespeare scholar imagined the Globe's interior to be devoid of color. Not so, John Ronayne compares the Globe to the lavish architectural cabinets of the 16th and 17th Centuries. "The exterior of such cabinets is noble but relatively plain. But when the cabinet doors are opened, the sparkling and bejeweled interior takes away the onlooker's breath."

"In similar fashion, as playgoers approached an Elizabethan theater, they would have seen its high white walls, suggesting perhaps some grave and substantial Roman temple or arena. But once through the doors, they would have entered a world of imagination and possibility far removed from the bath and plaster of everyday life."

The interior was a baroque explosion of color, carvings, and decorations. John Mercer: "Throughout the greater part of the period, the only reason for leaving anything unpainted seems to have been the physical impossibility of reaching it with a brush." Ronayne: "Scholars shied away from the

notion that the Globe's internal appearance shared this vibrantly painted character. Such a backdrop would have detracted from the elaborate, colorful costumes worn by the players. Yet this is to read the Elizabethan spectacle with modern eyes. Contemporaries revelled in displays of color and pattern." The finely wrought, embroidered dress of the spectators was as brightly colored as the designs on the walls.

The environment was as detailed as a Flemish painting. Wooden beams, plaster walls, and the onstage pillars look like marble, granite, or purple Egyptian porphyry. Mercer: "The material chosen for imitation is not always more colorful but invariably more expensive."

Yet the decorations don't dominate. People do. In *The Roaring Girl* (1611), Middleton and Dekker wrote about

theatergoers: "Within one square a thousand heads are laid / So close that all of heads the room seems made."

Everyone wore a hat, indoors and out, John Orrell: "In general, the higher an Elizabethan's social status, the higher the hat." Apprentices, the "understanders" who stood in the yard, wore flat wooden bonnets. The middle class preferred felt or leather hats with a low crown and slender brim. The gentry favored high-crowned affairs with ostrich plumes to increase their bright and status.

Before the play begins, you notice something else. Andrew Gurr: "The Elizabethan audience, always made their presence felt. They could all be seen, sometimes they could be heard, and often they were smelled." Tobacco, beer, and especially garlic — a medicinal staple and a safeguard against witchcraft — permeated the house, which was as noisy as it was pungent. A playwright wrote: "The stinkards of will hiss without a cause / And for a bawdy jest will give applause."

It's two o'clock. A herald pounds the floor three times with a pole. The play begins. But the audience continues its activity. Water-carriers — often aspiring actors — make their rounds, as do beer, apple, and hazelnut vendors. Others sell oranges and, some claim, sexual favors.

Terence Hawkes: "We have to accept that the audience which responded intelligently

to, say, *Hamlet* and *King Lear*, and thus made those creations possible, was also an audience which liked to see a blind and screaming Harry Hanks (the bear) whipped until he bled."

It's like staging a play at a hockey game or before drunks at a comedy club, John Orrell: "The old music hall tradition of comedians talking directly to the audience and possibly of audiences answering back and exchanging backchat with the performer, would put modern players much more into the frame of mind" of an Elizabethan spectator.

Something's missing: there are no lights. The stage has its back to the afternoon sun and, with its canopy overhead, never gets direct sunlight. This was one of the redesigners' biggest surprises: the plays used indirect daylight as a constant background. There were no lighting effects at all — to represent a night scene, actors brought torches onstage.

The discovery makes sense. Andrew Gurr: "Elizabethans did not like the sun. It gave pale London complexion a country look, and it faded bright colors on expensive clothes. The players evidently disliked sunlight as well for its effect on their complexions and costumes."

Something else is different. The actors sound like pirates in a sped-up swashbuckler flick. They speak fast, much faster than today. With no intervals or scene changes and speeches sped through — and no toilets

in the theater — one can see how the average length of an Elizabethan play was two hours. The cast concludes the show with some roving dances. And the audience exits, as John Davies described in an epigram (1593):

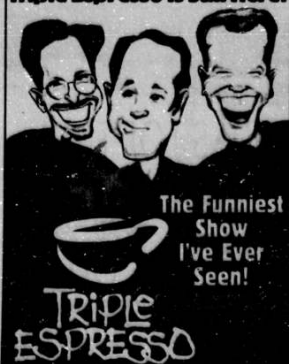
For as we see at all the play house doors,
When ended is the play, the dance, and song,
A thousand townsmen, gentlemen, and whores,
Porters and serving-men together throng...

Shakespeare's company, the Lord Chamberlain's Men, built the Globe at Southwark in 1599. Sometime between 1596 and 1599, Shakespeare moved to Southwark, where he lived for several years. He wrote a majority of his plays — including the great tragedies — for the "garlic breath" of Globe audience.

In 1596, the company had a chance to take over the indoor Blackfriars Theatre, but the deal fell through. John Orrell: "Had Shakespeare's company been able to use the Blackfriars playhouse in 1596, they would never have built the Globe." And Shakespeare might not have written *Hamlet* or *Lear*. He'd have penned a very different kind of play — less grandiose, less attention-grabbing — for an intimate blackfriars audience that paid sixpence per person to see a show.

Glynne Wickham: "How- ever surprising it may seem, the professional acting companies

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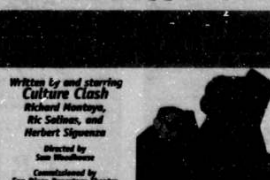
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Mandell Weiss Forum

Calendar
THEATER

had a marked preference for indoor performance. A major part of the Shakespeare repertory was written for the original Globe...through what seems almost an historical accident."

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
Michael T. Folie's comedy drama is odd, funny, at 3 ultimately touching. You think it's heading in one direction—a girl comedy about the life of a career woman. Then it makes an adjustment and ends up elsewhere. It's the adjustment you aren't ready for. Neither was Sharon. She's a slick, tough political lobbyist; knows everyone, has favors due throughout the city. She's Jewish but says religion just "makes you feel like shit when you do what you have to do to get along in this world." A chiropractor, a Hasidic Jew with Parkinson's, helps Sharon's ailing neck. She helps his failing practice. Up to

about spinal balance, though there's much talk — the play's a tad wordy — about the virtue of lying in extreme situations (Marty Burnett's set is ruled by shades of gray). We're also seeing the world through Sharon's eyes. She narrates, establishing rapport with the audience. Then Sharon confronts something more enduring than her world of seedy deals and curried favors, what poet Charles Wright calls "belief in something beyond belief." At the North Coast Rep, Don Loper does credible work as the gentle chiropractor, Dr. Matthew Cohen. Charlie Rieneau plays several characters with varying results (stringent being the dying commission Manchesco, and

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THEATER DIRECTORY

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Calendar
MUSIC SCENE

"You wouldn't believe some of this crap," says lead vocalist Charlie Ware of Lucy's Fur Coat. He recently gave notice after working for three years as a divorce attorney. Ware has few illusions about divorce,

representing the ex-wife of a man so bent on keeping the money away from his spouse that he had descended into poverty. "He lived in dirt.... He would just show up in rags.... We got our hands on

Islands." In another case, Ware said a father with joint custody buzz-cut his daughter's hair just to teach the mom a lesson. "Half the time the kids just become a tool to screw over the other person. Which is the big reason why I'm so happy to be leaving."

On the positive side, Ware said the experience helped make his own marriage stronger, and with a new CD released this month, *How to Survive an Air Crash*, the band is talking with several labels. The departure from the 9-to-5 routine (of two band members) is part of a push to get the band signed.

Ware says, "My favorite [song on the CD] is 'El Cajon'... I like the ending with the all-boys choir." Lucy's Fur Coat plays this Saturday at the Belly Up.

—K.C.
"Everything was completely coated with nicotine. We cleaned what seemed like an eighth of an inch of nicotine off of everything." Joe Austin, co-owner of the

Turf Supper Club, is describing what it took to reopen this 1986 epic dive. After years of remaining vacant, Golden Hill's Turf Supper Club is once again

original homeowners moved out.... You'd go in [to the club] and get your steak and try to put together your salad from the salad bar and there would be roaches running

original piano player, who is back) told me a story of a guy who accidentally spilled his drink in the grill, and it flamed up [so badly] they had to use an extinguisher to put it out, so Tiny started playing 'Smoke Gets in Your Eyes.' People just went with it and started singing."

Tiny tells me how he got his nickname from the old manager, Curly. "He told me, 'You're going to get things like Fanny, and Fatsy, so why not go with a nickname you can live with?' and he said 'Tiny,' and I said great!" An old customer had mentioned to me that Tiny seemed to have lost a lot of weight since she last saw him. Tiny seems pleasantly surprised when I relay this observation.

I ask Tiny what it was like playing the piano back then compared to now. He says, "A lot of the songs back then were pretty daring. For example, Cole Porter's song 'Love for Sale'—in those days you could never hear that on the radio.... Gershwin's 'Let's Do It Again'—The lyric says something like 'The night cry no, no, no / But let's do it again.' It's very suggestive really. Your mom may scold



TINY AT THE TURF

blurt
THE INSIDE TRACK



LUCY'S FUR COAT

"It all basically centers around people hiding their assets." One of the weirdest cases he had to file involved

statements that the guy had, like, \$5 million in bank accounts in the Cayman

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you / 'cause she told you that it's naughty / But then, let's do it again.' I do some service parades like 'He's got the cutest little dingy in the Navy....' songs I learned all through the years from Navy people.... My wife and I went out on a couple of submarine cruises all because of the Turf Club."

—P.S.

"Irish groups [make love] better than American ones," says Sean McIlhenney. Okay dokey. He claims he knows this because he used to roadie for U2. "They were a bunch of lazy fucks, they were. Always giving orders but never doing 'em."

"Shit! Did you say 'shit'?"

"Aye." "Well, what about Sinead O'Connor, I ask."

"Never had the pleasure of meeting that silly twat." Sean is probably in his late 40s, with gray-streaked black hair and bright blue eyes. He is quite large, both in height as well as girth, and he speaks with a thick Irish accent. My guess is that he's also a couple of sips short of a pint. We sit aboard one of the city's loveliest buses, complete with graffiti and some unknown substance that is smeared on the window. A guitar case sits next to him.

"I'm on my way to band practice," he says.

"And what type of music do you play," I inquire.

"None of that sissy shit those other fucks play, that's for sure."

I assume he is speaking of U2 and Sinead. "What kind of music then?" "The kind that'd set the leprechauns a-dancin'."

I see. "And have you ever met a leprechaun?" "Oh, a couple," he replies. I don't have the nerve to look at him closely to see if he is serious. "What's the name of your band?"

"The Buggerin' Bastards," he says.

"Is that with a g or not?" I ask.

He lets out a harsh laugh and slaps me on the back. "I like you," he says.

Oh man, I've made myself a friend. And on the bus yet. Shite. Anyway, I say, "Haven't I heard that name somewhere before?" He doesn't think so, since they haven't played anywhere before. But it starts him thinking that maybe they'll have to change it if someone else had it first.

"Where would you guys play?"

