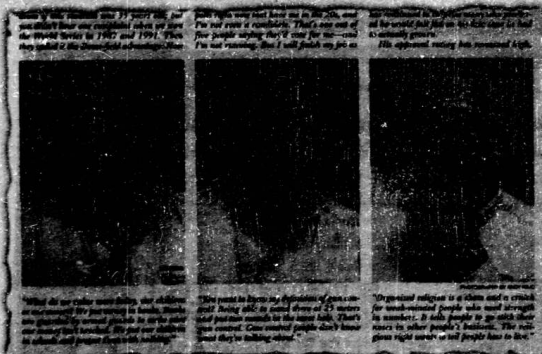


SAN DIEGO WEEKLY

Reader



Jesse 'The Great Pretender' Ventura

WAS JESSE A SEAL OR A UDT GUY?



Top left: Jesse Ventura in 1990; top right: Ventura's look; bottom: from UDT 12 cruise boat, Ventura on far left

Shortly after the 1998 gubernatorial elections, everywhere you looked on TV he seemed to loom from the screen: that great domed head anchored by a linebacker's neck to a professional rassler's torso. And you heard him rattle off one-liners such as, "Sure I can be a good governor for Minnesota! It's not like I'll have to transplant kidneys!"



I first saw Jesse "the Body" Ventura before the election on Comedy Central's *The Daily Show*. A pert young woman was interviewing him at his horse farm near Minneapolis, asking what he thought, as a former Navy SEAL, about Demi Moore's going through training in *G.I. Jane*.

"Demi Moore," he replied in that now-famous buzz-saw voice, "has great breasts!"

Well, I thought, Jesse certainly looks and sounds like many SEALs I'd known during my 16 years in the Teams. But I'd never known or even heard of him. Was Jesse for real or was he one of those

Story continued on page 62

An archive of City Lights stories can now be searched on the Internet at www.sdsos.com

Bob Filner and the Playmate Could Democratic congressman Bob Filner be brought down by a Playmate centerfold? Apparently, state Republicans thought so. No, not that way.

The plan, however implausible, was to import ex-Playmate Patricia McClean, a 43-year-old legal secretary currently living in Oceanside, and have her run for Filner's 50th congressional district next year. McClean, 1976's Miss May, had been thinking of challenging seven-term Republican incumbent Elliott Gallegly in his Ventura County district. But, according to the *Daily News* of Los Angeles, Republican activists convinced McClean to instead make an exploratory visit two weeks ago to Filner's largely Democratic district in San Diego. Chuck Muth, McClean's Las Vegas-based campaign consultant, told the paper that the plan fell through for lack of interest. "We told them we would take a look at the district. But since Pat was independently wealthy, we were looking for some help in finding her a job in San Diego—one where the employer would understand she was running for Congress. For whatever reason, the Republican establishment didn't make it a priority." That may have been Filner's closest brush with a Playmate, but by coincidence he sent out publicity shots last month featuring himself standing beside Heather Renee French, the new Miss America, at a Capitol rally for homeless veterans.

Racy daughter An Arizona appellate court has unanimously rejected an appeal of a speeding ticket by the daughter of Padres owner John Moores. The 3-0 vote by the Arizona Court of Appeals is the latest chapter in one of the state's oddest legal battles. It started when Jennifer Moores, the 20-something daughter of the San Diego computer-software mogul, was pulled over by Glendale, Arizona, cops in February 1998 after she was clocked doing 27 mph in a 45 mph zone on the way to a Padres game. Because her late-model Mercedes was going more than 20 mph over the speed limit, she was disallowed from attending traffic school under a local program to get tough with speeders. Moores's father appealed the law, claiming on constitutional grounds that the city cannot bar motorists from expunging their bad driving records if they choose to go to traffic school. Moores may take the case to the Arizona Supreme Court. If he loses there, daughter Jennifer faces a \$500 fine and 30 days in jail if convicted, according to the *Arizona Republic*.

Free plug County Supervisor Greg Cox is promoting KIMB-TV, Channel 8, on his official county Web page. According to a blurb accompanying a link to the TV station's website, "As Political Analyst for KIMB News 8, Supervisor Cox frequently provides insight into the latest political happenings in San Diego, Sacramento, and right here in San Diego County." The Protagonist is thinking of lodging its enormous collection of prehistoric specimens with the San Diego Archaeological Center, a move that would mean that the state's foremost repository could also pick up millions of dollars' worth of federal funding, reports the *Riverside Press-Enterprise*. That's bad news for a planned archeology center at the University of California, Riverside, which had also hoped to give up to the collection of artifacts being or military has been collecting for more than a hundred years.

When in Somorrah San Diego is playing host to the House of Delegates of the American Medical Association this week. Before the meeting, guidelines for appropriate attire were sent to all participants. "In keeping with the customs of the local area, the Speaker has determined that the dress code will be business casual. This means: No jeans or shorts, no sneakers, long or short-sleeved shirts or blouses with collars; jackets or sweaters optional; ties not required; and dresses or blouses with skirts or slacks for women." A San Diego outfit called "Foolish Not" has come up with the latest high-tech advance: sex toys connected to the Internet. The Black Box is a small device that attaches to your computer and can simultaneously control up to four adult toys. According to the *Bull* website, the device was in the hit of the Adult Entertainment Expo in Las Vegas last month.

Contributor: Matt Potter

The Reader offers \$25 for news tips, published in this column. Call our toll-free or mail at 619-235-3000, ext. 448, or fax your tip to 619-235-3096.

San Diego Reader/December 2, 1999

City of Artless Politics

By Tom Larson

The San Diego Convention Center board of directors' vote was tied Friday, November 19, three for Nancy Rubin's proposed Harbor Drive sculpture—the 102-foot-high, 100-ton arch of 60 cabled-together fiberglass boats—and three against it.

The deciding vote would come from the board's seventh member, chairman William A. Roper.

"We have a split decision," Roper said. "It's not wrong that we have a difference of opinion, [and] that doesn't make me a

stuck in this. I can't do anything about that. My interest is not a shipwreck. There's nothing sacred in these boats. They're all beautifully made." Rubin insisted, so did others, that "a great work of art must evolve over time."

To no avail. Roper voted with Cushman, Brian Seltzer, and Patrick Shea, four against three (Gail Shoen-Gill, John Jellison, and Maria Nieto Senosy), and, finally, it was over. At the door, Cushman couldn't get past Rubin. The L.A. artist ordered her own torpedos to Cushman's torpedos.

"Friends said to me, 'You know, Nancy, San Diego is really a provincial city. It's immature, and you don't have a snowball's chance in hell of getting your work accepted.' They told me it's full of small-minded people. And, Mr. Cushman, you just

criticized, would become 'a huge symbol of the city.' To which Roper's deadpan retort was, 'Isn't that the same Eiffel Tower that's modeled on the one in Las Vegas?'"

Besides the artist, the victim in this art project/media event is San Diego's public discourse, that is, the language that community leaders and the media use to communicate. It began with the term "shipwreck," suggested on by the *Union-Tribune* editorial writers. "Proposed sculpture is truly a shipwreck." Under that heading the *Union* published its commentary and its own op-ed piece, "Cutting-edge ugliness."

"Two days before, the paper had featured art critic Robert Pincus's endorsement and a photo of the model. The editors, however, wrote that the photo 'did enough justice to Rubin's proposal to bring out the art

From Sewage to Art and Back Again

By Matt Potter

If any artist could be considered rough and tough enough to take on San Diego's city hall, it's probably big, bad Chris Burden.

The famed L.A. performance artist and sculptor first made his name back in 1971 when, as a 25-year-old U.C. Irvine graduate student, he led a friend shoot him in the left arm with a 22-caliber rifle. Burden called the piece "Shoot." He ended up in the hospital—along with a permanent place in the pantheon of guerrilla artists of the 1970s. Burden built on that fame by hanging himself upside down and strapping himself with electrodes to a gallery floor, where he could theoretically have been electrocuted if someone had only kicked over the bucket of water he had placed on the other side of the room. Burden later switched to doing in-your-face sculptures. One of them, called "Saxman," included a 100-pound jack jammed up against a weight-bearing wall of a Seattle museum. The jack was in turn hooked up to a set of gears that cranked it up another notch each time a museumgoer entered the gallery. If enough visitors came through the turnstile, the theory went, the jack would have literally brought down the house.

Today Burden is a somewhat mellow 53-year-old, living on a sprawling estate in L.A.'s Topanga Canyon, which may account for why he decided to back down rather than fight when San Diego officials unceremoniously rejected one of his latest ideas: a cutting-edge water sculpture at the city's big new sewage plant, just east of Interstate 805 along Miramar Road. Last month, without any of the public fanfare he usually generates, Burden quietly agreed to take \$10,000 as a settlement fee, about a fifth of the original commission promised him, and walked away from the project. But if Burden's retreat from San Diego's public-art scene was a discreet one, he is more than willing to heap abuse on the process that he says brought him to the city in the first place, and, in turn, he claims, humiliated and degraded him and his art. Worst of all, Burden says, the city wasted his time.

As Burden tells it, the city approached him two years ago with the idea of creating one of his signature works at the North City Water Reclamation Plant, where more than \$200 million has been spent to take raw sewage and purify it enough to be used as irrigation water for golf-course lawns and other forms of plant life. The water does not, however, meet federal standards for drinking, and since the city hasn't found enough customers for the partially treated water, most of it is being pumped back through the city's old sewage-treatment plant on Point Loma and dumped at sea.

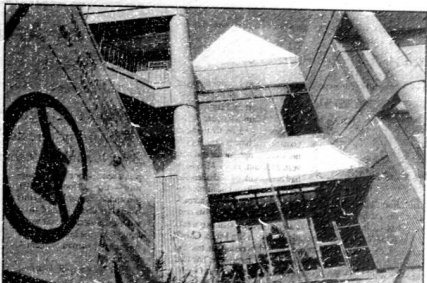
Burden says the city called him on the phone one day and asked him to participate in a de-

sign competition for some kind of sculpture at the plant. "I got a call from Gail Goldman, the head lady at the San Diego city arts thing," Burden says. "They were going to have a competition. I usually throw all these public-art things in the trash, but I pulled this one out of the trash, I sent them some slides, and they unanimously voted not to go through the final process with three other contestants. They voted to go directly with me. And that's where I have my first problem, looking back at it, because they knew my work, they knew it dealt with heavy issues, and they wanted it. They say they want sexy food, but you put some tax on sex and it and they scream bloody murder."

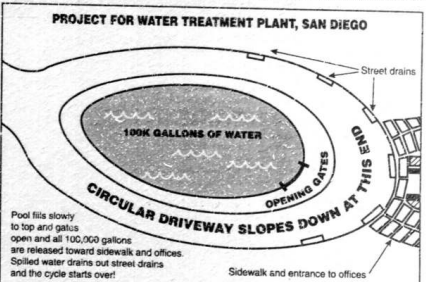
According to Burden, once he was selected, the city gave him a broad mandate for concocting his sculpture. "Since it was a water plant, they wanted me to use water, and I was challenged by the idea," Burden says. He spent months coming up with the design, which was initially well received by the city's arts gurus. "The pool was to be set into a hillside immediately adjacent to the reclamation plant's administration building. Burden's plan was to fill the pool with water generated from the reclamation plant."

Then, there were going to be these little floodgates on one end of the pool, and they would open every 20 minutes or so and let the water out so it would flood across the sidewalk in front of the administration building. "From there it would go down the sidewalk and over the curb and into the storm drains that were already in the street."

"I thought it would be an



Mission Vieja building, North City Water Reclamation Plant



Chris Burden's proposed artwork, based on his drawing

event," Burden adds wistfully. "School kids could go on a field trip and watch the forces of nature—a physics demonstration or something to that effect. You could see a bunch of five-year-olds going to see something like that and it making a memorable impression. That's what I was aiming for. A wall of water comes out of the floodgates and suddenly it's everywhere and then it recedes. You see that line three inches wide hit the curb and splash up and hit the storm drains, like it was raining."