"Probably some pubs around town. Irish joints if they'll have us. Others if not." I tell him I'll keep my eyes peeled and that I wouldn't miss it for all the corned beef in Ireland, but I don't think he really hears me. We part ways, and he heads off into the sun.



Look out, San Diego. The Buggerin' Bastards, coming to a dive near you.

—M.C.

"There's no pay, but you can have all the buffalo meat you want," Carmen tells me. She's from a church in Old Town that wants a band for a Cinco de Mayo celebration. She's never heard our band play. "You can use the church P.A. We have microphones."

"What kind?"

"They're black and if you drop them on the ground they dent."

"Are they SM58s?"

"I don't know."

"Do you know anything about the speakers?"

"Well, you plug the microphones into the back of them."

"I think we'll bring our own P.A. Now, we're a rock band, you know."

"That's okay. In there'll be a sermon going on in the church [next to where the band is going to set up], but we'll keep the doors closed."

—J.B.

Miss Keeney, Wondering Around, Tahoe Records WOND333

You wanna grow up to be a folkie, or you think maybe you just might already be one, it wouldn't hurt to check out some actual Folk Music. Go listen to the Smithsonian/Folkways Anthology of American Folk Music, compiled by Harry Smith, a collection which Bob Dylan and Jerry Garcia, to name but two, are for breakfast as impressive

moments in their respective musical lives, absorbing sources as so much nurture and nourishment. Tracy Chapman doesn't qualify as a primary folk source, or a secondary folk source, or as any kind of folk source—well, maybe to acolytes of Tracy Chapman, but not for real.

I only bring this up because vocalist Brad Kim sounds as though he's listened a bit much to Tracy Chapman—not the words so much as the delivery. The delivery rocks of Ms. Chapman. I mean there gotta be better sources of ordinary music than Tracy Chapman, and this music is, well, kind of ordinary.

Everybody in the band looks older than me (I'm 29). They also look like they must

have regular jobs. White-collar gigs that pay a lot better than mine. Looks can always be deceiving, but I suggest they hold onto those jobs, not because the kind of music they make is unlikely to succeed—far from it: it's exactly the kind—but simply 'cause there would be more honor in holding down day jobs than in making such musique ordinaire. (Pardon my French.)

Ed. Note: Richard, in what year were you 29? —R.M.

Contributors: Jennifer Ball, Kristen Collier, Matt Conley, Richard Melzer, and Pat Sherman.

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Jesus Came into the City

"We have enough Asian students for five choirs."

What a little white fella from Australia a couple of years ago. A little guy, with blonde hair and an Australian accent when he spoke. But when this boy sang, you thought a black man was singing. The year he was in, he was my best and main male soloist," says gospel choir director and UCSD lecturer Ken Anderson. "We have many Philippine students that are awesome at this music. And then I have some black students that just can't sing gospel. It's not automatic for them; if you didn't get exposure to it while growing up, it's not a natural thing."

Anderson claims he can work with nearly every voice that comes to him, but his biggest problem is usually basses. "These fellas talk low and hear low, but when they laugh or do some other things it's in a high voice. But they don't do the high voice on purpose, so they aren't focused on that and when you try to get them to sing bass, they think they can't get up there [to the top of the bass register]. So it's a matter of vocalizing with them so they can get the higher notes and feel them, see where they are," he says.

The UCSD gospel choir has four harmony parts, sometimes more if Anderson divides bass into bass and baritone and soprano into soprano one and two. Since most gospel music is divided into only three parts — soprano, alto, and tenor — Anderson says he has to tailor the music to the choir. "Tenor parts in gospel are usually very high, and my tenors have not grown up in that era; they are not strong in that, so I change the key." Some of Anderson's female students even sing tenor.

No student is ever turned away from the gospel choir for lack of a decent singing voice. "Many of them do sing better at the end of the course though, or some don't sing better, but they have more confidence. I have one family that never ceases to thank me for the monster I made of their son. He still can't sing, but he no longer cares what anyone thinks."

Though he himself is African-American, Anderson says if he was courting an African-American student to sing in the choir, he probably wouldn't have one. "With UCSD, we have enough Asian students for five choirs, and I've got some Asian students that would blow you away with their singing."

About the racial composition of the choir he says this: "A large percentage, the bulk really, is made up of whites and Asians, then we have

blacks, Hispanics, Latinos, Arabs, Australians, English. The least numerous group of students in the choir are the blacks and Hispanics, but that's also the least numerous group of students in the school, and that's what I attribute their low numbers to. I remember way back under former choir director when there were more blacks in the school, there were more blacks in the choir."

It's the first meeting of the spring quarter for this section of the gospel choir. The choir is divided into multi-voiced sections because it is too big to rehearse as one group. A UCSD class, the gospel choir is usually taken several times by music majors, though it is open to all students.

About 50 young men and women sit in room 2001 of Warren Hall. A Periodic Table of Elements hangs on the wall, and equations are scribbled all over the blackboard from an earlier class. The students are seated according to their voices — soprano, alto, tenor, or bass — and are listening to the story of the song they are about to sing.

"Jesus came into the city..." Anderson is explaining. Before I know it, he's playing the piano with one hand and directing the tenors with his other. Then Anderson sings with the basses, in a voice that one would expect to hear on Broadway. Since there are only two tenors, he moves some of the tenors down. Again he plays piano with one hand and cues the other as a metronome, hitting the top of the upright. All the while his assistant — Clayton Hitz — sings quietly and paces back and forth, hands behind his back, looking more like a bodyguard than a gospel singer.

The group breaks into a song, "One Less Stone, One More Voice," and it sounds like a classically trained college choir singing gospel. That is, until a blonde-haired, female soloist starts in. She's small, wears glasses, and looks shy, but her voice is so full of soul that once she starts singing, the group is on its feet. Pretty soon the students are clapping and swaying, yelling, "That's right!" and "Oh yeah!" while belting out their parts. Anderson is nodding his head, singing, and banging the top of the piano like crazy.

Ken Anderson became associated with the UCSD gospel choir in 1983 when a previous director, the Reverend Glen Jones, asked him to be the accompanist. "Several years later Reverend Jones left and then Rose Buchanan came on the scene. She left a year later and then the school

offered me the director's job. The choir met on Tuesday nights, and I had about 70 students when I started."

By the end of Anderson's first year, enrollment was up to 370; by the end of his second year, it was over 900. "The size of the choir was becoming a problem for Mandeville Auditorium because it was generating an audience too large to accommodate," says Anderson. By his fourth year, the choir had grown to 1627 students, nearly one-tenth of the student body, and met in four sections on four different nights. "So the school began putting certain restrictions on the class."

The school's administration put a limitation on how many times the class could be taken, and enrollment dropped for a short while to 500 but soon rose back up again to 1300. "So they removed the letter grade and made it pass/no pass, and enrollment dropped down to 200. Now it's over 300 and starting to climb again," says Anderson.

State universities are not usually known for their gospel music programs, and Anderson admits it's unusual to have this much interest at a university like UCSD. "Most of the kids in here are not religious or anything like that. But they are drawn by the beat of the music, the camaraderie, the community. I have a lot of students here for different reasons. Some are believers, of course, and for a lot of them, it's the spirituality that draws them. Or it's because their friends are in it, it looks like fun, they want to perform," he says. Anderson has also established smaller ensembles within the choir, open to students who must learn the music — which is more challenging than the choir's music — on their own.

"If they can't learn it that way, they can't be in it. So they audition themselves, in effect. We perform at weddings, juvenile hall, conventions, churches, and schools," he says. Anderson doesn't consider himself a typical gospel singer, though he says he "grew up in church," singing and playing piano at five years old. He didn't have formal piano or voice training until he was in his early 20s, and by then he had already established his style. As a child, his extraordinary voice went unnoticed, he says, because "everyone in my church had a good voice. Everyone ad-libbed, sang and played, but no one really knew music."

He grew up in the Oceanview section of Southeast San Diego on Florence Street. "I grew



Ken Anderson

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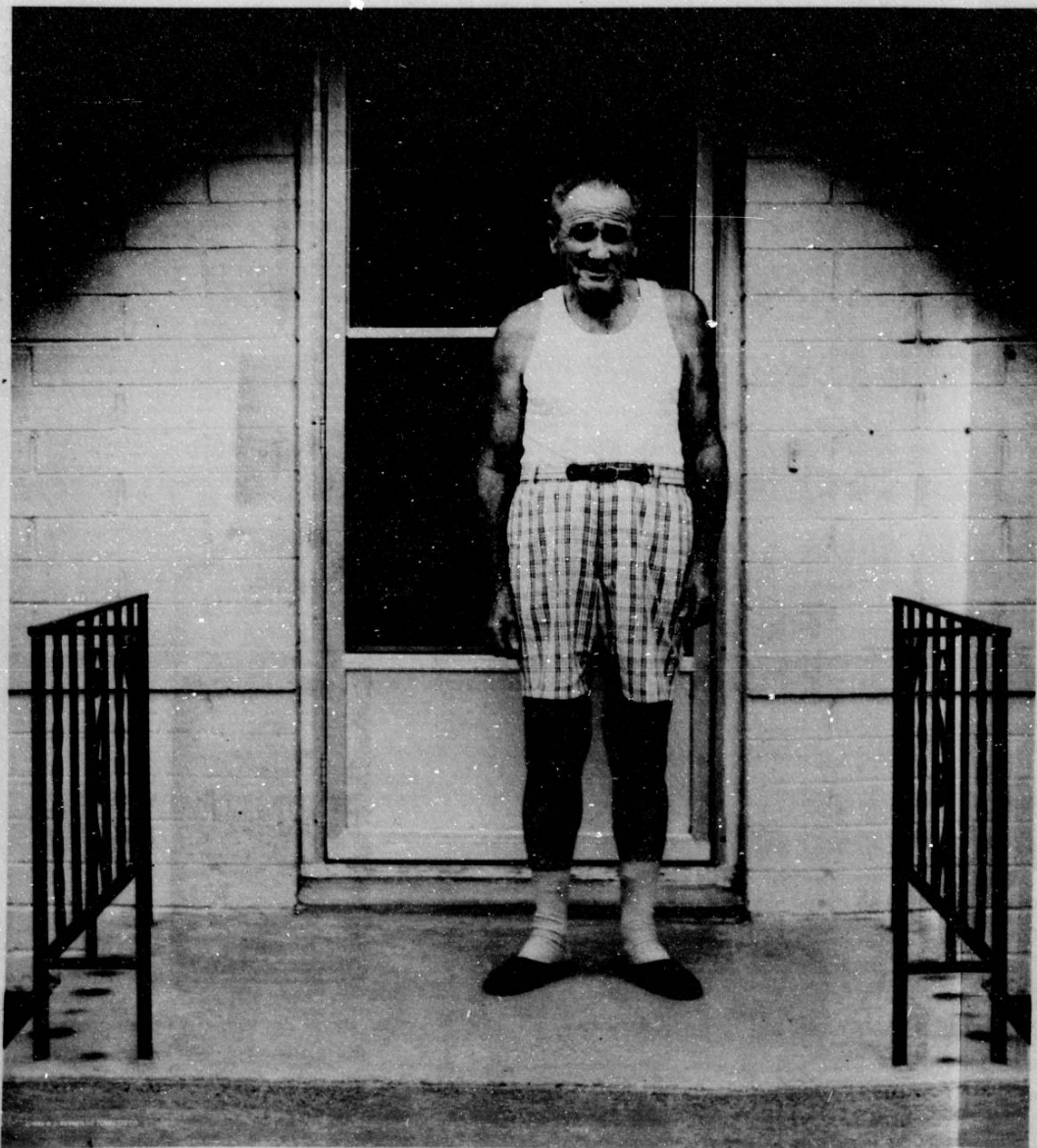
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Calendar MUSIC SCENE

up with three brothers. I'm the elder of four. My mom was a single mother. There was stuff going on all around us, crime and such, but I never saw any

Anderson is nodding his head, singing, and banging the top of the piano like crazy.

of what I heard or read was happening in my neighborhood. Mom provided us with everything, from a safe household to a piano, trips, stuff for school, and she spent a lot of time with us even though she worked eight hours a day as a nurse.

"The biggest thing that affected my life as a child was church... My grandfather was a pastor back in Oklahoma, before I was born, and my mother is a home missionary in San Diego." Anderson belonged to the St. Luke Church of God in Christ in Southeast San Diego until age 14, when his family moved to Mt. Olive and he was asked to become a minister of music at the local church. "Mount Olive is also in Southeast San Diego. It's about ten minutes from where we were living before. We moved and joined the Mt. Olive Church and I was there for 30 years. My mother still goes there."

"I was teaching music to the choir, and I could have directed, but my brother did because I had to play piano. During the services, volunteers would go up and just start singing on the spot, whatever song they wanted. That's where I learned to play in different keys because people would start singing in different keys, and I had to follow them."

Anderson sees himself as more of a classical singer than a gospel singer. He has sung ballads and opera in addition to gospel and says that classical training carries over into his gospel singing. "Obviously, the full operatic sound doesn't work in gospel music, but you can still use some of it, especially if you really high."

We had a guy come over from Good News Baptist to sing for the choir. If you hear me sing, and then you hear him sing, you'll say, 'Now that's down-home gospel like my mother used to make.' There's definitely a difference in the vocal production."

As for Anderson's own family, though he's never been married, he's raised five foster sons who came to me as teenagers. None have gone into music, and three were reunited with their parents. Two are now grown up. All but one still live in San Diego, but only one is in touch with me right now. In fact, he's living with me at

the moment. I became a foster parent because I was already a 'special friend'—like a big brother—to a foster child, and the county approached me about being a foster parent. I liked it, but it was like being any other parent. You love them to death sometimes and other times..." he laughs.

In addition to the UCSD

gospel choir, Anderson is also college pastor at Scott Memorial Church in North Park and directs the choir there. He runs the Martin Luther King Community Choir in San Diego. "That choir is predominantly black, though there are some other races. The sound there is very authentic. It's not that you lose the energy or enthusiasm you have in the UCSD choir, but you have these big, mature voices that have grown up with the gospel tradition."

Anderson also teaches music at Curie Elementary in University City and Lincoln Acres in National City. He teaches second through fifth grade. "I enjoy the choral part more than the instruction... I see these kids for 45 minutes a week, and they learn their music in three-part harmony, a cappella, even other languages," says Anderson.

"I usually teach two or three grades together, so as a new group comes in, they work with the older kids who have been doing it, and they seem to pick it up more easily that way. Some children need the sound all around them, and others are independent. By having the sound around them, they can match the pitch and learn more quickly. To match the pitch, I use repetition. Using repetition helps them identify a sound. A child can hear just like an adult can hear, so I do it the same way in gospel choir."

"When Curie Elementary dropped their sixth grade (and I'd been teaching the fifth and sixth grades), I had to start all over again. For almost a whole year we didn't have harmony very well, but last year they were finally able to start singing it. Now I do the fourth and fifth grade. For some reason, having the new kids with the more experienced ones sets up an atmosphere for faster learning."

I ask him how he teaches a child rhythm. He tells me, "I've never had a sense of rhythm, age has nothing to do with it. I mean, everyone walks, right? Sometimes it takes the children a little longer to catch on to something they aren't used to, like clapping on the second and fourth beats as opposed to the first and third. But it's really as basic as walking."

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Friday, May 15

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Sunday, May 17

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SUNSET VIEWS AND GOOD DRINKS

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LUCY'S FUR COAT

Chris Isak

Wednesday, May 20

MAYFIELD CURT SMITH

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Brian Calhoun

Thursday, May 21

JOHN TAYLOR

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Friday, May 22

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Saturday, May 23

GARY HOEY FIFTH

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Sunday, May 24

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CONCERTS

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SUNDAY

ANNE MURRAY

Sunday, May 17

Don Ho

Sunday, June 9

Gordon Lightfoot

Sunday, July 12

Steven Wright

Sunday, July 19

June

Mary Chapin Carpenter

with special guest
John Lee Hooker

Thursday, June 10 • 8:00

John Lee Hooker

Friday, June 11 • 7:30

Richard Thompson

Saturday, June 12 • 8:00

Guitars & Saxes

with special guest
Michael Miller

Friday, June 13 • 7:30

Don Ho

Sunday, June 14 • 7:30

Mandi Giffith

with special guest
Celia Cruz

Sunday, June 15 • 8:00

Chris Isak

Monday, June 16 • 8:00

Wynton Marsalis

Wednesday, June 17 • 8:00

Bonny James

with special guest
Brian Calhoun

Thursday, June 18 • 7:30

Al Jarreau

with special guest
Marilyn Scott

Friday, June 19 • 7:30

America

with special guest
Vince

Saturday, June 20 • 7:30

Foxygen

with special guest
Larry Coryell

Sunday, June 21 • 7:30

Los Van Van

with special guest
King Sunny Ade

Monday, June 22 • 7:30

Acoustic Alchemy

with special guest
Craig Chappell

Tuesday, June 23 • 8:00

Jim Brickman

Wednesday, June 24 • 8:00

The Chieftains

with special guest
Shirley O'Connor

Thursday, June 25 • 7:30

CANCELLED

ON May 30
Mick Jagger
July 13

888 Andrew
Aug. 23

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July

Peter Frampton

Wednesday, July 1 • 8:00

David Gilmour

Thursday, July 2 • 8:00

David Lindley

Friday, July 3 • 7:00

Willie Nelson

Saturday, July 4 • 7:30

Cecilio & Kapono

Sunday, July 5 • 8:00

David Sanborn

Monday, July 6 • 8:00

Gordon Lightfoot

Tuesday, July 7 • 7:30

Gregg Allman

Wednesday, July 8 • 8:00

Dave Koz

Thursday, July 9 • 8:00

Steven Wright

Friday, July 10 • 8:00

The Bacon Brothers

Saturday, July 11 • 8:00

Booker T. Jones

with special guest
The Dirty Dozen

Sunday, July 12 • 7:30

Don McLean

Monday, July 13 • 8:00

Tracy Lawrence

Tuesday, July 14 • 8:00

Peter White

with special guest
Rick Braun

Wednesday, July 15 • 7:30

August

Rippingtons

Thursday, August 6 • 8:00

Michael Franks

Friday, August 7 • 8:00

Stearns & Farnish

Saturday, August 8 • 8:00

Doobie Brothers

with special guest
Haley Gorge

Sunday, August 9 • 7:30

Legends of Motown

Monday, August 10 • 8:00

The Temptations

with special guest
The Miracles

Tuesday, August 11 • 7:00

Al Supply

with special guest
Rick Springfield

Wednesday, August 12 • 7:30

Grover Washington, Jr.

Thursday, August 13 • 8:00

Grand Funk Railroad

Friday, August 14 • 8:00

Harry Belafonte

Saturday, August 15 • 8:00

Diana Krall

Sunday, August 16 • 7:30

Spyro Gyra

Monday, August 17 • 8:00

Lee Ritenour

with special guest
Rick & Paul

Tuesday, August 18 • 7:30

Jethro Tull

Wednesday, August 19 • 8:00

September

Bryan White

Thursday, September 3 • 8:00

Clint Black

Friday, Sept. 11 • 8:00

George Carlin

Saturday, Sept. 17 • 6:30 & 9:00

Dave Brubeck

with special guest
David Berni

Sunday, Sept. 18 • 7:30

Collin Raye

Monday, Sept. 19 • 8:00

Patty Loveless

Tuesday, Sept. 20 • 7:00

Rip Rig & Knave

Wednesday, Sept. 21 • 8:00

John Hiatt

Thursday, Sept. 24 • 8:00

Judy Collins

with special guest
Bonnie Raitt

Friday, Sept. 25 • 7:30

Miroslava

Saturday, Sept. 26 • 8:00

Christopher Cross

with special guest
Ambrosia

Sunday, Sept. 27 • 7:30

Stephen Bishop

Monday, Sept. 30 • 7:30

October

Tower of Power

with special guest
Average White Band

Friday, October 1 • 7:30

Bobby Caldwell

Saturday, October 2 • 7:30

The Rippingtons

Sunday, August 2

Stearns & Farnish

Friday, August 7

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ALBUQUE
TOINETTE'S LAUNDRY

FRIDAY • MAY 15
BIG SANDY
AND HIS PLATINUM BOYS
DECE DICKERSON
AND HIS SONS OF HAZARD
THE BILLYBOYS

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SUNDAY • MAY 17
MORRISONWOOD
TAMMY FAYE & P.T.
HELL

MONDAY • MAY 18
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SEASIDE HILLS
MOVIES

TUESDAY • MAY 19
CHERRY CREEK
COUNTRY COUNTRY
THOMAS • SLOTTEN THOMAS

WEDNESDAY • MAY 20
CHERRY CREEK COUNTRY WALKS
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Calendar
MUSIC SCENE

UNDERGROUND DANCE CLUBS

If you want your underground dance club to be included, call 619-235-3000, ext. 261, night or day by 5:00 p.m. Friday, the week prior to publication. Please leave a phone number at which you can be reached. The listings are free.

Backlash (DJ Mike O'Connell, Salsa, Disco, and RnB, Fridays, 3815 30th Street, North Park, 619-297-4545).

Base (DJ Constantine) (DJ Gage and guests, Drum 'n' Bass and downtempo, Mondays, G Lounge, 2228 Bacon Street, Ocean Beach, 619-222-8131).

Club Base (DJ O'Connell and Flynn, Hip-hop, trance, and house, Saturdays, Sunset Carline, 3662 India Street, midtown, 619-298-4388).

Club 90s (DJ Bryan Pollard, Curt Hodge, and special guest, New wave, '80s industrial, and gothic, Resurgence in June, www.kash.com or 619-485-7350).

Club Goodies (DJ Rita and guests, Breakfast and trance, Thursdays, 2801 Nimble Boulevard (inside Harbor Nights), Point Loma, 619-220-2799).