It didn't take long, though, for the city to raise on Burden's artistic vision. "They said they liked it, they were going to do it. I worked more and developed all the specs. I put plenty of time into it. The idea was to use the water from the plant and just let it run down the storm drains. It wouldn't have cost them anything extra. They were making plenty of the stuff already. But then they told me they'd discovered a little problem. They were looking into it, and it went back and forth when we realized they couldn't dump their water in the ocean."

It seemed, Burden says, that the city's arts experts had initially failed to consult the city's water and sewer experts. It turned out that the reclaimed water that Burden wanted to release into the storm drains, which ultimately empty into the Pacific, was not up to federal standards, even for storm-drain dumping. "It's not potable," says Burden. "It's water that has to be used for irrigation. It still contains nutrients, so it can't be contacted by human skin. It can be used to irrigate the ice plant, but you wouldn't want to walk through it on your bare feet, so that was a little issue. But the biggest issue was the fact that that can't put more than 1000 gallons of the stuff down the storm drains. It's considered some kind of a toxic spill and entails a 76-page report to the federal Environmental Protection Agency and payment of a fine by the city."

So Burden discarded his original plan and proposed that the city just use regular water to fill the pool. "They said, 'no way.' People would be all over them for wasting water. Here they were supposed to be reclaiming water and they were dumping it down the storm drains? No, that would be politically incorrect, even though it really wasn't that much water. So they said, 'Forget it.' I said to them, 'What is wrong with using water to make art as well as this water, we are not wasting it. It's serving a higher purpose. I was offended that they saw the use of water to make art as a waste.' But the city would not back down."

Next Burden and the city considered a plan to build a system of fake storm drains and



Chris Burden



Chris Burden's proposed artwork, based on his drawing

Then the TV stations weighed in. Two people told me that the morning anchors at KUSI-TV, Laura Buxton and Stan Miller, had loads of fun teasing the sculpture on their morning program. I tracked KPMX-TV's coverage on News 8, where giggles were also hard to suppress. Denise Yamada introduced the story. "Is it art or just plain ugly?" Reporter Kathy Chin showed snippets of the outreach sessions held the day before the vote at the convention center. Three people didn't like it and one did. A skillful reprieve ended the segment.

Yamada: "Now this so-called sculpture [Chin giggles] would be higher than the Convention Center."

Chin: "It would be a little bit

continued on page 6

proved them right. I'm sorry you're so petty." That indeed nulled it shut, ending a week of strange dialogue between the media and the public, citizens and artists, board members and city and culture commissioners. The board's vote seemed surprising because that morning ten people, the three female voting board members, and the two non-voting board members, Rein Reinhold and Duke Sobel, testified to their approval, some their adoration, for Rubin's proposal. Among the board members, Rein Reinhold and Duke Sobel, testified to their approval, some their adoration, for Rubin's proposal. Among the board members, Rein Reinhold and Duke Sobel, testified to their approval, some their adoration, for Rubin's proposal.

Catherine Sun, coordinator of the Port Commission's Public Art Program, reminded the board that, due to the budget and Harbor Drive's current construction, Rubin's sculpture must get the go-ahead now or else "it doesn't go forward." All underdone: Roper would decide in a flash.

Sell, Roper wanted to know from Rubin why "so many people saw it as a shipwreck." Without challenging that claim, she replied, "If someone sees a ship-

bad person, I'd rather not be the tie-breaking vote here." Before casting his vote, Roper said it was necessary to categorize the responses to Rubin's piece that the board had received: first, the phone calls were "overwhelmingly negative"; second, e-mails, faxes, and letters were "two-thirds positive, one-third negative"; third, the two public-art meetings the previous day totaling 75 people, were "roughly mixed." He said they could "tally it" either way, as many says as says.

"My biggest concern," Roper continued, "remains that people have expressed an initial reaction of not liking it." He was bolstered by a particular label, "the shipwreck term," which was "the preponderance" of what he had received. "There was no vote to overcome [this] initial reaction. If it's in a public place and seen by vis-

itors and they see a shipwreck, that's their biggest concern." Despite his misgivings, it wasn't dear Roper's vote that would end Rubin's bid. Roper would be voting for a motion by board member Stephen R. Cushman that they "go back to the drawing board" and ask the nine-member oversight committee (which had unanimously endorsed Rubin's work) for "ad-

continued on page 6

above 102 feet up in the air, which is pretty tall and, as you heard, just about everybody we talked to, they don't like it [shaking a sour face]."

Yamada: "Who knows. We'll see what those committees have to say."
Chin: [nervous laugh] "Yeah, we'll see."
Finally, we viewers were asked to vote our preference online at KFMF's website. Before the outreach sessions began, I asked Gail Goldman, public art director for

"The criteria are based on the process. The criteria were the goals of the project: to mitigate the expansion's impact on blocked access to the bay; to provide a terminus to fit at Harbor, [where] Fifth ends; to create a

The criterion from "this point forward," Goldman said, is "not to evaluate the artwork [but] to study whether or not the process was adhered to." She was adamant: The committee members are "not to dislodge

Catherine Sass said the committee never prescribed content. "We don't want to tell an artist what art is or should be. That's why we hire artists. What we want to tell them is what our needs are for the site."

Much of the ambiguity at-

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CITY LIGHTS CITY LIGHTS CITY LIGHTS CITY LIGHTS CITY LIGHTS

Artless politics

tached to this sculpture stemmed from a misperception of an unintended plan, whether this or any public artwork must represent something per se.

"If this sculpture is supposed to represent the view out of the convention center," citizen Bob White said, "then this is an absurd failure. It doesn't represent San Diego. If you look out at the bay, I don't see those kinds of boats."

Artist Robin Bright countered, "I think the convention

center is not right for San Diego. It cut off [the view of] the bay. Why not simulate what we have here, which is the complete extinction of the bay, and have this, which is a damn sight better than this building."

Sharon Carr of the Port Tenants' Association asked about the selection process. "There's a lot

of good San Diego artists here who have local knowledge, so why don't we have local [artists] here, which is the complete extinction of the bay, and have this, which is a damn sight better than this building."

Glen Craig, a local sculptor, said, "I don't feel aligned to the least by someone from L.A. or anywhere else. I could never attempt to do anything like this.

this is just amazing. What [Rubins] does is take the boats and...they become—they're not boats anymore. They're something else. They're dynamic, they're floating, they're fantasy, they're amazing."

Galup restaurant Lela Cohn remarked, "I don't think many people knew about this. It

there was a public outreach, they didn't reach out very far. This [artwork] has nothing to do with the Galup."

One read and heard artist wishes to identify or name the sculpture. Had the untitled assemblage a reference in nature, had it resembled a time-tested artwork elsewhere, the piece might sail smoothly. But as metaphor, it was easy for naysayers to disparage it. The U-T letters led the epithet parade: "the ultimate Swiss army knife" and "boats piled up...like driftwood."

At one session an upset woman spit out, "It looks like they're all crunched together, a hurricane." Others labeled it "a bunch of feathers caught in a fan" and "a gruesome monstrosity."

Senior columnist that San Diego's public art legacy (without the steel spear by Ellsworth Kelly designed for the waterfront, now a tourist attraction in Bardsen) is so provincial and bland that those who want challenging art are incapable of ending the bias against it. For me that's an overbeaten dead horse. What's operating here is much more insidious—the province of newscap.

First is the careless editorializing by some members of the media. The U-T dismissed the project with an erroneous claim that "just about everybody who saw it" disliked it. A lie. Next came the TV viewer polls on the heels of the anchor's and reporter's opinions. "Is it art or just plain ugly?" Such an idiotic question poisons viewers' responses by implying that art can only be pretty. The last KFBH-TV poll, shown at 11:20 p.m. the night before the vote, was 34a, 10 percent; No, 85 percent; 34a, 3 percent. But how many responded? 507 500? And where was a statement, at the website or on air, that their poll reflected those who had been directed to vote because of News 8's coverage?

The most abusive practice, though, was to throw out the selection process by adding personal preference into one's judgment and then denying that one's preference had been used. Price to the board's discussion, Roger said, "I think our job is to vote on the art being erected and whether it's appropriate for the location it's in. I think that's our job. I don't think our job is to vote on personal favor or disfavor." Hadn't the oversight committee determined it was appropriate by unanimously voting for it? Why, then, did Roger used to reject personal favoritism? Unless, of course, he was about to use it in his vote.

Cushman remarked that he couldn't fault the "excellent process" all agreed to. Then he faulted by asking the oversight committee to come up with more options. "What do you [commissioners] know about art?" he said to a woman, urged by his motion after the vote. "We know nothing. This [Rubins's piece] was just a different statement." Which translated, words as though he had no problem disapproving of art that he knew nothing about.



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CITY LIGHTS CITY LIGHTS

Two days before Thanksgiving, Mayor Grubbs, the convention center board to reconsider the issue, calling their decision "an embarrassment to San Diego." Is this more double-talk? Is it not over? Stay tuned, but be careful what you read and hear.

Sewage art

continued from page 5

underground tank and pump to recycle the water back into the pool. It would simulate Burden's original notion but avoid waiting by dumping any of it down the real storm drains. The only problem, Burden says, was cost.

The original contract was for \$150,000. After they said we couldn't dump any water down the storm drains, they hired a bunch of engineers to come up with the alternative plan. I don't know how much that cost. It wasn't in my budget. The city paid for that separately. Anyway, they came up with a final construction figure of \$600,000.

All that extra money was needed, Burden says, because by the time the city had realized its error, they had already laid sidewalks and paved the street in front of the administration building. "They would have had to have ripped everything out to install new drains and pipes."

"When you read these contracts, they're scary for an artist because they kind of make you into a general contractor, and that's not really our area of expertise," Burden says. "The original contract had \$150,000 set aside for the whole project. I was to get a third of that, so there would have been \$100,000 left. There was the possibility of raising more money somehow, from grants or donors, but not another \$450,000 — maybe another \$50,000 or \$80,000, but not the total \$600,000 that they needed."

And that, says Burden, was that. He agreed to quietly fold the project and accept a \$10,000 kill fee.

Gail Goldman, the city's arts honcho, has a somewhat different take on the controversy. "He did not receive a kill fee, he was paid for the work he performed to that date on the original contract. It was his decision to turn the project over to other artists. His design just got too expensive to produce."

In the end, Burden says, "It felt like my job was to cover up a lie, to deal with a lie, the lie of their water-treatment plant. I couldn't really use their water. It felt that their water was a bit of a lie. Spiritually and poetically, I felt like oooh, they are trying to use me to make their water seem better than it is. I was hamstrung by their perceptions of what clean water meant."

"Maybe the problem with public art is there are too many chefs in the soup. Not one cat. When you work with a museum, the director and curator are behind the work, and seven trustees are going to fund it, then it happens. There's a chief and he's marshaled the troops. Here it didn't happen. There was a certain amount of naivete that they could do anything for \$150,000. The idea of spending \$150,000 is pretty shocking."

"As an artist, I would have seen it done. We're kind of like dogs with our favorite old bone. Once we embark on a project, we see it through. You either delay the show or hire extra crew, but you have a single-minded obsession to get it done. I mean, they said they wanted a Chris Burden and I was going to give it to them. I literally spent almost all one summer machining and trying to come up with this. I felt it was too much effort for the \$150,000. I was ultimately compensated for it. I agreed to it, but it left a taste in my mouth. Somehow it seems there was a trick there."

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BY MATTHEW ALICE

— *Blind Justice, downtown*

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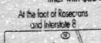
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San Diego Reader December 2, 1999 11

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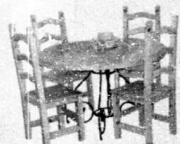
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SHEEP AND GOATS PLACES OF WORSHIP REVIEWED

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Year founded locally: 1974
Senior Pastor: Doug Fisher
Congregation size: 1200-1500
Staff: 8 full-time, 8 part-time
Church school enrollment: 1000
Annual budget: \$1.25 million
Weekly giving: \$24,000
Singles program: yes
Diversity: predominantly white, African-American
Dress: dressy
Services: Sunday worship, 11:00 a.m.