Club Hologram (DJ Jon Hodge and Mike O'Connell rotating weekly, House, techno, and groove, Thursdays, 1051 University Avenue, Hillcrest, 619-497-4588).

Club Juke (DJ Fraga, Hip-hop, Fridays, 2801 Nimble Boulevard (inside Harbor Nights), Point Loma, 619-220-2799).

Don't Mess (The Room) (DJ Bryan Pollard, Cybers, Tim Kiglatz, and Harbored (DJ Rita of the Vampire), industrial, gothic, EDM, and synth-pop, The first Saturday of every

month beginning June 6, 2001 Nimble Boulevard (inside Harbor Nights), Point Loma, www.kash.com or 619-485-7350.

The Dragon Lounge (DJ B-Side and guests, Altercasting Saturdays, 619-435-8671).

555 Club (DJ Joey Jimenez and Jose Arreola, RnB groove, hip-hop, disco, soul, and house, Wednesdays, 1300 Madrid, 755 Fifth Avenue, downtown, 619-357-0146).

Pushover (DJ Derek King and Andy, Thursdays, G Lounge, 2228 Bacon Street, Ocean Beach, 619-222-8131).

Pushover (DJ Auri and Adam, Dark electronic, techno, ambient, trance, electro, and cyber-pop, Second and fourth Wednesdays of each month, 3815 30th Street, North Park, 619-220-2621).

RnB and House (DJ pop, indie, and '80s, Wednesdays, 4225 30th Street, North Park (inside the Empire Club), 619-222-8131).

Rockin' (DJ Brandon, Electro, darkwave, and dark techno, Fridays, 4225 30th Street, North Park (inside the Empire Club), www.rockin.com or 619-460-8697).

Rockin' (DJ Bryan Pollard, Cybers, Brandon, and guests, Classic industrial, goth/80s and '90s dance music, Every Tuesday and the last Saturday of each month, 2801 Nimble Boulevard (inside Harbor Nights), Point Loma, www.kash.com or 619-485-7350).

Stomach (DJ Timmy Ruiz, Dance, Saturdays, the Brain Bar, 1796 Fifth Avenue, Hillcrest, 619-298-2233).

Twilight (DJ Scott Martin, Tuesdays, Schooners, 699 Highland, Pacific Beach, 619-973-9269).

Room 13 (DJ Adam Azev and Tony Cybers, industrial, fetish, EDM, goth, and euro-electro, Tuesday, June 2, 1130 Bureau Avenue (inside Rock by Rock), Bay Park, Beginning June 8 the first Saturday of each month at a location TBA, www.room13.com or 619-220-2621).

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NOTE

By Richard Meltzer

BLUES LECTURE WITHOUT SLIDES!

As no photos are known to exist of Little Hat Jones, Buddy Boy Hawkins, King Solomon Hill, Gessie Wiley, Henry Thomas, Bullet Williams, Six Cylinder Smith, Otto Virginia, Hi Henry Brown, or the Mississippi Moaner, the subjects of her latest pre-concert country blues lecture, *Anne Murray* will this time be spinning slides and discoursing without her usual slide accompaniment.

"It was bound to happen sooner or later," says Anne, referring to the finite pool from which she has drawn her previous principals, such stalwarts of '20s/'30s lore and

legend as Robert Johnson, Charlie Patton, Blind Blake, Peg Leg Howell, and Furry Paper Smith, each of whose features fortuitously endure in black & white likenesses. But even without pics, her commitment to "roots" music is to be commended.

"Where it all comes from is the BLUES," says she who once gave the world the classic 12-bar "Swing Bird." (How true, how true.)

My only suggestion: Ms. Murray's lecture voice can at times be monotonous, so bring along a walkman if you don't feel like listening.

(To hear a sample of *Anne Murray*, call 619-233-9797, wait for the prompt, then punch in ext. 4818.)



ANNE MURRAY

ANNE MURRAY, *Harmonica's Cannon*, by The Day, Sunday, May 17, 9 p.m., 619-233-9407 or 619-233-9428, \$20.

Sublim (DJ Joe Forever and Dremom, Electro, gothic, synthpop, darkwave, industrial, and fetish, The first and third Wednesday of each month, 3815 30th Street, North Park, 619-574-0784).

Sunday Night Fever (DJ Scott Martin and Ryan Summers, Disco and lounge, Saturdays, Cactus Bar and Grill, 1055 Ocean Front Walk, Mission Beach, 619-979-9999 or 619-485-1780).

Soul (DJ Chad and Tim, Gothic, industrial, darkwave, and fetish, Eighteen and up, Thursdays, 1845 1/2 Hancock Street, Mission Beach, 619-498-8276).

Sublim (DJ Shadow Live, performances in Layers, Lanes, and Lyrics Bars, Friday, June 3, 619-529-7862).

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RECEIVED MAY 18, 1978

Calendar MUSIC SCENE

Terrific Pacific Brewery and Grill, 721 Grand Avenue, Pacific Beach, 619-270-3596. Friday and Sunday, 3 pm, the Joe Marile Quintet, jazz. Saturday, live blues.

TBI House, 1152 Garnet Avenue, Pacific Beach, 619-273-9734. Thursday, Todd Siedman and the Fat Tons, blues. Friday, the MacAnays, rock. Saturday, 6:30 pm, Solitaires, 9:30 pm, the Mississippi Mudhunks, blues. Sunday, Clark's Open-Air Acoustic Night. Wednesday, to be announced, call club for information.

Winters Beach Club, 1821 Bacon Street, Chula Vista, 619-222-6822. Thursday, Zevic, reggae. Friday, 6:30 pm, G2, 9 pm, Galt, funk. Saturday, the Overland Band, reggae. Sunday, Earl Thomas and the Blues Ambassadors, blues, and Soulswander, alternative. Monday, the Electric Blue Band, rock. Tuesday, the War Machine Orchestra, funk. Wednesday, Big Mike, rock.

San Diego

The Bahia Belle Cruise, the Bahia Hotel, 908 West Mission Bay Drive, Mission Bay, 619-539-7770. Departure, 6:30 pm. Saturday, Nudé Blues.

Blumery Stone Pub, 5617 Balboa Avenue, Clairemont, 619-279-2033. All music is Irish folk. Thursday through Saturday, Brian Doyle, Irish folk. Sunday, Barbara McCulloch, Tuesday, Irish jam session. Wednesday, K11 study.

The Blvd, 6049 El Cajon Boulevard, College Area, 619-464-9945. Friday, the Mississippi Mudhunks, blues and Big Daddy and the Monkeys, jazz. Saturday, Afro Zero and the Ballad Mergers, rock.

Brick by Brick, 1130 Shattuck Avenue, Bay Park, 619-275-1414. All bands perform rock/alternative. Thursday, the Velvet Six, Acid Dams, Ritar Chen, also Pizazzhins, CD-release Party. Friday, Memorial Jam, Boulevard Park, Houghton Sally, and Elmore Academic. Monday, Netheringale, Hite Ron, and Andromed. Tuesday, Ann Rivers, Last Chance, Fairground, and Delaford. Wednesday, Cabaret de Che and Cabaret.

Callahan's Pub and Brewery, 4380-A Mira Mesa Boulevard (on the Mira Mesa Mall), Mira Mesa, 619-578-7892. Saturday, Joe Byrne, Irish folk.

Club Treasures, 860 Garnet Avenue, Pacific Beach, 619-273-7278. Friday and Saturday, live music, call club for information.

Devide's Place, 3746 Fifth Avenue, Hillcrest, 619-294-8902. Saturday, 8 pm, Foreign Affairs, contemporary jazz. Monday and Wednesday, Sir Kippie Marx, violin.

Diederich Coffee, 1080 University Avenue, Hillcrest, 619-718-9522. Sunday, 11 am to 2 pm, 9 Wind, world fusion music.

The Elephant and Castle, 1335 North Harbor Drive, downtown, 234-9077. Sunday, 2 pm to 4 pm, live blues, call club for information.

expressNET, 7770 Regatta Road, La Jolla, 619-453-5896. Friday, 8 pm to 9 pm, Takeuchi and Gullies, flamenco guitar duo.

Rita's Place, 6179 University Avenue (at College and University), 619-582-6708. Thursday, 8:30 pm, Boulder Jid, 10 pm, Cove, rock. Friday, 9 pm, Brown Sugar, rock. Saturday, 9 pm, Zig Zag, rock. Sunday, Danny Lopez and Blue Note, Tuesday, Steve Langford, acoustic.

The Grand Palace, 8878 Clairemont Mesa Boulevard, Clairemont, 619-577-0135. Thursday, Dave Scott, Pat Duane, and Dave Davidson, jazz. Friday, Aven, international music.

Saturday, the Stars Band, international music.

The Hummel Hotel and Islands Lounge, 1270 Hotel Circle North, Mission Valley, 619-597-1101. Thursday through Saturday, 4 pm to 10 pm, and Sunday, 10 am to 2 pm, all, Wednesday, 4 pm, Tommy Stark, soul jazz and Latin music.

The Handley Hotel and Resort, 950 Hotel Circle North, San Diego, 298-0511. Sunday, 12 pm to 3 pm, the July Ann Pond, contemporary.

Harvard Center, Suite 11, 10175 University Express, 7610 Center Drive, Mission Valley, 619-296-5382. Saturday, Chuck Ferris, acoustic.

Homer's Cocktail Lounge, 4696 30th Street, North Park, 619-538-8785. Thursday, Shady Heat, Sweet Spot, and Mike Zee, Friday, Greenwood, Summer, and Tenable City, Saturday, the Dupont, Ten 74, and Kimer's Pharmacy.

Ramsey's Half Moon Inn, 2241 Shelter Island Drive, Shelter Island, 619-224-2577. The Casablanca Lounge: Thursday and Friday, 9 pm to 8:30 pm, Jack Thompson, jazz. Thursday, 8 pm, Quil Steven, blues and jazz. Friday, 9:30 pm, Avenue Green, Saturday, 9 pm, the War Machine Orchestra, funk. Sunday, 7 pm, Dave Murray, pop. Wednesday, 9 pm, the Dancers, blues and rock.

The Hyatt Regency, La Jolla Auxiliary, University Towne Centre, La Jolla, 619-552-1234. Paquale's Italian Restaurant, Saturday, Tim Magione and Friends, jazz.

The Imperial House, 505 Kalnia Street, San Diego, 619-234-3522. Wednesday through Saturday, John La Dusa, dance music.

Kelly's Pub, 5344 El Cajon Boulevard, College Area, 619-286-0000. Thursday, Seriously Misunderstood, Friday, Evans, acoustic. Wednesday, the Red Hobbies, blues rock.

Leater's Coffeehouse, 3343 Adams Avenue, Normal Heights, 619-282-0037. Thursday, 8 pm, Juan Valdez and Ruben Mella, Latin rhythms. Friday, 8:30 pm, Doug Perloff.