Lighthouse Baptist Church advertises itself as a church where "the shout has not died out." Yes and verily during services at Lighthouse Baptist you hear men shout "Amen!" Inflection varies. You sometimes hear "Aaaaaymen!" but the stress usually falls on the second syllable. "Ay-MEN!" Every now and then you also hear "C'mon, preacher!" and "Amen, preacher! Say it!"

Lighthouse Baptist is a conservative church. Most men wear suits and ties. Most women wear skirts or dresses that come to their ankles. ("Modest dress isn't a matter of doctrine for us," explained Associate Pastor Art Maricle, "but it is something that we do encourage. We don't teach it from the pulpit. We teach it by example.") In fact, most women at Lighthouse Baptist have long hair. Looking around Lighthouse, if you didn't know you were in a Baptist church, you might think you'd wandered into one of the Pentecostal denominations where women don't cut their hair and everyone is required to dress as modestly as possible.

The reason this particular Baptist stream doesn't have a higher profile is that independent Baptist churches like Lighthouse believe so strongly in their independence that they don't affiliate with any statewide or national organization. Although they might share much with Southern Baptists, for example, they would never join the Southern Baptist Convention. Independent Baptists bridge at the thought of anyone influencing what they practice or preach. Churches, they believe, should be autonomous. God, they believe, never intended for there to be denominations.

These independent Baptists are often difficult to categorize. Their beliefs and practices reflect many different kinds of Protestantism. Their dislike of "denominationalism," their strong belief in the separation of Church and State, owe much to Lutheran and Anabaptist developments in the 16th Century. Independent Baptists like Lighthouse, however, also show certain Calvinist influences. At Lighthouse, "getting saved" isn't accomplished through a public declaration of faith. ("It's more of a private thing," said associate pastor Maricle.) But folks at Lighthouse, like Methodists, don't

believe that salvation is guaranteed. (At the end of last week's sermon, senior pastor Doug Fisher asked those in the congregation who weren't "sure in their salvation" to raise their hands so he might pray for them.) Worship at Lighthouse might be spontaneous, worshippers might shout "Amen!" but the church doesn't sing bluey contemporary hymns, nor does it believe in the gifts of the Holy Spirit, like speaking in tongues. As Maricle explained to me, "We believe God can and does heal people, but we'd never have a service specifically for healings."

When I asked Maricle what he thought made Lighthouse Baptist a Baptist church, he said, "It's our emphasis on the Bible and our aggressively spreading the Gospel. If someone knocks on your door in San Diego and it's not a Jehovah's Witness or a Mormon, it's probably one of us. We believe in bringing the Gospel to the community and we're out there, going door to door."

Lighthouse Baptist now occupies Skyline Wesleyan's old digs on Skyline Drive. Sitting under the sanctuary's massive vaulted ceiling, I had a difficult time defining what made Lighthouse a Baptist church. Like most Baptists, Lighthouse's members are friendly. They like to glad-hand and thump backs. Several times during Pastor Fisher's sermon he reminded his congregation that they were a family, a family bound together by obligation and love. To me, this unconscious expression of affection seemed Baptist, too.

Pastor Fisher's sermon concerned hedonism, or, as he described it, the attitude of "eat, drink, and be merry for tomorrow we die." Pastor Fisher considered this a particularly fruitless philosophy. The "abundant life," as he called it, had nothing to do with wealth, success, fame, or pleasure. The "abundant life" had nothing to do with "selfishness." He told us that on our deathbeds we wouldn't be concerned with new cars or bank accounts or fancy homes.

"I've seen many people die," he said. "And I have seen many people have sweet deaths. What they said, what they emphasized before they died, was that they'd had full lives. And they weren't talking about material possessions."

Pastor Fisher reminded us that New Year's was just around the corner and said this was a good time for us to take stock of our lives. He said that we should live with an awareness of death's imminence and prepare ourselves for the great day of reckoning when we all will meet God.

"When you're young," he told us, "in your 20s and 30s, this doesn't seem very real. But as you get older, it begins to lose a lot of its glitter. As you get older, this temporal world starts to seem less real. As you get older and you begin to realize what a little time you have left, heaven begins to seem very real."

—Abe O'Connor



Lighthouse Baptist Church
Lemon Grove

Sermon content	****
Sermon delivery	***
Liturgy	no liturgy
Music	
congregational	**
choir	**
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Flowers	no flowers
Architecture	***
Friendliness	****
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the TWELVE GATES of HEAVEN

Teng Yang

LONG, LONG BEFORE 1960, when a CIA operative known only as "Colonel Billy" ventured deep into the jungles of Laos to recruit the Hmong to fight Communism, the earth became flooded and everyone died except for a brother and sister.

God, or Yaw Sui (also known as Neev Nyeung), told the brother and sister to marry because there was no one left to populate the earth. The brother and sister married and had a baby, but the baby had no human features. So God told the brother and sister to cut up their baby and throw each piece in a different place. The next morning when the brother and sister woke up, they saw that huts had appeared where their baby's pieces had fallen. Not only was smoke coming out of these huts, but a husband and wife stood in each, and all

the couples had different surnames. This story is how the Hmong explain to themselves why they are divided into 20-odd clans, each clan having a different surname. Ethnologists speculate that Hmong clan surnames derived from 16th-century Chinese surnames, as the Hmong had lived in southwestern China from time immemorial. But in the early 19th Century, the Hmong were persecuted by China's Qing Dynasty, and many migrated south into what became Laos, Thailand, and Burma.

It was in Laos, during the 1950s and 1960s, that the Hmong were caught up in the grand design of global politics. For reasons even Southeast Asian historians describe as "extremely confusing" and "impossibly complex," the Hmong played a significant role in America's, specifically the CIA's, effort to curb Communist expansion in Vietnam and Laos. Depending on whom you believe, the CIA either offered the Hmong their own kingdom in exchange for their services, or at least safe conduct to someplace outside Laos if things fell apart. Things fell apart.

Given the general confusion of 1975, it's difficult to remember that half of the Hmong living in Laos—some 150,000 people—fled the country. Under the newly declared Lao People's Democratic Republic, ties to America,

particularly to the CIA's covert operations, were dangerous. There's no use recalling the U.S. Attorney General Office's rather obscure criteria for who did or did not receive help fleeing Laos. There's no use recalling the many flights between Laos and Thailand made by rickety C-47 cargo planes carrying the Hmong who met those criteria. You don't remember these details. Many Hmong don't remember these details.

What the local Hmong remember most clearly is their clan affiliation and that long ago they came from China. Clan is important because Hmong may not marry within the same clan, which means that if your surname is Yang, you can't marry someone whose surname is Yang. Clan members regard each other as family. Remembering that your ancestors came from China is important, because when you die, your soul, during a three-day ritual, must be guided back to the land of its ancestors—China.

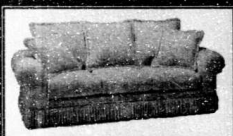
During the late 1970s and early 1980s, about 5000 Hmong made their way to San Diego. In Laos they had been hill people, slash-and-burn farmers. They were animists in a largely Buddhist country. Unlike spicy Lao food, Hmong food was bland and simpler. Their elaborate tonal language was not written. Rituals—animal sacrifice, ancestor worship—gave form to their day-to-day lives. When they got sick, they went to a shaman, a man or a woman who could call their souls back into their bodies or appease their hungry ancestors. They'd never seen or used a gas range, flush toilet, or refrigerator. They'd never seen snow.

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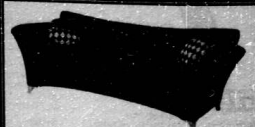
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"I came to San Diego in 1979. But when I first came to America in 1978, I went to Chicago," remembers Boua Thao. "It started snowing, and we had no idea what it was. We thought the snowflakes were ashes. We thought that there'd been a fire, that maybe a house had

caught fire and that ashes were falling from the sky. "It's easy to laugh about all that now. We can all laugh about things like that now. There are even Hmong videos about that time, when people first got here and didn't know how things worked. People thought the toilet was

some kind of well and used the water for cooking. We can look back and laugh, but at the time it wasn't so funny." Thao and her husband live in a nice part of Linda Vista, in a large, ranch-style home with cathedral ceilings and plush couches. A computer sits in a nook near the

kitchen. The Simpsons theme song rattles from the television. Thao works for San Diego City Schools as a case manager for pregnant teens. Her husband works as a case manager for the city's social services. In the early 1980s, the two of them spent four years working in a Philip-

pine processing camp for Hmong refugees. Thao and her husband are well known for their contributions to the Hmong resettlement effort. Thao's quick transition to the American middle class owes a great deal to her paternal grandfather, who sent his son, Thao's father, down

from the hills to study in a town in Northern Laos. Thao's father became a nurse. He gave his daughter a Lao first name, Boua, so she wouldn't be discriminated against at the Italian Catholic school where she studied Lao and French.

"It was sort of like it is here, ethnic tensions on the playground. The Lao looked down on the Hmong. They teased Hmong kids, beat them up. It was rare for a Hmong girl to get an education. Before I left Laos, I spoke French better than I now speak English. I don't speak French that well anymore. It's been so many years.

"Our family was an exception. Maybe only 1 out of 50 Hmong families made that transition of coming down from the hills to live in towns. We didn't even practice animism at home. Because my father was a nurse, he believed in Western medicine. At our house, there was no ancestor worship or animal sacrifice. If someone got sick, we didn't bring in a shaman. We kept some customs, like not marrying within the clan. We knew about that and would never do that. But I guess you could say we really grew up without any religion."

Teng Vang works as a community affairs officer at the SDPD's storefront office for the Indochinese community in Mid-City. He's polite and soft-spoken, his policeman's formality not quite hiding his basic sweetness. He came to San Diego as a teenager in 1978, learned English, did well in high school and college, and was hired by the SDPD, which, at the time, was making an effort to hire Southeast Asians. Over the past few years Vang has become less busy because 4000 of the original 5000 Hmong who settled in San Diego have moved to other large Hmong communities mostly in Fresno and St. Paul, Minnesota, where jobs are more plentiful and housing is cheaper.

Like Boua Thao, Vang is a Hmong exception. He's a Christian. When he was 17 his grandmother became ill and a Hmong neighbor, a Christian, was very kind to her. Vang was impressed with the man's willingness to help his grandmother and began speaking with him about religion. Vang, whose family were practicing animists, had never really heard about Jesus

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before. After studying the Bible, Vang was convinced that the God described in it was his God and that Jesus was his savior. He became a Christian and is now a pastor at the Hmong Christian Missionary Alliance Church.

Vang has seen firsthand the difficulties the Hmong have had making a new life for themselves in San Diego — the usual immigrant troubles of drug addiction and spousal abuse, the Hmong boys who fell in with the Tiny Oriental Crips, the Hmong boys who've recently begun calling themselves "Hmong Bloods," a group the SDPD hasn't yet recognized as a

city's first shaman, hangs on the wall to the right of Thao's animist altar. His chubby-legged granddaughters milled around the living room, retreating over every few minutes to embrace his knees. While Thao hugged them and patted him, he spoke to me through Teng Vang about how he became a shaman.

He wanted to make it very clear that one doesn't choose to be a shaman; one is chosen by the spirits. Most shamans are chosen when they're 17 or 18 years old. Although the spirits chose Thao when he was 33, they chose him in the usual way. He became very sick. He was

"AT OUR HOUSE, there was no ancestor worship or animal sacrifice. If someone got sick, we didn't bring in a shaman."

full-fledged gang. On the morning Vang took me to Linda Vista to visit one of San Diego's ten Hmong shamans, I asked him if he thought it was possible to be a Hmong without being an animist.

Standing on the scruffy lawn of what once had been a Navy housing project, Vang squinted in the sunlight, arms loose at his sides, and thought.

"Yes, I think so. I think being a Hmong means speaking the Hmong language. It means certain values, like respect for the elderly, respect for your parents. You don't have to do animal sacrifices or worship your ancestors to be Hmong."

"Besides, we're in a new country now. We're living in the Western world. There are new ways of doing things, of thinking about things. My children are very Westernized. They're Americans."

We walked on the front door of one of the small, blue, two-story apartments. We heard a baby laughing, some shuffling. Sixty-three-year-old Jou Thao answered the door. Short, jolly, dressed in black, Thao belongs to the same clan as Boua Thao, but his family never made the transition from hills to town. Jou Thao didn't start to learn to read and write until he and his family made their way in the late 1970s.

For three generations, Thao's family has produced shamans. A picture of his great-grandfather, the fam-

ily's first shaman, hangs on the wall to the right of Thao's animist altar. His chubby-legged granddaughters milled around the living room, retreating over every few minutes to embrace his knees. While Thao hugged them and patted him, he spoke to me through Teng Vang about how he became a shaman.

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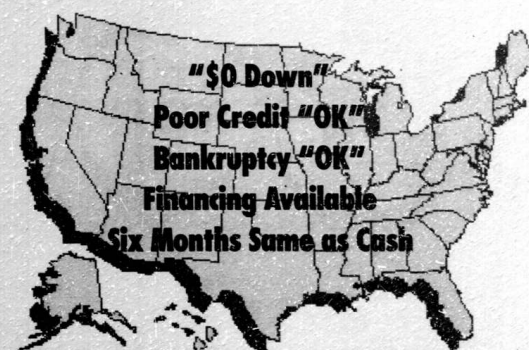
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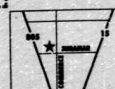


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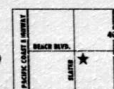
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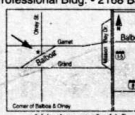
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We were standing again outside the shaman's apartment on the scruffy lawn. Now many of the apartments are occupied by Mexican immigrants, and ranchero music wafted through their open windows. Boua Thao told me that in this part of Linda Vista there were three or four Hmong men who still practiced polygamy, as had been the Hmong custom "back in the old country." These men, Boua Thao said, were middle-aged and had only two wives. But because the wives were somewhat Americanized, they refused to live in the same house with another wife. They demanded their own homes. Boua Thao thought the whole idea of polygamy was hilarious.

"What would I do with a husband like that?" she laughed. "Someone who shows up every few days after he's been with another woman?"

I wanted to ask Teng Vang if he knew the men who practiced polygamy, but he was, I could tell, anxious to get back to work. Before he left me, however, he pointed out the apartment where, in 1992, two Hmong boys had been shot by Crips. With his finger Vang traced the path across the lawn that one boy had taken as he tried to escape. The other boy never had a chance to escape. He was shot through the forehead at point-blank range. Vang pointed to the spot where he died.

Vang went on to tell me how proud he was of his oldest son. "We never even had to wake him up for school. He liked going to school. He liked to study. He's going to college, and we are so proud of him. I make sure to tell him that we're proud of him."

Vang said his son doesn't speak Hmong very well, and although he knows a little bit about clans and how they work, he knows nothing about shamanism. We talked for a few minutes about how difficult it is to leave one's country and customs behind, about how something as fundamental as a language can be forgotten in one generation.

Vang looked about the lawn, his eyes searching out the place where the Hmong boy had died. Vang sighed.

"It is sad," he said. ■

—Ale Ojancar

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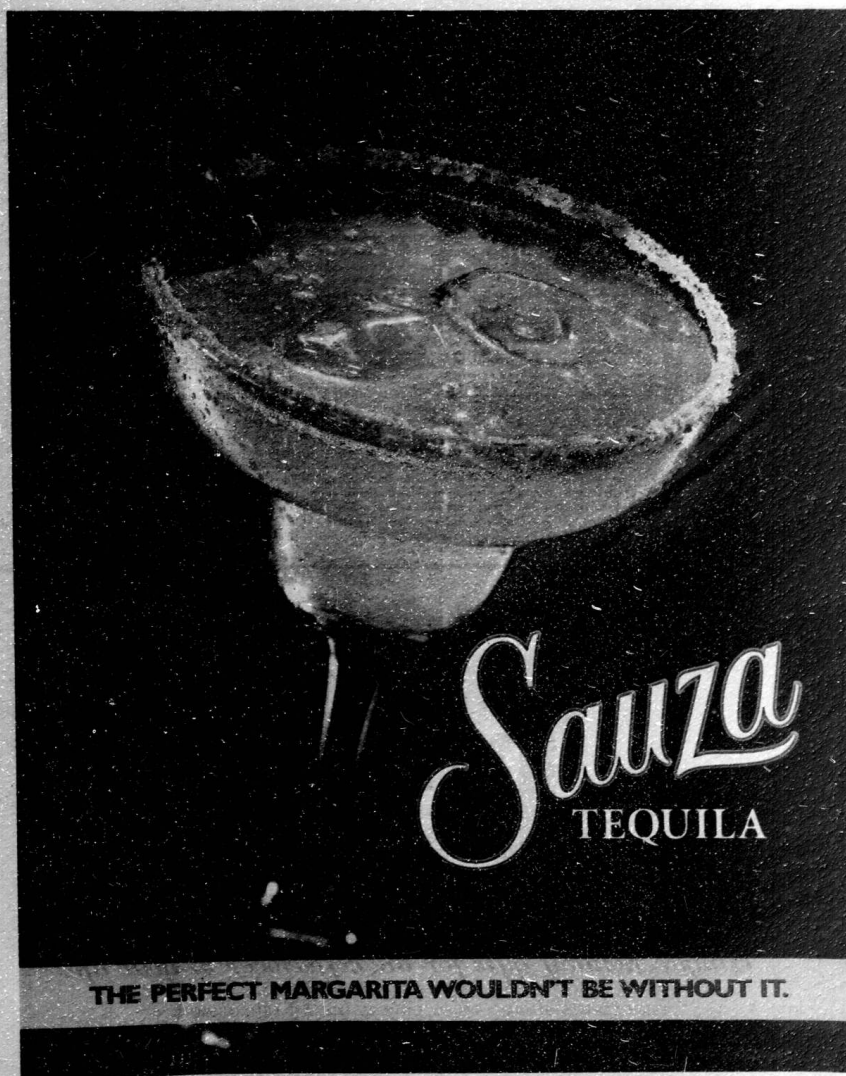
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Chuck Nesby

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Shoot Time

shift are occupational hazards for the hunter, particularly the hunter who wants to get from San Diego to El Centro in time for the 5:44 a.m. shoot time for the 1999 dove season opener. At least that's what I tell myself as I stuff the ticket in the glove box and continue on to meet Chuck Nesby at the Denny's where I-8 and 70th intersect in La Mesa. I'm not dressed like a hunter. "All you need is shorts and a T-shirt. Oh, and bring some bug spray... and bring a lawn chair," Nesby told me yesterday when he called around 8:00 p.m.

The last time I went hunting was for ducks, and I'd been instructed then to wear camouflage clothing and hats. I ran around town to military surplus stores finding it all, including a "Desert Storm" soft-brimmed hat. I also bought a pair of knee-high boots for wading. "You won't need all that," Nesby said on the phone. "You don't have to hide from doves."

I'm a bit late when I arrive at the Denny's and Nesby's standing by the front door. He flags me down and directs me to a parking spot near his 1982 Toyota Supra. "Chuck Nesby," he says, offering a firm handshake and directing me to the passenger seat of his car.

Nesby, 48, stands about six feet and is thickly built. He's wearing faded-blue denim shorts and a dark-blue T-shirt. A Navy baseball cap hides his black and gray hair. I throw my lawn chair in the back and climb in. At 3:30 we get on I-8 heading east. Nesby, leaning back in his bucket seat, his face illuminated by the instrument lights, fills me in on the day's plans. "We're going to a private ranch near El Centro," he says. "I go out there every year for the dove opener."

A retired Navy F-14 pilot, Nesby first came to San Diego in 1975. After his retirement from the Navy two years ago, he settled in Mira Mesa and now works as an airline pilot for Southwest and serves as senior military aviation advisor for the House Appropriations Committee. "I'm sort of a buffer between Congress and the military," he explains. "I present to Congress what the

military needs, and I tell congressmen the right questions to ask the generals and admirals and which generals and admirals they should believe and not believe."

On the two-hour ride out in the dark, Nesby drives in the right lane while a line of pickup trucks flies by on the left at 90 miles per hour. "Hunters," Nesby chuckles. "Trying to get where they're going before sunset time."

We get off I-8 at the exit for Naval Air Station El Centro. "When I was at Miramar," he says, "we would come out here for a couple of weeks at a time to practice bombing tactics at the Chocolate Mountain Range. Out here you could be away from the phones and paperwork and the wife and get some work done." After crossing over the freeway and taking a left, we pass by a narrow river gulch on the right. "We used to bring guns with us, and in the afternoons we'd do some shooting in that little canyon right there."

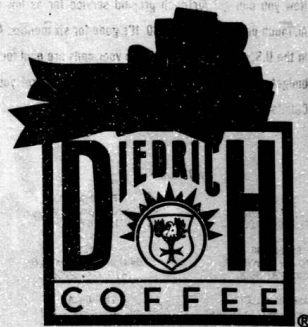
A mile or two past the canyon, we turn right up a narrow road between plowed fields. Just as the road starts to curve to the right, Nesby steers the car onto a dirt road veering to the left. "This is the ranch we're going to hunt on," he explains.

At the center of the ranch, outside a metal barn, 20 men stand around talking in the predawn darkness, swapping stories about last year's opener and discussing the best spots to shoot on the ranch. Nesby listens for a minute or so but isn't into it. It's about 20 minutes till shoot time, and he's itching to find a good area to hunt. He gives me a nod toward the car, and we drive off toward the northwest corner of the ranch and park near a field of ten-foot corn. "This is where I shot last year, but that field wasn't planted with corn then."

Climbing out of the car, we realize another man has already staked out this spot, and another stands 40 yards away to the east. Nesby pops the hatchback of his car and removes his shotgun—a Mossberg 500 12-gauge semi-automatic—and his combination seat, ice chest, ammunition storage case from beneath a blanket. "I want you to wear this vest," he says, handing me a bright-orange hunting vest. He puts on a dark green one.

Chairs in hand, we get off walking north up a dirt road between an unplowed field on the left and an empty cattle pen on the right. We pass one hunter who's already stationed himself

Nesby pops the hatchback of his car and removes his shotgun—a Mossberg 9200 12-gauge semi-automatic.



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at the south end of the road. We keep walking, and out of the dark another comes into view, and we can hear a third farther up. Nesby halts, asks the hunter ahead, "Are there more ahead?"

"All the way to the end of the road," he answers. "We'll just pull up here then," Nesby says.

He drops his seat/cheat, sits in it, facing west out over the field, and starts to load his gun. "This gun could hold five shells," he explains, sliding one into the gun's chamber. "But you're only allowed three shots at a bird. There's a plug in the gun that only allows you to put in three."

The gun loaded, he places about 15 extra shells in his vest pocket. The 5:44 a.m. shoot-time pauses with only a few shots being fired. It's still dark, though the glow on the eastern horizon grows brighter every minute. I had expected a cacophony of gunfire at 5:44, but not one shot rang out. But ten minutes later the first dull shotgun thud of dove season rings out in the distance to the Northwest. Then another from the east, and closer; then another and another. Pretty soon, the gunshots from all around crescendo into something like what I was expecting. But Nesby isn't doing any of the shooting. No doves are flying within the 34- to 40-yard effective range.

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As the shooter climbs over the cattle-pen fence to

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retrieve the dead dove, other hunters along the road heckle him, laughing and calling him a "treeshooter." He doesn't seem to mind the label. Ten minutes later, he shoots another one off a tree branch.

About 6:15, one flies right to left about 45 yards in front of us. Nesby takes one shot, misses. "Just out of range," he says. The first guy to our right fires at it but misses, and the dove lands in the tree where Treeshooter dispatches him from 20 yards. Nesby shakes his head. "Cowboy," he mumbles.