Saturday, 8 pm, Michelle Williams, Monday, Open Mike Night, Tuesday, 8 pm, St. James, blues. Wednesday, 8 pm, Funky Monkeys, funky blues.

The Living Room, 3900 El Cajon Boulevard, College Area, 619-286-8434. Saturday, Pat Taylor, acoustic.

The Living Room, 1417 University Avenue, Hillcrest, 619-295-7911. Saturday, Lynn Jay. Magnolia, 6321 Fairmount Avenue, San Diego, 584-7900. Thursday, Thursday, Friday, 10:30 pm, Dave Murray, pop. Wednesday, 9 pm, the Dancers, blues and rock.

Mina, 3071 Fifth Avenue, Hillcrest, 619-299-6499. All performances begin at 9 pm except on Tuesday, 8 pm. Thursday, Joe Bunch, jazz. Friday, Ramon Kari, jazz. Saturday, Pegg Clare, jazz. Sunday, Kenny Ayl, jazz. Wednesday, Joe Palmer and Candy Kane.

The Navajo Inn, 8515 Navajo Road, San Carlos, 619-465-1730. All bands perform rock and roll from 9:30 pm to 1:30 am. Thursday, Friday, and Saturday, Scummed Monkey, Tuesday, and Wednesday, Ballistic.

Newbreak Coffee Company, 523 University Avenue, Hillcrest, 619-295-1000. Friday and Saturday, 8 pm to 11 pm, Billy Chapman, contemporary.

O'Connell's Pub and Nightclub, 1310 Miramar Boulevard, Bay Park, 619-276-3637. Friday, the Forbidden Pig, rock. Saturday, Fish and the Sunset, rock.

The Ould Red, 3373 Adams Avenue, Normal Heights, 619-284-6594. All performances are 9 pm to 11 pm. Friday and Saturday, Joe Byrne, Irish folk. Wednesday, Lones, alternative.

Paul Jones, 5147 Waring Road, Allard Gardens, 619-285-7873. Friday and Saturday, live rock and blues, call club for information.

Pravda Coffee and Tea, 7607 Grand Avenue, La Jolla, 619-454-

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Joe's Big Band
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Swing Night
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\$100 cash • 20% off food
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Tuesday, May 19
GROWN UP FRIDAYS
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Calendar

MUSIC SCENE

Wagon, the Garage Sale Society
Things and Slows Them Wednesday,
the New American Band 4 or 5, Flat
Band, and the Raincoats.

Cherry's Numero Uno, 1894 Main
Street, downtown, 619-234-0937.
Friday and Saturday, 8 pm, Super
Trax, rock.

Crow's Restaurant and Jazz Bar, 802
15th Avenue, downtown, 619-233-
4355. Thursday, the Gilbert Castaneda
Band, Afro-Cuban/Latin jazz. Friday
and Saturday, Yana, Latin jazz and
rock. Sunday, Koko Pelli, jazz.
Monday, Glen Faler, Afro-Cuban, Latin
and Latin jazz. Tuesday, the Shop
Meyers, classic jazz.

Crow's Tap Bar and Grill, 802
15th Avenue, downtown, 619-233-
4355. Music is there and jazz unless
otherwise noted. Thursday, the
Mississippi Mudsharks. Friday, Camer
Kane, Saturday, the Mike Kelly Band,
rock. Sunday, the Jay Blues Band,
Shake, Tuesday, the Boogie Men,
Wednesday, Planet Groove.

Indian Grill and Bar, 901 Fifth
Avenue, downtown, 619-234-5554.
Thursday through Saturday, and
Wednesday, 7 pm, Peter Kofelt,
pop/rock 40s.

Shin's East Bar, 345 Fourth
Avenue, downtown, 619-233-9100.
Shin's starts at 8 pm unless otherwise
noted. Thursday, 5 pm, Solo Steel,
8 pm, Prime Cuts, rock. Friday,
5 pm, Night Shift, 8 pm, Raytheon Dig
Saturday, the Sun Brothers, rock.
Sunday, Her Monkey Love, alternative.
Monday, the Soul Persuaders, Tuesday,
Night Shift, Wednesday, Prime
Domino.

4th & B, 345 B Street, downtown,
619-233-4343. Saturday, Gate Harbor
and Chuck Luck, jazz.

Flower Lane's, 672 Fifth Avenue
Corner of Fifth and G, downtown,
619-595-0123. Thursday, A-Cat,
Friday, George Thompson, jazz.
Saturday, Funkadelic, Sunday, Wendy
Lee's Jazz Ensemble, Monday, Los Blues
Guys, Tuesday, the Members, jazz.
Wednesday, the Star Brothers, rock.

Johnnie's Cafe, 327 Fourth Avenue,
downtown, 619-233-3000. Thursday,
Friday, and Saturday, live jazz and
blues, call club for information.

South Bay/Coronado

Bono's Restaurant, 4110
Bono Road, Bonita, 619-472-3660.
Thursday, Friday and Saturday, live
music, call club for information.

The Breaker Shop, 156 Broadway,
Chula Vista, 619-420-9440. Saturday
through Wednesday, 8 pm to
midnight, Chatter Lanes,
contemporary.

Coronado Island Marriott (formerly
La Merit), 2000 Second Street,
Coronado, 415-3000. La Provence
Bar Friday and Saturday, 8 pm to
12 pm, the Chris Center Jazz Band.
Di-Mond's Jazz Nightclub, 773 Third
Avenue, Chula Vista, 619-585-7323.
All music is rock unless otherwise
noted. Thursday, the Moody Duels,
Friday, Saturday, and Sunday,
Ballistic, Tuesday and Wednesday,
Streetwalk.

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Old Madrid, 731 Fifth Avenue,
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7 pm to 9 pm, Papi Sankofa, flamenco
guitar, 9:30 pm, Project Avenue Croone,
experimental acid jazz. Friday,
the Gilbert Castaneda Trio, jazz.
Saturday, Papi Sankofa, flamenco
guitar, live music, call club
for information. Tuesday, the Gilbert
Castaneda Quartet.

Papa Jack's in the Gumbo, 502
Fourth Avenue, downtown, 619-496-
7272. Nightclub Thursday, the Ricky
Andrade Brotherhood, soul and
groove. Friday and Saturday, call club
for information.

Park's EL 428 F Street, downtown,
619-233-3077. Unless noted, all shows
begin at 8 pm. Thursday, the Dancin'
Blues, Friday, the Blue Bird Band,
Saturday, Rock Wilson, rock. Monday,
Jim Vito's Blues All Stars, Tuesday,
Rustic Approach, rock. Wednesday,
the Powerhouse Band.

The Powerhouse, 528 F Street,
downtown, 619-233-3077. Live
music, call club for information.

Belly's, 1 Market Place (inside the
Hyatt Regency), downtown, 619-232-
1234. Sunday, 11 am to 2 pm, Rima
Tropical, Latin jazz.

U.S. Grand Hotel, 126 Broadway,
downtown, 619-232-3121. Lounge:
Friday, Friday and the Red Hot,
Saturday, Jaime Valle and Equinox.

The Westgate Hotel, 1055 Second
Avenue, downtown, 619-238-1818.
Thursday, 8 pm, Friday and Saturday,
8:30 pm, and Wednesday, 8 pm, Kristi
Rickert, contemporary.

Worldgate's, 1 Market Place,
downtown (inside the Hyatt Regency),
619-232-1234. All music is
contemporary/Top 40 unless
otherwise noted. All performances start
at 8:30 pm. Friday
and Saturday, Art 800.

The Westgate Grand Plaza, 400
West Broadway, downtown,
239-4500. The Sideline Lounge
Thursday and Wednesday, 8 pm to
7 pm, and Sunday, 8 pm to 10 pm, for
Tammara, jazz solo. Friday and
Saturday, 5 pm to 9 pm, for
Tammara with Stella Harris, jazz duo.

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Nina, contemporary dance music.
Friday, 5 pm. Sunday and Monday,
8 pm. John Cane, international music.
Tuesday and Wednesday, 8 pm to
12 pm. Barbara Johnson and Tim
Deep, pop.

Piano Court: Thursday and
Wednesday, 5 pm to 11 pm. Joy West,
contemporary. Friday, Saturday, and
Sunday, 5 pm. James Harris,
contemporary piano. Monday and
Tuesday, Jerry Melnick, contemporary
piano.

Crown Room: Friday, 6 pm.
Saturday, 6:30 pm. Jerry Melnick,
contemporary piano. Sunday, 6 pm.
The Virtuoso, big band.
Prince of Wales: Thursday
through Sunday, and Wednesday,
7 pm to 11 pm. Johnny "Ace" Harris,
jazz. Monday and Tuesday, 7 pm.
James Harris, contemporary piano.

Island Saloon, 100 Orange Avenue,
Coronado, 619-435-3456. Friday, the
Atomic Place, hard rock. Saturday,
Terry Harris, acoustic.

Lover's Coronado Bar Resort, 4000
Coronado Road, Coronado,
619-424-4000. Caps Lounge: Thursday
and Friday, 5 pm, Hank Easton.
8:30 pm, Equinox, jazz. Saturday,
5 pm, Hank Easton and 8:30 pm, the
Jamaican Riddim Quartet, jazz. Monday
through Wednesday, 6 pm to 10 pm,
Kamara Karpatis, jazz.

Kamara Karpatis, jazz.
Kamara Karpatis, jazz. Friday,
and Saturday, 6:30 pm to 10:30 pm,
Kamara Karpatis, jazz.

Mop's Island Pub and Grill, 1107
Orange Avenue, Coronado, 619-435-
5280. Thursday, Native Spirit, Friday,
the Backwashers, rock. Saturday, Four
Way Street, pop. Sunday, Jim Moore,
acoustic. Monday, Blue Highway,
Tuesday, the Strong Winds, Irish folk.
Wednesday, Amy's Garage, acoustic.

The Outside In, 1213 Third Street,
Chula Vista, 619-428-2977. Friday,
Saturday, and Sunday, the King Bees,
blues.

East County

Carmel Cafe, 11377 Woodside Avenue,
San Jose, 619-449-2780. Sunday, Hill
Country.

Dick's Nightclub, 7662 Broadway,
Lemon Grove, 619-469-0846. All
music is classic rock and roll.
Thursday, live band, call club for
information. Friday and Saturday,
Surprise Guest.

Don's Bar, 13321 Business
Highway 8 at Lee Canyon Road, El
Cajon, 619-443-2444. Thursday,
6 pm, 8 pm, 10 pm, AC/DC, acoustic folk,
Friday, Hill Country.

Fennell's, 9143 Campo Road, Spring
Valley, 619-496-2204. Friday and
Saturday, Live Edition, classic rock,
Friday, Hill Country.

Vino Springs, 15107
Highway 80, El Cajon, 619-561-3015.
Friday, Saturday, and Sunday, South
and Western, country.

The German American Society,
1017 Sunset Mallway Avenue,
San Diego, 619-273-7228. Friday, 7:30 pm,
the Ray Rime 12 Piece Big Band
featuring Ray Rime.