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when it does start flying he doesn't shoot because of the herd of cattle in the next pen 50 yards away. "The owners of this ranch are nice enough to let us hunt here," he tells me. "I'm not going to return their courtesy by firing over their cattle."

The problem is, the doves seem to be coming from that direction, the east. "Last year," he says, "they came from the west."

Still, Nesby won't shoot to the east, due to the cattle and the six or seven hunters standing on that side of the empty corral. This doesn't stop Treeshooter from firing in that direction. By 6:30 he's abandoned his spot on the road and is roaming in the middle of the corral firing in all directions, raining shot on everyone. A few times he aims so low in the cattle's direction that I'm surprised to not see a steer keel over.

Around 6:40, the hunter to our left fires at a bird over his head, winging it. The dove flutters into the corral straight at Treeshooter, who levels his gun, shoots the wounded bird from ten yards, and pockets it. The guy to our

left, who first hit the dove, looks incredulous but says nothing. At 6:45, doves are flying along with sparrows and blackbirds—"tweeties," as the hunters call them. Looking into the rising sun, it's hard to identify them as doves or twenties. One hunter along the road mistakenly fires at a group of blackbirds, earning him a "That's not a dove, damn it!" reprimand from someone along the firing line. Nesby tries his second and third shots of the day, both fairly long range, missing both. We're not getting the dove traffic enjoyed by hunters on either side of us, 50 yards away.

At 7:00, Nesby misses another long shot and the bird almost flies into Treeshooter, who fires and misses from five yards. Undaunted, he turns and from ten yards blasts the dove as it roosts on a low branch of a nearby tree. The shot sends up a cloud of feathers. Nesby shakes his head.

For the next 45 minutes, Nesby sits in his hunting chair, chatting with a friend named Bill who's walked up. Bill, wearing Hawaiian shorts and a black T-shirt, tells me, "This is an unusual opener. Usually there are fewer guys out here, so there's at least 40 yards between shooters. It's a little overpopulated today."

We're talking about Sammy Sosa and Mark McGwire's home-run derby — Nesby is from Chicago, and Sosa plays for the Cubs — when a lone dove flies straight overhead from the east. Shots ring out from the left and right, both missing. Nesby takes aim for a split second and fires, dropping the dove. He walks out in the field about 40 yards and picks up the bird. "He's still alive."

He brings the wounded bird back and hands it to me. "What do I do with it?" I ask. "Just wring its neck," Bill says, demonstrating the motion on an imaginary dove. "Grab his head in one hand and twist the body around."

I follow instructions but so vigorously that the head pops off in my hand and the body goes flying. Nesby and Bill have a good laugh while the headless dove flaps around on the dusty road. By eight o'clock, the sun is a hand and a half over the horizon and getting stronger. A growing wind out of the west keeps the temperature comfortable but makes shooting more difficult. One dove, traveling into the wind, is barely making headway as he flies overhead. "You're dead," Nesby says as he takes aim and fires. He misses, and the bird turns downwind and flies off. "That's the problem with all this wind," Nesby complains. "I tried to lead him, but it's hard to gauge how much in all this wind."

As Nesby slides a new shell into his gun, Treeshooter walks past the road in front of us. "How ya doin'?" he asks. "Got one," Nesby answers. "You?"

"Got my limit," Treeshooter answers, referring to the legal limit of ten doves. "It's been a good day for me."

"Where have you been shooting?" Nesby asks. "Down here in the middle," Treeshooter says as he walks past. When he's gone I tell

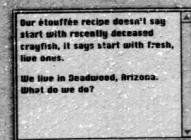
Nesby about the guy who's been shooting. "Them out of Notice he's a hunter. A hell of a know, comes flying about. west. With the dove him, he's moving. In a snap, Nesby is up his chair shooting. The continues on but walks to the ground amid a hail of shotgun fire from the other hunters. Treeshooter walks over to the dead bird, but instead of pocketing it, he brings it over to us. "I think you got it," he says, handing it to Nesby.

Around 8:45, the wind dies a bit, it starts to get hot, and the bird activity slows to almost zero. Nesby has taken no shots since he got his second of the day. At 9:15 he decides to pick up and go. In the car on the way back, he says, "Some guys will stay out all through the heat of the day. But I'm a pleasure hunter. I want hunting to be pleasurable, not miserable. I come and shoot in the morning, and I'm in the mountains heading home before it gets hot."

— Ernie Grimm

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around on the dusty road. By eight o'clock the sun is a hand and a half over the

Nesby, "That's the guy who's been shooting them out of the trees."

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On the Rocks

The murder's yet to be solved in *Deadly Weapon*, a Wade Miller mystery set in postwar San Diego. But private eye Walter James and Laura "Kevin" Gilbert are getting closer. He's been in San Diego all week investigating the dope ring that got his ex-partner shot, a Filipino doorman knifed, and Laura's father in big trouble. But that trouble's about to come to an end, and homicide detective Austin Clapp, along with FBI man Maslar, will bring in the bad news.

Chapter 20
Wednesday, September 27, 5:30 p.m.

"I've only been here once before in my whole life," Kevin said, impressed. "What made you think of bringing me here?"

She moved her face from side to side, trying to absorb the entire scope of Sunset House at one wide glance — the sweeping beamed ceiling, the ornate crystal chandeliers, the scores of lamp-lit, white-clothed tables, the high-arched windows that allowed the dining room to stretch to the horizon and its half-circle sun that was set there like a ruby. She sucked in her breath ecstatically. "I guess I can't get it all in at once. What made you think of bringing me here?"

"Something somebody said, I guess," Walter James smiled at her over a liquor glass. "Is there anywhere you'd rather be?"

"No!" she said. "There's no nicer place in San Diego. It's been here for ages — since 1870

or around in there. I didn't realize people had such wonderful taste then."

"They certainly went in for size," he admitted. "Full?"

Kevin laughed into her drink. "As always. Aren't you proud of me — that I don't get fat?" She stretched luxuriously. "Let's go out on the balcony. Fresh air and then a drink, then more fresh air, then another drink..."

He laughed. "Ad infinitum. Or what's Latin for 'until the bar closes'?"

They walked along the plate-glass wall to the nearest arch and stepped out into the assembling dusk. Kevin skipped over to the stone balustrade. "Look, Walter! The sun's nearly gone." He came up beside her and slipped his hand between her arm and her body. "Sunsets are sort of sad," she mused.

"They always come back."

"But it seems too final. It's only a very little sun, and the Pacific's such a big ocean."

"Every time the sun sets in the ocean I expect to see steam come up."

She squeezed his hand with her arm. They leaned on the stone rail in silent reverence. To the left was the etched suddenness of the Point Loma

hills; everywhere else was sheet-metal ocean. Far below, the surf boiled among rock clusters and chewed at the cliffs with thundering rage.

"Sunset Cliffs," she murmured. "They've looked at sunsets so long they've turned red themselves." She looked down, fascinated by the white festoons of surf. "It's a long way down."

"Cigarette?"

"Yes, thanks." She concentrated on his lighting it. "Oh, I nearly forgot. Give me the package and look the other way a minute."

He obeyed and she kept talking. "We must come out here in the afternoon sometime. Between us and the ocean there's lots of curlicue paths with little caves and things like that. They lead clear down to the rocks. You'd like it. We'd be alone the whole time because the paths turn and twist every yard or so. It's safe because it's wide, but



— Sunset Cliffs, c. 1915

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BACARDI LIMÓN

San Diego Reader December 2, 1999 39

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you can never see anybody near you. It's like being all alone in the world. You'd have your chance to push me over if I talked too much. There—you can turn around now."

Walter James turned back and she held out her hand. In it was an ebony black case with a single band of silver running around the middle. She pressed the side and it snapped open to reveal toothy rows of cigarettes.

"Have one, sir," she softly invited.

"Not yet," he tilted up her chin and kissed her gently on the cheek. "Thank you very much, redhead," he said.

"It isn't much, it isn't nearly enough," her voice rushed out. "But you needed one, and I got tired of smoking crushed cigarettes, and I wanted you to have something I'd given you. Wasn't that silly?"

Her piquant face was

close in the soft blue gloom. "No. It's beautiful. It's as beautiful as you are. I'll always carry it — like it was your glove in my helmet."

She nestled close to him, happily. "I just wanted you to have something I'd given you."

"Now I have you and a cigarette case," he told her. "It's becoming a very full life."

"You'll always have me," she murmured. "I'll never get lost. Oh, Walter, I didn't

want to go out to that silly college today. I just wanted to stay near you. It was awful out there. Then I came home tonight and Dad wasn't home. Not that he's so much company, but the house seemed so empty. I live in the emptiest house in town. But when you drove up tonight, everything was all right again."

She shivered and rubbed her hand across his back. "Tell me that you love me."

"I love you."

"See!" she smiled. "Everything's all right." "I just drove around most of the day myself. I didn't go near the apartment, except tonight to change clothes, for fear Clapp would get in touch with me. I was afraid he'd found those two bodies in that car and would want to talk to me. And after last night I didn't want to think about anything but you."

"You're sweet," she said.

"I'd completely forgotten about those two men. It's funny how many different lives there are, going so many different ways. Yesterday there were those two men. They had lunch and talked about a lot of different things — and today they don't exist. And probably back in San Diego somewhere your Boone is thinking about what a nice dinner he had and not even thinking about you."

Walter James laughed curly. "He must think about me every waking moment or he wouldn't have stayed out of my reach so long."

"I'm sorry, darling."

"Do you want to go in and have another drink?"

She shook her head. "No. Let's go home and just be together. That would make me happiest."

"Do you have that feeling, too? It's like moving too fast?"

"I guess that's the way I feel. I'm afraid something's going to slip away from me. Let's go home, Walter."

His hand was on her arm as they walked out to the parking lot. She started slightly at a momentary pressure and looked around. He was staring at the back of a gleaming Pontiac, just disappearing down the curving road toward Ocean Beach.

"What is it, Walter?"

His eyes were gleaming oddly. "Nothing. It just seemed to me that maybe that was Dr. Boniface driving that car."

"Oh!" She peered after the car excitedly. "That's the man on the card, isn't it, Walter?"

He said softly, "Dr. Everett Boniface — Dr. Elliot Boone. It probably doesn't mean a thing." He smiled at her worried expression. "After all, redhead, he was as much right here as we have. And maybe I was wrong."

They drove from Point Loma slowly, Kevin pressing her head against his shoulder. After the car was garaged for the night, they walked hand in hand up the flight of stairs to the second-floor apartment. Kevin still had one foot on the last step when his hand stopped her.

"Just a minute," he said quickly.

"What's wrong?"

She hadn't seen his hand move, but all of a sudden there was a gun in it. Walter James glanced around the hall. Three apartment doors,

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Dark miles away, at the foot of Sunset Cliffs, the surf beat and roared and frothed over a flaccid body that lodged between two jealous rocks.

Chapter 21
Thursday, September 28, 3:15 a.m.

The telephone kept ringing. Walter James flipped on the bed lamp, worried his wristwatch out from under the pillow, and looked at the time. It was 15 minutes past three.

The strident bell notes sliced through the early-morning stillness with mechanical regularity. Kevin shifted uneasily in her sleep. He stretched his bare feet down to the cool rug and padded into the other room, feeling his way to the invisible instrument.

"Hello!" "James! This is Chapp. You got the Gilbert girl there?" "I don't see that it's any of your damn business!" The receiver voice rasped irritably. "Listen, James, this is no time to play. I sent someone out to her house and she wasn't there. Some kid named Newcomb was mooning around the front porch and said she hadn't come home tonight and that she was probably with you. If you got her or know where she is, get her down here right away."

"What's up?" "She's got a body to identify. The papers on it says it's old man Gilbert."

"Dead? How?" "We'll talk it over down here. Don't break it to the girl until we're sure. For God's sake, James, if she's there, bring her down right away!"

"Twenty minutes," said the slender man and hung up. He stood indecisively for a moment before he went back into the bedroom. Kevin was a spray of copper hair, a bare shoulder and mounded blankets. He shook her by the shoulder gently.

"Kevin." "What?" "She rolled over on her back without opening her eyes. He shook her again and she blinked awake.

"What is it, Walter?" "Get up and get dressed. We have to go down to the police station. Are you awake?"

She sat up squinting. "It's still dark, isn't it?"

"Get dressed. We have to go right away. Are you

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wide awake now?"
 "Yes, I'm awake Walter."
 "Listen. We're not sure yet, but Clapp wants you to take a look at a body. It may be your father."
 She shook her head. "I don't understand."
 "Clapp wants you to identify a body if you can. Your father may be dead."
 Her face began to be nothing but white skin and shadows. She put out both hands and held on to his arms. "He can't be, Walter. He just can't be!" Her voice was neither frightened nor sad, only puzzled.
 "You're right," he said. "Clapp may have made a mistake. It may not be your father. But we have to go down and see. There's no easy way

to tell you. We have to go see."
 "But it can't be!"
 Walter James unfolded her hands gently. "Get dressed, redhead."
 They drove through deserted streets to the foot of Market Street. Only occasional black-and-white cruised across their path. As they walked across the police headquarters' parking lot, the whistle of the last Coronado ferry moaned through the night.
 Clapp rose clumsily when they entered his office. At the corners of his eyes were patterned tracings of blood.
 "I'm sorry about this, Miss Gilbert. But we have to be sure."

"I understand. Walter explained to me."
 "Do you feel all right?"
 "Yes, I'm all right. I'd like to get it over with."
 "This way." The big man led them down the hall past the medical examiner's office to an unmarked door. Walter James stood close to her as they entered.
 Stein nodded as they came into the peaceful room. The corners were lost to the shadows, but, in the center, one low-hung light beamed unmercifully. Beneath it was an unmovable sheet-covered form on a wheeled table. Under the table were small puddles of water.
 "Okay, Stein," said Clapp.
 The medic folded the

sheet back.
 "Is this your father, Miss Gilbert?"
 The old man's eyes were closed to the punishing light. His forehead was bruised and damp hair clung there protectively. But the lines in his face were not so deep now.
 The men could barely hear Kevin's voice. "Yes. That's my father."
 Stein replaced the sheet and looked at the big man questionably. Clapp cleared his throat.
 "We'd like to perform an autopsy, Miss Gilbert. Is that all right with you?"
 "I guess so," she said. "I don't know." She shook her head back and forth. "How did it happen?"
 Walter James gripped

her arm. "Let's go back to the office."
 Clapp nodded to Stein. Kevin's shoulder stiffened under Walter James's hand.
 "He may have fallen from the balcony," Clapp continued, "or he may have slipped off one of the paths along the cliff."
 "Walter!" she moaned.
 "We were there tonight. We were at Sunset House."
 The big man winked his forehead and looked at Walter James.
 "We went there for dinner tonight," Walter James gave a frowning nod at the top of Kevin's head.
 Clapp lifted the phone and said, "Send up a matron." He regarded the girl gently. "There's no indication of

was between two rocks below the Sunset House."
 Kevin's shoulder stiffened under Walter James's hand.
 "He may have fallen from the balcony," Clapp continued, "or he may have slipped off one of the paths along the cliff."
 "Walter!" she moaned.
 "We were there tonight. We were at Sunset House."
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anything wrong, Miss Gilbert. Apparently your father just went out there for some reason and accidentally fell. It was sometime this afternoon or tonight."

"I should feel something," Kevin whimpered. "We were never very close but Dad's always been—been there. I don't understand!" She began to cry against her hand. "He can't be gone!"

A soft knock at the door let in a broad police woman in a dark dress. "This is Miss Gilbert, Mrs. Marsh. She's had quite a shock. If you'll give her a sedative and let her lie down in Stein's office—no, make it the couch in the next office."

The matron took the girl's hand. She stood unsteadily. "I don't want to be any trouble," she said. "Maybe it would be better if I lie down a little. Will you come sit with me, Walter?" He patted her hand. "I'll be there in a few minutes. Just take it easy for a while. I'll be right in."

The two women went out, the matron quietly closing the door. Walter James and Clapp sat in the early-morning stillness. Finally the big man stamped his feet and went to the small icebox. "Beer?" he asked.

"For Christ sakes, no!" Walter James snapped.

"I know it sounds pretty horrible," Clapp sighed. He pulled out a can and plunged the opener into it. "But this has been the God damndest day I've ever had! And I've had some pretty bad ones." He took a long gulp. "I got to have something."

Walter James stared at the black and silver cigarette case. "She'll never be able to forget that she gave me this the night her father got killed." Clapp frowned at him through the match flame. "Why do you say 'got killed'?"

The match clicked in the bottom of the wastebasket. "You know what you're looking for, Clapp. Did you find it?"

"No. Stein tells me the body was pretty well beat up. From the rocks probably. There's nothing to show that Gilbert was pushed over the cliff. It wouldn't take more than a gentle shove—I suppose it's happened before."

"When did you find him?"

"About ten o'clock. Some couple that went down

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"Naturally not. Oh, Stein says there is one bruise across his throat that might have been caused before death. If somebody had hit him in the throat, he couldn't have yelled on the way down." He shrugged wearily. "Then again the noise of the ocean could cover up a scream. Or he may have jumped on purpose. It's whatever you want to make it." After another swallow of beer, he said, "What do you want to make it?"

Walter James sucked on the cigarette. "Murder, I guess. I talked to Gilbert this morning—a little. He was despon-

dent. But he was willing to talk the situation over with me as long as it wasn't in his office. That was about 11:30. I didn't see him again."

"Where was he supposed to meet you?"

"That's the crazy part. Sunset House at three o'clock. I got there at three but he wasn't around. I waited till four and went back to his house. He wasn't there, so I took Kevin out to dinner. The Sunset House had looked like a nice place so I took her there. God, what a thing to do!"

"That's the way things happen, James," Clapp said. "Coincidence in there screwing up the works. You take your girl out to dinner, and a couple of hundred feet below

her father's washing around in the surf with a broken neck. But your story checks."

Walter James sat erect. "What do you mean — checks?"

"Oh, don't go off half-

cocked at this time of morning. Maslar put a man on Gilbert today just to be on the safe side. Gilbert went out to the Sunset House at two o'clock. The tail lost him there and sat around waiting for him to show again. At three o'clock he saw you come in and start looking around for the old man. That's all."

"That's all? What was Gilbert doing at Sunset House an hour before he was supposed to meet me there?" Clapp spread his hands. "How in the hell am I to

"Sure," said the slender detective bitterly. "He was pushed over the cliff between two and three o'clock. He was keeping an appointment with somebody besides me."

"Who?"

"Did Maslar's bright boy see anybody out there who answered to Dr. Boone's description?"

"A big, healthy man?" asked Clapp sarcastically.

"They were there in droves, including a state senator. That isn't much to go on. I'm big

"It's all we've got to go on," snapped Walter James. "Unless you can make the Mexicans wring something more out of Luz, I suppose

he got hauled in today? Or did Maslar's men lose him, too?"

"Calm down, son. Maslar's doing a good job. The Mexicans and a couple of FBI men surrounded the Devil's Bar this afternoon

The smaller man strode over to the window. "Damn!" he finally said.

"I've never seen a case before where so many leads end up with so many corpses. This case has a curse on it. Relax."

Walter James sat down on the windowsill and laughed.




silently, helplessly. "And just think --- Dr. Boone's home getting a good night's sleep. He hasn't ended up as a corpse."

"Cheer up, James. Neither have we."

"It's getting closer. Tomorrow you can check up on who left the light on in my apartment. And who started shooting from across the alley about seven o'clock when I was about to walk in."

Clapp slammed his hand flat on the desk blotter. "Not casual!"

Walter James gave him a sardonic grin. "From behind a fence in the used-car lot in back of the Serra Apartments. The shot came through the rear window and was sup-



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posed to nail me when I opened my door and stood in the light. Luckily, I caught on. I never leave my lights burning."

Clapp said, "I'll send Jim out first thing in the morning." "Just don't wake me up. The landlady's pretty nosy. There's an off chance she may have seen something. You can at least dig the slug out of the woodwork if your prowl men haven't done it already. I'm ready to guarantee that it's a .25 caliber from the other gun of the set I gave to Hal."

The big man pulled a report from his desk drawer and studied it. "James, maybe you shouldn't have been in such a hurry to finish off John Darmer and young Esteban Laz."

Water James's face was impassive. "I don't know what you're talking about."

Clapp hunched his shoulders impatiently. "I'm not after you. You could probably prove self-defense, anyway. But you're not fooling me any. The job had your name written all over it."

"Maybe."

"I wish you'd thought twice about it. They might have been able to tell us something."

"They might have been able."

"At least with Big Steve gone, we would have had something."

Water James smiled. "I hate to get shot to little bits just so you'd have somebody to grill, Clapp."

Clapp replaced the paper and slammed the drawer. "It's written off as an accident. Let's hope nobody gets too nosy. It would have been easier on me if you had at least reported it."

"Maybe I didn't feel like it."

"Hell," said Clapp and stood up. "There's a lot of things a guy doesn't feel like doing. I didn't feel like suspending Felix from the force this morning and getting together an indictment."

"Felix? What's the story?" Water James began to notice how tired the big man really was. The clear outline of his face seemed blurred and his head sagged on his shoulders.

"The usual one," said Clapp slowly. "Good cop goes bad for a lousy \$50 a month extra. I put a check on the switchboard for all Tijuana calls, and we caught Felix trying to nail me when I opened my door and stood in the light. Luckily, I caught on. I never leave my lights burning."

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ing to tip off Lux about the raid." Infuriated, he spat out, "He didn't even have sense enough to use an outside phone!"

Walter James hit Clapp's arm gently with the back of his hand. "I'm sorry, Clapp. It's nothing you could help."

"No," the big man sighed, "I guess if there's a twist in a man, it grows to the surface eventually. But it still never makes sense. Crime actually doesn't pay—I mean, in dollars and cents. It's low profit and high risk. It doesn't make sense."

Walter James snapped his fingers. "On this Gilbert killing, you might nose into Dr. Boniface's movements this afternoon."

Clapp raised his heavy eyebrows. "Something stirring?"

"I'm pretty sure he was hanging around Sunset House. And I'm not forgetting that he's a big, healthy man either."

Clapp made a note on his desk pad. "Okay."

Walter James roused himself. "I think I'll see if Kevin's in any shape to go home."

"James."

"What?"

"I'll do my darnedest to keep her father's connection with this marijuana ring undercover. She doesn't know anything, obviously, and I can probably keep the investigation away from her. And definitely out of the papers."

"Thanks, Clapp."

The big man smiled and closed his eyes for a second. "Just take good care of the girl. I like her."

"I like Kevin, too. More than you would ever believe," said Walter James soberly. "As soon as this Dr. Boone thing is finished, I'm going to marry her and take her back to Atlanta. I promise I'll take good care of her."

Mystery fans know Bob Wade, now 77, from his 12-7 columns, "Spadework." With William Miller, who died in 1961, Wade received the Edgar Allan Poe Award from the Mystery Writers of America for the short story, "Invitation to an Accident." In 1968 Wade received the Life Achievement Award from the Private Eye Writers of America. He lives in San Carlos.

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As Richard Nixon once said, I love these clothes. (He also said, "The style is the man!") If I could do it, 80 percent of my wardrobe would be purchased at the Pimp Store. If at any time it appears I am making fun of these "...latest trends i.e. cut, style, color, and fabric" (as it reads in the brochure that came with my Falcone suit), it's because, damn it, they put the fun back in funky. Eventually I'll have my usual T-shirts and jeans, of course, and then at least one Falcone, Don Mart, or Damiani suit for every day of the week, a dozen or so shirts — those mar-darin-collar jobs, in beige, con-cort grape, and black, connected

Pure Attitude

at the throat with a fake gold chain — and at least two brightly colored bowler hats... say red and puce. It isn't out of the question. One can get suits on sale for as low as \$69.99, but even when they're not marked down, they're still under \$200. I could have my seven suits, dozen shirts (at about \$30 to \$40 each), and two hats (at \$35 each) for under \$2000, including sales tax. And we're talking nonwrinklable material here. But that's not all...