Golden Gate, 12001 Main Avenue,
Lakeside, 619-590-1990. Thursday
through Sunday, live music, call club
for information.

Magnolia Melvyn's, 8861
Magnolia Avenue, San Jose, 619-449-
8550. Friday, Saturday, and Sunday,
Billy Sidelinger, country.

On the Rocks, 514 East Main Street,
El Cajon, 619-537-1537. Friday, 7 pm, the
Spider Blues Band.

On New Inn, 9814 Camino Road,
Spring Valley, 619-469-3616. All
performances begin at 8:30 pm.
Friday, Ray Rime's Pukin' Train,
country. Saturday, the A Team,
variety. Sunday, Ray-Come.

Pine Valley House, 2841 Old
Highway 80, Pine Valley, 619-473-
8708. Saturday, Hill Country.

Sunshine Inn, 14335 Old
Highway 80, San Marcos and from Lake
Powell, 760000, 760000, 760000,
619-561-8105. Friday and Saturday,
Kamara and Melnick, country.

The Rucker, at VASA Hall, 3094 El
Cajon Boulevard, San Diego, 619-447-
7247. Friday, 8 pm, the Big Town 7,
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Reinhold May 14, 1998

The Working Cowboy Band
The Big Show (Lip)

EXTENSION 4000
FOLK

Michael Anderson: Tanya
and Coffee Company
Brian Reynolds: Money Stone
Pub

923 Fred Bonadio: The Four
Seasons: River Road
924 Steve Pule: Bette: Punkin' Cafe
(Punk' Lane)

925 Taylor Hanks: American
Cafeteria
Steve Deveraux: Money Stone
Pub

Joe Reynolds: The Old Cat
Cafeteria's Pub and Brewery
The Celtic Bannock: Tanya
and Coffee Company

926 Billy Chapman: Punkin'
Cafe Company, Bill's Express
Gallery

927 Bill Clark: Bill's Express Gallery
Alvin Biddle: Kahan: Coffee
Shop

928 Mary Deane: Joe's
Cafeteria
Ronald Deane: Mike's
Cafeteria

929 Carl Deane: Kahan: Coffee
Shop
Wiggle: American
Cafeteria

930 The Pule: Money Stone
Pub
Kahan: Coffee Company
Kahan: Coffee Company

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Cafeteria's Pub and Brewery
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Tamara Courtney and the
Shore Band: Lighthouse
Dance, Huntington, The
Saddle Cafe

950 Steve Langdon: The Old Cat
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Be Serious

It is left to the foraging, rummaging Steadicam to stir up some action where none exists.

Contemplation of the end of the world seems to be just about enough to compel seriousness from a contemporary Hollywood filmmaker. Or what passes as seriousness, anyway, in contemporary Hollywood. Certainly the bigger-than-Everest comet hurtling towards Earth in Mimi Leder's *Deep Impact* compels more seriousness than the prospect of a mere nuclear detonation in the heart of Manhattan in the same director's last film, *The Peacemaker*. Seriousness in this case, although it comes up shy of the level of contemplation *per se* in such pertinent predecessors as *The Day the Earth Caught Fire* and *On the Beach*, means a fair amount of religious references (the nuclear-armed spaceship sent to head off the comet is called the Messiah, the underground shelter built to ensure the survival of the few is called the Ark), together with a fair amount of brave little trumpet on the soundtrack. And it means at least some moderately patient attention to Human Interest, centered around a cable-network newswoman

(and her family), two teenage astronauts both of opposite sexes (and their families), the rescue team of gung ho astronauts plus their older-generation manual-control pilot (and their families), and the furrowed-browed President of the United States (no family apparent). Only Morgan Freeman's race, in this last *re*, places the events in the science-fictional future, otherwise, our lives are no more in the grips of computers, television, telephones, and automobiles than they are in the present. And no less. Of necessity, the big wallop of special effects (a speed-of-sound tidal wave rolling over the Statue of Liberty, etc.) must be put off until near the end. And it does not, to be cold-blooded about it, disappoint. The initial discovery of the comet by a lone computer nerd with a mouthful of pizza ("Well, hello there, little fella. Where you goin' in such a hurry?") has the customary tingle of such moments, though this pleasant sensation is quickly squelched by a pointless road mishap (metronomic cross-cutting between speeding sci-

REVIEW
DUNCAN SHEPHERD

Calendar
MOVIES



Deep Impact

entist and inattentive trucker), seemingly thrown in just to tide us over during the long wait for the big wallop. A small lapse of seriousness, that. There is also, as a mid-movie action snack, the astronauts' unsuccessful attempt to derail the comet from its path — not the most lucid piece of

action filmmaking, with the perils of the mission remedially spelled out for us as they develop. For the rest, it is left to the foraging, rummaging Steadicam to stir up some action where none exists. Generally sober and realistic in approach, dropping over into sentimental and horrific when appropriate.

the movie appeases a very specific science-fictional appetite. For the time being. Not for all time. And the makers of *Armageddon*, to do with a Texas-sized asteroid on a collision course with Earth, must hope and pray that those tumblers begin to grow again before July.



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Fear and Loathing in Las Vegas opens May 22.



Calendar MOVIES

thanks to the miracle of cloning, is able to return, though this time the results leaves it others to doff their clothes. And Michael Madson is back as well, bowed as ever. (Where we first see him, he is staging a hostage-rescue demonstration at a hypothetical Hungarian embassy; director Peter Medak's "personal" tribute to his nation of birth.) Mykelti Williamson is an amiable new recruit, for whom it is only possible to feel sorry. The images of nubile half-cast bodies parting the ceiling of other bodies and leaving behind a sticky residue on retraction are borderline pornographic. But, much as the ethnological dis-utilities of old, not to mention the Marlon Brando *Johnny on the Beach*, could breach the muddy barrier as long as the exposed bodies were dark-skinned, hard-core sex seems now to be far gone in a shopping mall multiplex as long as it's a special effect. With Justin Langer, George Drondova, James Cromwell. 1998. (R) (SFO: V. VALLEY DRIVE 80)

Thelma — High-tech re-enactment of the 20th Century's most storied shipwreck, depicted well enough by the British in most documentary style in *A Night to Remember*. Director James Cameron's self-dubbing bright idea seems to have been to humanize this spectacle, and to do so he has featured onto the most hatched have-and-have-

not romance between a free spirit third-class traveler who came by his ticket at poker ("We're the luckiest sons of bitches in the world") and a stuffy Philadelphia debutante suckling regurgitated to a stuff-shirt industrialist out of Pittsburgh. The three-hours-plus have played not been ne- caulated in order that Cameron can get to know the victims of the tragedy in greater number and at greater depth. He has time only for these three cardboard cutouts (Leonardo DiCaprio, admittedly at his most cavalierly charming, and Kate Winslet, who appears to be convinced she has a role as rich as *The Perseus of the Last*), but the *Wings of the Dove's* Kate Winslet and of course their child-actors' Billy Zane as the Gesteau couple and an amazingly dumb David Warner as his ask-no-questions henchman and their little cheerleader (Kathy Bates, as Ethel Merrow), as the soon-to-be-dubbed Unstoppable Molly Brown. Some of the exorbitant running time may be blamed on the present-day framing story, which rounds up the now contemporary heroines to recount the events from the inside. (Not surprisingly, Cameron can't be troubled to tell us how the present-day heroines got off with or without them in any of which the first person narrator could have no knowledge.) There is a vaguely *Schindler's List* feeling about this angle of approach, and nowhere more so than in the latter's ultimate reunion in the attic, in that Great Ocean Lines in the Sky. With Bill Paxton, Sissy Smith, Gloria Stuart. 1997. (R) (SFO: V. VALLEY DRIVE 80)

True Romance — Francesco Rosi, working from a memoir by Primo Levi, recounts the reawakening to life, the reclamation to life, of a Jewish Italian chemist on his roundabout journey home after his release from Auschwitz. Rosi trusts 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 triumph, culminating in the sexual luxury of a bit of milk-dipped bread at home in Turin, following closely upon the emotional climax of the movie, an erotic confrontation with a work crew of captive Nazis in the dead of night in the Munich railroad station. (This is not *Rosenthal's* hero-down 1 move down with a machine gun.) A great deal is done in this movie without words, with simply a drop, drinking in kind of gaze and John Turturro is very touching as the dedicated thief, almost apologetically appreciative of every drop, too weakened and weary to even pretend to be a hero, too self-off with or without them in any of which the first person narrator could have no knowledge.) There is a vaguely *Schindler's List* feeling about this angle of approach, and nowhere more so than in the latter's ultimate reunion in the attic, in that Great Ocean Lines in the Sky. With Bill Paxton, Sissy Smith, Gloria Stuart. 1997. (R) (SFO: V. VALLEY DRIVE 80)

Wild Man Blues — The most essential addition to the Woody Allen filmography in the Nineties — a film not directed by Woody Allen. Taken from a novel by Louis Aragon, it's a comedy about a man who is harassed by the nakedness of emotions, slices into a scene at a subjective angle, seeks out the wronged, individuals this survival story. And from its very first moments — the liberation of the camp by Russians on horseback, the low-angled camera erecting immense additional gray sky over the dwarfed figures — this is a movie of uncommon beauty, with crisp and human and luminous color as much as it is a break the surroundings, how subdued the palette. Eade Serbelloni, Massimo Ghini, Agnieszka Wagner. 1997. (R) (SFO: V. VALLEY DRIVE 80)

Two Girls and a Boy — An audience endurance test, at a mere ninety minutes in length, set in the spacious sky-level loft of an unsuccessful New York artist and concerned two-timer. A fade and *jean* poster, token of sexual egalitarianism, decorates his wall. Stage, despite the frequently tilted camera, wittily, cattily, and; and Robert Downey Jr., lacks sufficient conviction to be convincing even as a convincing liar. Natascha Ginzburg Wagner is interesting to look at, at least for a while, in light of her parentage (Natalie Wood and producer Richard Gere), not Robert Wagner's, and easy to excuse, in that same light, for her scant display of talent. With Heather Graham; written and directed by James Toback. 1998. (R) (SFO: V. VALLEY DRIVE 80)

Something Fishy in Coronado

I held my breath at the price but decided to go for it.

On December 16, 1997, Le Meridien hotel was officially taken over by the Marriott hotel chain and renamed Coronado Island Marriott Resort. That's quite a mouthful, so when you call you'll hear someone say, "Coronado Marriott." But there's more than a name involved in the changing of the guard. Shortly after the new management took over, many of us received a letter from René Herbeck, the executive chef of Marius, the gourmet Vietnamese. The meal consisted of appetizer, salad, entrée, dessert, and tea for \$52.00. I held my breath at the price but decided to go for it.

REVIEW ELEANOR WIDMER

My spirit sank when I read this note. It's easy to say that imitation is the best form of flattery, but the originator of a concept can't be replaced by someone else. Each artist is inimitable, works in a special way, and gives his/her signature to his creations. You can trace a Picasso line by line, and you won't have a Picasso. You can keep the recipe perfected by Herbeck, a chef trained in French cuisine, and you won't have his cooking. Some *je ne sais quoi* is missing.

Chief Herbeck had an enormous following and the Marriott had kept him happy, provided him with a raise, done whatever was necessary for his services. What they have at present is the executive chef from the Scottsdale Marriott Suites named Robert Vasquez, who is trying to do Herbeck's trick without training in French food preparation. I feel for the road ahead for Vasquez but also for the former patrons of Marius.

It took some time to find friends willing to dine at Marius. Fixed-price three-course meals cost \$45.00, four courses, \$52.00, five courses, \$58.00. A wine-tasting menu is also available, pairing each course with a three-ounce glass of wine. At \$5.00 a glass, the cost of the meal escalates accordingly. Our dinner for three came to \$156.00 without tip.

The Vietnamese entrée was seared salmon accompanied by water chestnuts, pea shoots, tree tea mushrooms, and jasmine rice. Alas, the fish, which had arrived that morning, was slightly "fishy." Fresh fish should have no discernible odor and should always be never tasting. One of my friends, a fish expert, smelled the fish and confirmed my suspicions. I didn't go on eating the salmon, and the waiter deducted the price from my meal.

How did my friends fare with their three-course meals? Seared scallop soup with fennel-and-potato gnocci offered a wonderfully flavored broth, but either the baby sea scallops had been overcooked and hence were slightly tough or they did not arrive from the purveyor in top form. The wild mushroom ravioli appetizer served with fresh herb cream and chervil excited the palate but was served in a tepid state. My friend who had ordered it asserted that the loved food lukewarm, that my friend had taught her one could only discern flavors when the dish was not hot. Hey, she was plunking down a ton of money for this meal, so they say, I allowed her to know herself out.

The best courses were the phyllo puff filled with roasted quail and brie. That appetizer was an absolute winner because the quail was tender and blended perfectly with brie cheese. The brie trifecta sauce was well achieved — not thick or gummy.

My friends and I also enjoyed excellent meats: seared rosemary-potato lamb chops with potatoes and filet of beef with mushroom risotto and merlot sauce. The quality of the meat was first-rate. I ate one of the lamb chops and a slice of the file. Along with the quail, they saved my evening.

Desserts were of average competence: chocolate-and-white-chocolate terrine and apple tart with calvados mousse. Neither dessert will have you swooning, but they are pretty to look at.

Patrick Kelly, the long-standing maître d' of Marius, gave us incredible service; he attended to our every need and made knowledgeable suggestions. No one could have created an evening more relaxing and enjoyable than he. Both my friends said they would return because they liked the room, the ambience, the service. But they rarely dine outside of downtown, rarely venture into La Jolla, and almost never into North County.

All of us agreed that a new menu should be devised by chef Robert Vasquez, with prices listed for a la carte items — the \$45.00, \$52.00, and \$58.00 meals don't provide enough flexibility. As for the \$52.00 Vietnamese meal, surely they eat. Phuong Trang, at 4170 Convey, will give you a four-course meal for less than half the price that is authentic and amazing. To be sure, it's offered in simple surroundings and with less fuss.

Many of you have written asking me to review the new Marius. The rest is up to you. ■



The Restaurant: Marius
The Location: Coronado Island Marriott Resort, 2000 Second Street, Coronado, 619-435-3000
Type of Food: French plus a favored foreign cuisine
Price Range: Three-course meal, \$45.00, four-course, \$52.00, five-course, \$58.00; wine-tasting meal, add \$5.00 for each course
Hours: Dinners only, closed Sunday and Monday. Open Tuesday through Saturday, 6:00 to 10:00 p.m.

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MOVIE DIRECTORY

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We Need Just One Thing

We start rippin' and rollin'—ripping the chicken and rolling it in tortillas.

Have you ever looked into the golden river? Watched it sluice three feet toward your mouth as you opened your gullet for that last, luscious lick o' the yard?

We're talking about drinking a yard of ale, here. See, we're celebratin' life, and Joe. Here in Old Town. It's Joe's birthday. I'm thinking a little drink, a little food, a little see-gar. Gents for a night.

O'Hungry's is the first stop. They have three-foot-long, trumpet-shaped beer glasses with bubbles at the end. "You gotta do the yard," I say to Joe.

Except the yard's \$6.95, and we have a way to go before the night's done, so we order the half-yard. Budweiser: \$4.95. They come in vertical wooden holders. If you're a purist you take the glass out and hold it up like a trombone. Best part comes when you're three-quarters down and the bubbles catch the light as they scurry toward you. Worst part is when you underestimate the puddle at the far end and—tidal wave! There goes the shirt. Here comes the applause. Another novice sits dripping in O'Hungry's.

Half an hour later, we're making our way up the steps across the street to what was once a Taco Bell. Same mud adobe arches, red-tile patio, out-

side tile-topped tables. But I swear, the smells of roasting chicken are different. The name certainly is. Carne Estrada's.

"You must be kidding," says Joe.

"Trust me," I say. "I'm scanning the huge wall menus for the right thing. Place has the usual tacos and burritos and flautas. A lot looks tempting, like the \$1.95 carnitas taco, "tender pork with onions, cilantro, and tomato in a corn tortilla." Or the shrimp taco, "lightly battered shrimp with cabbage and tomato in a soft flour tortilla, \$2.50." Or beef or chicken rolled tacos, a dollar each.

"How about the carne asada burrito," says Joe. He's warming to the idea. "Marinated, char-broiled steak with onions, cilantro, and guacamole, \$3.75."

"No, buddy," I say. "We just need one thing."

Suraya approaches. Flashing eyes. "Half a rotisserie chicken, please," I say.

"That's all?"

"That's all," asks Joe.

A couple of minutes later Suraya calls out "Ed!" and hands over the package. I pay the \$4.58 (\$4.25 plus tax) and hand Joe back across the crowded avenue to Cafe Coyote. Maria Marta

and Francisca, the tortilla ladies, stand at their tortillero in front of turnouts on the patio. I buy six fresh-made flour tortillas (\$2). "To bulk out the chicken," I tell Joe.

"So we're going to eat my birthday dinner on the street?" Joe asks.

"Okay, this is the part I hadn't quite planned. On impulse I duck into the Old Town Saloon. I lean over the counter. "Uh, would you mind if we like, ate our chicken in here—if we bought a couple of drinks?"

Sal Caruso, who owns the place with his dad, doesn't even hesitate. "Sure, why not?" he says. "People been doing it for 60 years."

"Turns out this saloon is a piece of history. 'It was built in 1895,' says Sal. 'It's been the Old Town Saloon since 1938.'"

I start unwrapping the chicken on the counter-top. The smells of roasted chicken and corn tortillas fan out around us. I'm just waiting for everyone to start bitching. But nobody turns a head. We order bottles of Bud (\$2.50 each; not cheap, but probably the cheapest on the Old Town strip) and start rippin' and rollin'—ripping the chicken and rolling it in tortillas.

This is the moment. The reason I dragged Joe up here. The chicken is—what else can I say? Fabulous. The marinade is burned into the skin and through the chicken. Is it molasses?

Garlic! Barbecue sauce! Suraya wouldn't say. With the rice and steaming corn tortillas and beer to wash it down, it's the best chicken I've eaten since, well, last week when I discovered Estrada's.

And the miracle is, it's enough for the two of us, especially with Francisca and Maria Marta's extra tortillas.

Behind us, three women sitting along the mirrored wall sing out "It's my party and I'll cry if I want to..." to the record on the juke box. Urban Cowpersons play at the four pool tables underneath signs like "Nobody's Ugly After 2 a.m."

Regulars josh each other from one end of the bar to the other. "Can you believe," marvels Joe, "a regular place, in Old Town?"

The only part of the evening that doesn't work is Hemingway's. We're out of cash. I'd wanted glasses of port, but the cheapest is \$5.50. I'd planned on getting Joe a cigar, but they range from \$2.95 to, oh, \$33.95 for a Macanudo Vintage 1979.

"Well, maybe we could split a beer," I start to say to the server. "And I do have Swisher Sweet cigars on me..."

Ten stools with ten city gangs smoking cigars swing around. If looks could kill...

"I think..." says Joe. "I've just had my birthday." ■

The Place: Carne Estrada

Location: 2502 San Diego Avenue, Old Town; 296-1112

Type of Food: Mexican

Prices: Spanish three-egg omelet (breakfast only), which browns and toast, \$3.55; Baja fish taco w/cabbage, tomato, and white sauce in flour tortilla, \$2.50; charcoal-broiled hamburger w/all trimmings, \$3.25; chicken salad, \$4.50

Hours: 7:30 a.m. to 9:00 p.m., seven days

Bus Routes: 5, 5A, 6, 8, 9, 26, 28, 34, 36A, 36B, 35, 44, 81, Trolley, Coaster

Nearest Bus Stop: 5, 5A at Twigg and Congress or Old Town Transit Center, Congress and Taylor



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RESTAURANT LISTINGS

The Reader's Guide to Restaurants is compiled by Eleanor Widner and represents a selective listing of recommended San Diego County and Tijuana 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: below \$10; **moderate:** \$10 to \$15; **expensive:** more than \$15.

Please call restaurants in advance for operating hours, reservations, and other specific information.

NORTH INLAND

CANTON GRILL 9623 Carroll Canyon Road, Scripps Ranch; 619-271-4052. You'll be pleasantly surprised by the attractive setting, which includes a glassed-in patio that's open to the sky and a southwestern interior. The food is delightful. Everyone seems to love the

pastas, fresh fish, and "kick-ass ribs" as well as the famous pizzas. Lunch and dinner, continuous service, Monday through Friday. Sunday, dinner only. Low to upper moderate.

THE FORTUNE COOKIE 16425 Bernardo Center Drive, Rancho Bernardo; 619-451-8958. We are fortunate to have a Chinese restaurant of such quality in North County. The chef, Henry Yang, comes from a five-star restaurant, and his cooking may be characterized as Chinese with French influence. Lunch, Monday through Saturday, dinner nightly. Moderate to expensive.

KARL STRAUSS BREWERY GARDENS 9675 Scripps Ranch Road, Scripps Ranch; 619-587-2779. Inland San Diego Tech building. The gardens, with bridges, hot pond and outdoor seating are major attractions for summer diners. Cooking is done by first-rate chef and portions are massive. Try Thai chicken salad, oven-roasted salmon; salmon salad, fish and chips, fillet mignon. Buffet brunch average, but live music great. Closed Saturday. Lunch weekdays, dinner Sunday through Friday. Sunday brunch. Low to moderate.

MING COURT 12750 Carmel Country Road, Country Plaza Shopping Center, North City West (adjacent to Del Mar); 619-751-2933. Elegance describes the interior of this restaurant. Some unusual preparations are cilantro chicken, pork shrimp, three-mushroom delight, tongue beef, and items on the Ming Court specialty list. Service is first-rate. Open daily, lunch, Monday through Saturday; dinner nightly. Moderate.