Alterations right there on the premises. Speaking with owner/entrepreneur Mr. Hyo Kim on a recent Saturday afternoon, he tells me they'll take in the pants I bought earlier this year. A major renovation from a way wide leg—hip, in, now, today, Daddy-o—to a stove pipe — retro '60s, out, out, out, sad, man. This is a bold fashion move for me, but Mr. Kim is in my corner: he's backing me up all the way. It is a fashion move so bold

of armor. He stood in the doorway of the old tuna cannery (where we practice into the night), the industrial lighting of the loading dock behind him, aimed him in a super-natural glow that was quite biblical. We all fell silent for a moment. The instruments hummed, feedback trailed off. The hush remained over the room for what felt like a full minute. Finally the Hose broke the silence. He stepped forward into the room lighting, lifted his sports bottle of malt liquor, and said, "I think the Benzadrine is kicking in."

We could see now what he was wearing: a silver double-breasted jacket of burnished metallic Lures and Rayon, which descended to just above the knee, and beneath that,

of armor. He stood in the doorway of the old tuna cannery (where we practice into the night), the industrial lighting of the loading dock behind him, aimed him in a super-natural glow that was quite biblical. We all fell silent for a moment. The instruments hummed, feedback trailed off. The hush remained over the room for what felt like a full minute. Finally the Hose broke the silence. He stepped forward into the room lighting, lifted his sports bottle of malt liquor, and said, "I think the Benzadrine is kicking in."

Local rap artists

buy their stage

clothes here.

matching pants above his platform disco boots, and a filly pirate shirt. He was, as always, showing the rest of us the way.

"My God," someone said.

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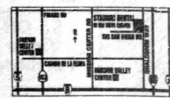
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"Where did you get that?"

"The Pimp Store," he said simply.

The Pimp Store? What could he mean? Did such a place exist? If so, why hadn't I heard of it? Did they advertise? If so, what would their ads be like?

Yo, trip! 'Sup? Gots to pimp yo hat No dope though! You see me, you gotta busta move over to Lee's Menswear on Fifth Avenue downtown, know I'm sayin'? They got fly shit be da bomb. Get jiggy wit dis shit aw kinda ways. Word. Know I'm sayin'?

Writing the ad copy for "The Pimp Store," Lee's Menswear, would be a potentially gratifying challenge. I hope Mr. Kim will keep me in mind for this job if he wants to reach out to the marketplace via radio or television.

For example, a 30-second TV spot might go something like this:

EXT. NIGHT. Limousine pulls up to curb in front of pawn shop on El Cajon Blvd. CLOSE UP on magenta platform boot emerging from passenger door as chauffeur in a crushed-velvet polyester double-breasted black uniform and white pork-pie Panama hat holds car door.

PAN UP: Length of cream-colored trouser leg with blue pinstripes to 3/4-length matching suitcoat open to reveal violet fishnet shirt and gold medallions over a buff chest. THE MAN snuck at curbside, lifts a hand with enormous pinky ring, drags on long cigar. He is wearing a lavender bowler hat. He exhales a plume of cigar smoke and smiles.

THE MAN: "Sappin', bay-bay!"

Theremin. Superfly in background. Three women in hot-pants and miniskirts, thigh-high boots, and teased hair surround THE MAN and drape themselves on his shoulders, running hands over his chest and jacket.

IN UNISON: All three women face the camera. (In a breathy voice) "Lee's Menswear."

VOICE OVER: "Lee's Menswear, when yo bitch ain't no ho'...936 Fifth Avenue in San Diego's Gaslamp Quarter." MUSIC UP and FADE.

Meanwhile, at that night months ago at the old canyery (where our drummer lives amidst his collection of mounting evidence in the

JFK assassination conspiracy), we could only stare. I'm sure I speak for all of us when I say that we rich pictured ourselves in the kind of finery we believed that night and knew that no one among us could carry it off quite as well as the Hose. Still, I studied the cut and length of the jacket and thought to myself, Ray Davies, the Kinks, 1965. Edwardian, I could wear something like it — not quite as flashy, of course — with a plain white tab-collar shirt, maybe an ascot. "How much?" I had asked.

"None of your business," he said inscrutably, and I knew he would say no more. Luckily, he had left the price tag on the sleeve with the address of the store. I was astonished at how reasonable it was and that such clothing was available right here in San Diego.

In the weeks that followed, I saved enough for a deposit. When I walked into the store, my eyes were drawn upward to the dozens of styles and colors of suits hanging overhead on three high walls. Crimson and sienna, mauve and salmon, coral and supple lime green, snakeskin and cream. Lapels and lapel-less, three-button, two-button, six-button, pin-stripe and solid, mock velvet, faux stain sheen the color of wine and pumpkin and tea. I saw my 48 regular from across the room. I approached slowly, pointing. "Can I try that on?"

The attractive Korean woman reached for a hooked pole and brought it down. She smiled, seeming to approve.

Black with white pinstripes. Eight buttons, double-breasted. One hundred percent polyester with a permanent crease in the wide-shovel pantlegs. I put my money down and left instructions to remove the cuffs on the pants. On the afternoon of the gig, I picked up the suit.

It was like wearing pure attitude. Light and comfortable, although hot under the stage lights, my Falconer suit, union made in America, suffused me with confidence, dynamism, and virility.

Since that night, I have worn the full suit at a funeral and at a production: at the Lyceum Theatre of Pizarro at the Latin Agile. This is the only drawback I can think of being in

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the forefront of fashion innovation. A limited number of occasions present themselves for these fine-quality designs, which are so easily mistaken by the unimaginative for tasteless. I intend to see *Jane Eyre* at the La Jolla Playhouse (my pump suit, and I expect raised eyebrows but only in the most approving sense. Also at the upcoming gig at Java Joe's, where I will wear the jacket with Levi's and sneakers, saying to the audience, in effect, "I respect you. I am here to entertain, and I take it seriously." At the same time, the pants and shoes state, "I am down with you people. I'm a beatnik too. I can groove with the youngest of you, I am jiggly with Beck and Oasis — I'm not old, honest."

At parties over the holidays, nothing could be more perfect. My suit evokes Dickens and Victorianism as well as Edwardian mod and Southeast San Diego street savvy. I just need to add a few items.

At Lee's Menswear, I am moving among the customers through the narrow rows

between racks. A blind man with a cane is actually buying clothes here. He shuns the helpful Korean woman, saying, "You're wishy-washy, get away from this. This man knows what I like." And he seeks out the young African-American clerk who guides him to a wall with hanging hockey jerseys emblazoned with the word FUBU. The man feels the material, a silk-like rayon, and smiles. "Yes," he says, "You know what I like. Indeed."

Two guys, each of them nearly the size of one of those drive-through Fotomats, are fingering long-sleeved pin-striped vests. I am certain these guys are athletes. If I were a sports fan I would undoubtedly recognize them. One of them is smiling at the other as he lifts the vest away from the rack. "Trip, man," he says, "It be Hammer time."

Many local rap artists buy their stage clothes here, according to the young clerk, Rami, who, while he has only worked at Lee's for a short time, exhibits a thorough knowledge of the store and

its clientele. "Also, dancers," Rami says. "These are dance clothes."

"You get any actual pimp?" I ask him.

Rami frowns, looks around. "No, man. This place is pretty cool. We get kids from, like, Mesa College who have pimp parties. You know, 'Pimp Yo Ho Night.'"

"You must get a lot of drug dealers, huh? I bet you get drug lords, right?" Rami just looks at me as if I had a gunshot wound in my forehead, with genuine concern and pity. "Here," he says, "let me show you something cool." He takes me to a rack of suits. One on the very end is a chocolate-brown crushed velvet suit that is almost a fake fur. It is double-breasted, made from 100 percent polyester, and has matching pants. It is marvelously cheap.

"Wow," I say because there is nothing else to say. It is time to look around for some shirts, something for both the stage and holiday festivities. Here is a tall, thin, exhibits a thorough knowledge of the store and

mail in the fluorescent lighting of the store. If you get tired of wearing it, you could use it to clean barnacles off of submarines. Another is the color of bright blood shot through with platinum threads of Lures. The collar is wide — what in high school we used to call a "bazoo collar."

"I wonder where Mr. Kim gets all this stuff," I say out loud.

"Ask him," Rami suggests.

Mr. Kim is overseeing the arrival of a shipment from Chicago. He is a dignified, statesmanlike gentleman whose English is heavily accented by Korean. One could never deduce by looking at him that this sober, dignified merchant was the wildman's fashion king of San Diego haberdashery.

"Yes, Chicago," he says. "And Philadelphia, Pennsylvania. Also, I go to magic shows in Las Vegas."

"Genius!" I commented him. "Good idea. See what the magicians are wearing. Right."

I get the same look Rami

gave me. "I also go to shows in Los Angeles and New York and buy there." He takes down a poster from Falcone that is taped to the wall and hands it to me. It contains information about the origins of Damiani, Don Mart, Falcone, and Berkeley Square Sportswear fashions, which are liberally represented at Lee's. Apparently a man named Navasky is behind it all.

"When Charles Navasky founded Navasky's in 1893 in New York City, his goal was to create men's suits of excellent quality and style. Our company thrived, and in the 1930s, Mr. Navasky moved the firm to Philadelphia, PA, a small town in central Pennsylvania and still the heart of our operation."

While many items at Lee's are made in Indonesia, Italy, China, and Korea, you will probably find more American-made clothing here than at any, Marshall's.

I've got my eye on an Italian-made "Virgola" shirt, contoured and stitched with

jet-black and luminous gold thread. It says on the price tag, "Virgola, easy elegance and refined design, \$35." Here is a pair of iridescent green Polyester swim trunks that you would want to be wearing for maximum visibility if you get caught in a rip current on a cloudy day. Ties, scarves, belts...

I mentally recalculate my \$2000 budget, to be spent over the course of two years, to \$3000 over three years. That is a worthwhile investment is beyond question. I only have to think of the money I spent on Earth shoes alone in the 1970s. Where are they now, I ask you!

I intend to be buried in my pimp suit. And, should you dig me up 100 years from now, I may look awful but that suit is still going to look boss.

— John Brizzolara

John Brizzolara's novels include *Wirecutter* and *Empire's Horizon*. In 1997 he received the National Conference Media Award for Journalism.

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"Mr. Clean and the boys" from UDT 12 cruise book

Dick Ray

politicians who sometimes fudge their military affiliation with elite units I mean, maybe he'd only worked on a staff or been aboard a ship that once participated in an exercise with SEALs.

But Jesse made a comment during the interview that somewhat eased my doubts about his bona fides. "SEALs," he said, "certainly are different. We don't wear skivvies."

Only a Team guy — SEAL or UDT — and those with whom he closely associated would know this verifiable truth. Skivvies — Navy lingo for underwear — were

Team in 1970. Both SEAL Teams were awarded coveted Presidential Unit Citations. UDTs received none.

I didn't know much about UDTs 11 and 12 then, even though they were homeported on the Strand like SEAL Team One. The UDTs rotated their platoons through a headquarters in Subic Bay, where many of the frogmen relived high school glory days playing football on base and freeballing it through Po Town on liberty. The frogmen in Subic never once lost a sleepless second to the fear of mortar rounds in the perimeter or Charlie on the wire. So was Jesse a SEAL or merely a frogman, that

Jesse 'The Great Pretender' Ventura

WAS JESSE A SEAL OR A UDT GUY?

for lesser mortals such as pencil-necked sandcrabs (civilians) or black shoes (ship drivers). Real men didn't wear skivvies. But they did wear massive Rolex diving watches with Tudor movements, just as Jesse wore during his interview.