SAN DIEGO ARTISAN BAKERS 1551 South Escondido Boulevard, Escondido; 760-740-5983. The grains are ground daily for this wonderful European-style bread. Every bread has dense consistency and an amazing crust. Among the best here are the baguettes, the sourdough with Greek olive, and the country sourdough. Recipes come from France, Italy, Germany. Closed

NORTH COASTAL

CHAMPAGNE BAKERY, BISTRO CAPE 12953 El Camino Real, Del Mar Highlands Town Center; 619-792-2222. French food, good value, casual setting. Great separate bakery with gourmet pastries. Open daily for breakfast, lunch, and dinner. Brunch, Saturday and Sunday. Low to moderate.

DEL MAR PIZZA 2111 15th Street, Del Mar; 619-441-8888. If you've heard about, dreamed about, or were merely curious about New York pizza, the best location is now in Del Mar complete with New York manners. The hot sandwiches are good, but the pizza is a league by itself. The secret lies in the crust. Longue and stuffed eggplant also available as well as cannoli for dessert. Closed Monday. Open Tuesday through Sunday for lunch and dinner. Low.

EASTON 3870 Valley Center Drive, Poway; 619-259-3278. The men who operate this Australian-Mediterranean cafe (Australian and Mediterranean) circumspectly navigated the globe in search of food for five years. If you'll like adventure stories, you'll find them here. The food consists of vertical herbaceous in lamb bread (Mediterranean), small Middle Eastern pizzas, and appetizers such as stuffed grape leaves, eggplant, tabbouleh, camel intestine. All items available for takeout. Delightful food. Open daily, same menu opening to closing. Low.

FRAPAZZO SOUTHWEST RESTAURANT 1555 Camino Del Mar, Del Mar Plaza; 619-278-9966. Sizzling Southwestern-style tapas, spit-roasted items, and extensive entree list bring in the crowds. Sunday brunch is a carte includes complimentary champagne or mimosa. Sister restaurant is Cantina. This place is always crowded. Open daily, lunch and dinner. Moderate to expensive.

KIM'S RESTAURANT 745 First Street, Suite 103, Lumberyard Shopping Center, Escondido; 760-942-4816. For low cost and high quality, Kim's is the best Vietnamese restaurant in North County. From the juicier-than-egg, extensive menu, try spring rolls, stuffed grape leaves, stuffed eggplant, whole roasted Cornish hen, Korean grass chicken, steamed fish. The food is fresh and highly satisfying. Closed Mondays. Open Tuesday through Sunday; lunch and dinner. Continuous service. Low to expensive.

NEMANS 300 Carlsbad Village Drive (corner of Carlsbad Boulevard and Carlsbad), 760-729-4131. The peak of dining room has been achieved in this place. Like a cocooned country inn. All you can eat buffet brunch with all-you-can-drink champagne, mimosa, orange juice, and coffee. Traditional offerings include fried chicken. Daily, 9:30 a.m. to 2:00 p.m. Expensive.

PARLOTTI ITALIAN BISTRO 647 South Highway 101, Solana Beach; 619-793-2255. Italian dishes from every section of Italy are prepared with loving care in a time-honored tradition. Specialties are risotto, ravioli, lasagna, duck breast, fresh fish. Charming atmosphere with fireplace. Good spot for lunch. Closed Monday. 1 pm to 2 pm through Saturday; dinner Tuesday through Sunday. Moderate.

PETER CHANG'S 1441 Escondido Boulevard, Escondido; 760-942-5119. You have to look carefully to discover the location, but the natural-style Chinese cooking (no MSG or starch in the sauces, upon request) is a rare dinner treat. Try the all-you-can-eat lunch buffet, Monday through Friday. For dinner, select steamed shrimp, string beans, or the

FREE MENUS-BY-FAX

Call 619 233 9797 Night or Day - 7 Days a Week
At the prompt press the 4-digit extension of the restaurant that interests you.

You may request up to three restaurant menus.

* Denotes restaurants that deliver

DOWNTOWN

- *Star of India Indian 2102
- Scilla Spanish 2107
- Buffalo Joe's American 2108
- Zasa Middle Eastern & American 2111
- Tio Leo's Mexican 2115
- Jake Jont Cafe Southern 2116
- Sanny's California Woodfired Pizza 2127
- Raja Brewing Co. Mexican 2131
- Windrock Bar & Grill American 2141

BEACHES & POINT LOMA

- PH Sushi Club Japanese 2327
- Broken Yolk American 2330
- Terrific Pacific Seafood & American 2331
- Chateau Orleans Cajun 2333
- Shanghai Chinese 2335
- Pope's Village's Mexican 2336
- Progre's Bar & Grill Californian 2341
- *Kobe Sushi Japanese 2344
- *Cane Bar & Grill American 2347
- Decade Restaurant American & Seafood 2352
- The Old Oh American 2353
- French Gourmet 2357
- Vatan Restaurant Persian 2361
- Cafe Italia Italian 2363
- The Best House American 2364
- Sushi Pier II 2365

CORONADO & SOUTH BAY

- Mariano Continental 2476
- Cafe La Mesa Scandinavian 2478
- L'Escale Continental 2479
- Jake's San Diego Bar Seafood 2481

CLAIREMONT, UNIVERSITY CITY & MIRAMAR ROAD

- *Chinese Garden 2580
- 94th Aero Squadron American 2582
- *Agassi's Italian Restaurant 2584
- The Good Egg American 2585
- Froggy's Bar & Grill Californian 2586
- The Houndstooth Steak & Seafood 2587
- Hippo's Curry Japanese 2588
- Khyber Pan Afghan 2589
- Via Italia Pizzeria 2592
- Thai Orchid 2569

UPTOWN & NORTH PARK

- Venuso Gourmet Italian 2177
- Big City Bagel Bagels & Saff 2178
- Car Sanchez Mexican 2181
- Mac's Bar & Grill American 2182
- Thai Time 2185
- Zai's Afghan Cafe 2186
- Venuso Pizza Italian 2187
- Maharajah Indian 2189
- Piccinini's Rustic Italian 2194
- *Star of India Indian 2206
- *Romby Exotic Cuisine of India 2207

EAST COUNTY & STATE COLLEGE

- Casa Blanca Mexican 2852
- Tio Leo's Mexican 2856
- Little Russia Russian 2867
- El Amigo Mexican 2869

NORTH COUNTY COASTAL

- *Passage to India Indian 2700
- *Jack's Solana Beach Italian 2708
- Green Village 2709
- Taste of Thai 2715
- Joe's Baja Grill Mexican 2716
- Del Mar Hilton American 2718
- Tio Leo's Mexican 2719
- Sandbar Cafe American 2720
- Sanny's California Woodfired Pizza 2733
- Cafepo Cafe South American 2734
- Dominic's Italian 2746
- *Star of India Indian 2751
- 25 East E American 2755

MIDWAY, OLD TOWN & MISSION VALLEY

- *Macaroni Pizza Chinese 2251
- Farmacia Cafe and Gallery Middle Eastern 2254
- Berta's Latin American 2258
- El Torreon Mexican 2270
- Shanghai Mandarin 2280
- Ginza Sushi Japanese 2282

LA JOLLA

- Hop's Bistro & Brewery American 2490
- *Star of India Indian 2491
- Su Casa Mexican 2492
- Milligan's Bar & Grill Steak 2496
- *Sweet Lew's Southern Barbecue 2498
- Bollicine Italian 2499
- Shanghai Chinese 2411
- Marrakesh Moroccan 2412
- Acme Bar & Grill American 2414
- Bento Friendly Gourmet 2415
- Forever Friendly American 2416
- Kiva Grill Southwestern 2424
- Breckton Villa Continental 2430
- Sanny's California Woodfired Pizza 2432
- Spice & Rice Thai Kitchen 2434
- Coast Cafe American 2437
- French Gourmet 2443

To list your restaurant's menu call the San Diego Reader at (619) 235-3000.

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Calendar RESTAURANTS

Downtown dining room, moderate to expensive; gourmet. Top of the Market, moderate to expensive.

KARL STRAUSS OLD COLUMBIA BREWERY AND GRILL 1137 Columbia Street (between B and C Streets), 619-238-2778. The site attractions here are the ales and beers brewed on the premises. Up to a dozen beers may be available. Food includes burgers, pasta, soup and salad, fish and chips, grilled sausage. Thuringer wieners the lunch and dinner daily. It's fun, casual and downer daily. Low to moderate. Branch at 9675 Scavron Road, Scavron Valley, 567-2739. Call for hours.

KUROSU JAPANESE RESTAURANT 531 F Street (between F and G Streets), 619-238-1726. Low to moderate service, moderate food and prices. The menu is a delightful mix of Japanese and American. Lunch is a specialty. Good for low cost dining. You have a fairly wide choice of sixty pre-

pared hot dinner entrees. Closed Sunday. Lunch Monday through Friday, dinner Monday through Saturday. Low to moderate.

LA STRADA 700 Fifth Avenue (at Fifth and G), 619-239-3400. The setting is lovely, but the Northern Italian food preparation may be uneven. Stay with pasta dishes and low priced items. Open daily for lunch and dinner, continuous service. Late hours weekends. Moderate to expensive.

LEGATO MARE 1702 India Street, 619-702-6181. This small, pleasantly decorated fish-and-seafood house serves food that's good though not remarkable. Share higher cost dishes. Open lunch, Monday through Friday; dinner nightly. Moderate to expensive.

THE OLD BONITA STORE 4014 Bonita Road, Bonita, 619-479-3357. The menu is strongly influenced by the California-Mexican cooking. The restaurant is in the heart of the area for labor for two for \$29.99. The lunch includes dipper lobster tail, shrimp, grilled chicken, and carne asada, plus Caesar salad, rice and beans, and tiramisu. Open daily for lunch and dinner. Moderate.

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nymph pony
nunnery punniti
myrrh hyphen
queer boyfriend
bipeds prompt
nonunion



1998 United Feature Syndicate

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1. Morpeth, *Poway*
2. Bennett James Barnes, *La Jolla*
3. John Guadagnoli, *San Diego*
4. Tyler Jacobs, *El Cajon*
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7. Consider the person's weight.

8. Consider the person's hair.

9. Consider the person's eyes.

10. Consider the person's nose.

11. Consider the person's mouth.

12. Consider the person's chin.

13. Consider the person's neck.

14. Consider the person's shoulders.

15. Consider the person's arms.

16. Consider the person's hands.

17. Consider the person's feet.

18. Consider the person's legs.

19. Consider the person's back.

20. Consider the person's buttocks.

21. Consider the person's waist.

22. Consider the person's hips.

23. Consider the person's thighs.

24. Consider the person's calves.

25. Consider the person's ankles.

26. Consider the person's toes.

27. Consider the person's fingers.

28. Consider the person's nails.

29. Consider the person's skin.

30. Consider the person's hair.

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San Diego Reader May 14, 1998 155

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24. HOTLINE PHONE OR FAX FOR PRIVATE PARTIES: (SEE FORM ON PAGE 329)

San Diego Reader May 14, 1998

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