Jesse's reference to skivvies also suggested he had pulled liberty in Olongapo, aka Po Town, the legendary city in the Philippines that had offered fleshly delights to generations of sailors who passed through the U.S. Navy base at Subic Bay until the base closed a few years ago. Frogmen from underwater demolition teams — but not SEALs — enjoyed six-month deployments to the PI during the Vietnam War and were so prized among the Po Town bargirls that the girls would sometimes "do it for love." And the girls delighted in screaming "skivvie check," which meant

every man jack and mate in the bar would have to drop his pants to verify if he was or was not of UDT. The girls would often follow their skivvie checks with cries of "big watch, little dick, bumfuck UDT!"

The bargirls had no similar slogan for SEALs, who were rarely seen in Olongapo during the war. SEALs from Team One on the Strand and Team Two in Little Creek, Virginia, deployed to detachments (dets) in Vietnam: SEAL Team Two Det Alfa in Binh Thuy (terrorizing the VC and luckless peasants in the delta); SEAL Det Bravo in various places (doing dirty deeds for the CIA); SEAL Team One Det Da Nang (running merrily up north in Nasty); and SEAL Team One Det Golf in Nha Be (helping keep the Long Tau shipping channel more or less open from the South China Sea to Saigon).

I had firsthand knowledge of all these dets, some of which would periodically shift locations, but I was especially familiar with SEAL Team One Det Golf, where I served as officer-in-charge of three SEAL platoons for much of 1967. I also knew a lot about Det Alfa from SEAL Team Two, because I was the executive officer of that

is, a member of an underwater demolition team?

In search of an answer from the horse's mouth, I read Jesse's blockbuster autobiography, *I Ain't Got Time to Bleed*. The chapter on his Navy career from 1970 until 1974 is entitled "Navy SEALs." References to SEALs saturate the 26-page chapter. Here's a sampling:

"[My] brother, Jan... had joined the Navy SEALs a few years earlier..." (p. 60)
 "When [Navy recruiters] found out [I was] interested in joining the... SEALs, they zeroed in: 'Don't you want to be part of the most elite? The best of the best?'" (p. 62)

"One day [in boot camp] we attended a presentation by the Navy SEALs... they showed us a film called *The Men with Green Faces*. In Vietnam, the SEALs were known as the Greenfaces, because they wore camouflage green and black..." (p. 64)

Jesse took a screening test at boot camp to qualify for what is called Basic Underwater Demolition/SEAL (BUD/S) training conducted at the Amphib Base. Those who completed BUD/S, when Jesse was in training, were sent to either a SEAL or an underwater demolition team. Graduation did not, however, authorize the trainee to call himself a SEAL or a UDT frogman. He had to first successfully complete a six-month probationary period in the Teams.

What's the difference between SEAL and UDT? Here's a mini-dump on the distinctive origins and missions of these organizations.

UDTs had their genesis following the U.S. Marine invasion of Tarawa. The invasion beaches were ringed with underwater coral formations hidden from the Marines. Landing craft slammed into the coral and took deadly fire from the Japanese.

But we weren't going to accept that: "No. We're the Navy SEALs. We're going to take the top floor of these barracks. We're all going to stay to them. We're going to stay to them. We're going to stay to them."

From *I Ain't Got Time to Bleed*

Jesse took a screening test at boot camp to qualify for what

"I never touched a trainee. Hell, you didn't have to. Mostly I just played with their minds."

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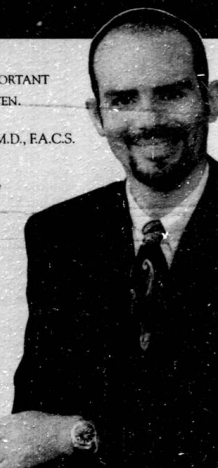
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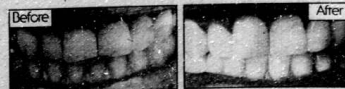
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Many Marines drowned as they attempted to reach shore more than half a mile away.

After Tanou, the Navy established UDTs to conduct preinvasion, hydrographic reconnaissance from the 3 1/2-fathom curve to the high-water line. The UDTs located and destroyed man-made and natural obstacles that threatened a landing. You may have seen the romanticized version of UDTs at work in films such as *The Frogmen*, starring Richard Widmark. Jesse says this is one of his favorite movies.

The Navy drew its UDTs from Naval Combat Demolition Units. These units probably had more strategic impact than SEALs and UDTs combined in any war they cleared Normandy beaches before the invasion and took nearly 80 percent casualties.

SEALs trace their origin to a WWII Navy command unit called Scouts and Raiders. This unit recruited from college and professional athletic teams. Scouts and Raiders operated primarily in Europe and North Africa collecting beach and hinterland intel. Scouts and Raiders also attacked enemy coastal tar-

gets. They were not joined at the hip with the Marines, as were the UDTs.

My first boss in the Navy was Phil Bucklew, the most famous Scout and Raider of them all. Bucklew was a thrice-passed-over commander on the brink of forced retirement when, as a fresh-caught ensign, I reported aboard an obscure amphibious staff to work for him.

He was four or so and going maybe 250. Bucklew was every bit as scary looking as Jesse. Bucklew had played pro football as a full-back for Cleveland before War Two, as he called it. But I never saw him lift weights or snarl at anyone. The guy used to grin and laugh a lot. Maybe because he saw the humor in having been passed over in favor of midjets. I mean, here's a guy who was drenched in medals like Navy Crosses and Silver Stars and had a Ph.D. in education from Columbia. Passed over in favor of midjets, but absolutely no bitterness or vanity in the man, just lots of charismatic humor.

And, oh, the places he'd gone and the stories he'd tell. Like the intel trek across China, being banded off from one partisan group to another, checking out Japanese fortifications along the way. Owing to his size and inability to speak Chinese, the partisans disguised him as a deaf mute.



From I Ain't Got Time to Bleed, Vietnam on right

Yes, he told magnificent stories, which had much to do with my becoming a SEAL. But Phil Bucklew never wrote a book. Or inhaled steroids. Bucklew was rescued

from forced retirement when President Kennedy championed unconventional warfare to counter communist guerrilla "wars of national liberation." Kennedy resurrected the Army's Special Forces and ordered the Navy to commission a force of commandos called Sea-Air-Land (SEAL) Teams. The commandos would assault or recon their targets. Two teams of 10 officers and 50 enlisted were drawn from experienced members of UDTs 11 and 12 stationed in Coronado and UDTs 21 and 22 in Little Creek, Virginia. All the frogmen were volunteers and only the best needed to apply. The SEAL Teams more than doubled in size during the Vietnam War.

The Navy promoted Bucklew to captain and placed him in overall command of SEAL Team One and UDTs 11 and 12. His staff was first designated Naval Operations Support Group One and later became Naval Special Warfare Group One.

Trainees for the SEALs and UDTs completed the same fabled basic course conducted on the Strand; however, during and after the Vietnam War, SEALs underwent specialized training at such places as the U.S. Army Ranger and Special Forces schools. Frogmen never went near Rangers or Snake-eaters.

The differences in training reflected the differences in missions: SEALs in platoons of 12 to 14 men went looking for the VC and NVA in the swamps, paddies, and jungles of Vietnam; UDTs in platoons of 22 men conducted hydrographic recon in advance of actual or anticipated Marine amphibious landings. Most of these recon was "admiral," or unopposed by the enemy. UDTs mainly floated around the South China Sea on ships with Marine battalion landing teams as part of what's called an amphibious ready group or ARG.

In recognition of the differing missions, the Navy classified frogmen as "5321s" and SEALs as "5326s." The SEALs and frogmen also had different unit cartoon totems: Freddie the Frog and Sammy the Seal.

These are not distinc-

tions without differences. No one from UDT during the Vietnam War would dare misrepresent himself as a SEAL. Consider this: SEAL Team One, with roughly the same number of men as UDT 12, had 34 killed during the war. I knew many of them. UDT 12 lost but a single man. 34:1.

This is not to say frogmen couldn't acquit themselves just as bravely as SEALs during those very rare times they found themselves in the shit. Although UDTs deployed to Subic and primarily embarked aboard Navy ships as part of the ARG, they would also send small units to operate out of Da Nang and a Navy base on the Ca Mau Peninsula called Sea Float and later Solid Anchor. This base was at the mouth of the Cuu Long River near the Nam Can Forest—a very hot area.

The few frogs temporarily stationed in Nam had the primary mission of blowing



Phil Bucklew

up abandoned enemy bunkers and other fortifications. Much larger Army and Marine forces secured the area while the frogs did their demo work.

On two such operations, however, members of UDT 12 encountered the VC and reacted with stunning courage. On 21 January 1970, Chief Hospital Corpsman Donel Kinnard led an assault that saved his men from being overrun by the VC. He killed



Ed Gil, far left

an enemy officer in hand-to-hand combat and was awarded the Navy Cross.

A week later, Chief Shipfitter Guy Stone assaulted an enemy ambush and killed several VC. He was also awarded the Navy Cross. (Stony had been a SEAL for

BUD/S class 58 in December 1970, about a year after Stony and Kinnard chucked those VC in the Nam Can Forest. Jesse predictably dwells on the excruciating pain trainees must endure to prove themselves. He tells an oft-told tale of petty cruelty by an instructor. If a trainee had loose skin from torn blisters on his hands, the instructor would rip the skin away from one hand and order the trainee to do the same to the other. The instructor called this loose skin "flappers."

But Jesse makes no distinction between those trainees who went to SEAL Teams and those who went to UDTs. He claims to have been a SEAL, as in these observations about going to Army Airborne School at Fort Benning immediately after BUD/S. "[Airborne instructors] make you drop for push-ups... whenever they drop one SEAL, we all drop." (p. 73)

... "The second night we

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That's it. Nothing more about UDT. Only SEALs.

Well, maybe he served with both SEAL One and UDT 12. Many of us had been with UDTs before going to SEALs. The Navy, for example, ordered a platoon of UDT 12 men led by Lieu-

After I graduated from training with class 38, I was ordered to UDT 11 as the operation officer. I had not been the usual trainee, who in the main was young, dumb, and full of cum. Jesse was probably like that when he entered training at 18.

"All right. Which of you pukes has got flappers?"

"Mother" Moy came out with a table and set down a first-aid kit. It was the second day of training. I had taken forty-five minutes to run an obstacle course that was supposed to have been run in ten, and I had four or five raw, flapping blisters on each hand.

After I graduated from training with class 38, I was ordered to UDT 11 as the operation officer. I had not been the usual trainee, who in the main was young, dumb, and full of cum. Jesse was probably like that when he entered training at 18.

I was a 26-year-old lieutenant who had served a combat tour in Vietnam assigned to a Marine outfit called First ANGLICO. I'd worked out of Quang Ngai City up in I Corps. I was with Marvin the Arvin (the South Vietnamese) during the futile defense of Ba Gia and more successful ops like Starlight and Piranha. I thought many of my BUDS instructors, who had never been to Nam and

would never go, were muscle-bound "run-for-your-lifers." I didn't see them as the supermen Jesse extols in *I Ain't Got Time to Bleed*.

I'd been out of training and with UDT 11 for a few weeks when our executive officer called a meeting of all officers. I remember that meeting with the clarity of a Santa Ana-swept sky.

About 15 of us assembled before the XO, who was

seated behind a fake mahogany desk flanked by the U.S. and Navy flags. The XO had been an outstanding swimmer for the Naval Academy and looked every inch the frogman: sleek, suntanned, and muscular, with a Kirk Douglas dimple in his chin. Although not a "rasser," he'd earned the nickname "Gorgeous George." He could have modeled for a cologne called Cock and Balls.

Uneasy shifting of feet. Someone coughed. No one spoke. George continued, "I'm asking for a volunteer. I don't want to force anyone. Do I have a volunteer?" A muttered "fuck" from

*Ain't Nobody
Gonna Fuck with Me!*

Indeed.

The webfoot warrior
filed out. I stayed behind and
told George: "Look, I've been
to New Mexico and I don't mind another

I had another reason for wanting to try for the SEALs: I had a dreadful fear of heights that I wanted to conquer. I knew the SEALs would force me to conquer that fear, and they did.

Not all men from UDT were run-for-your-lifers. Many frogs later had their own excellent adventures as SEALs.

and those who survived love to woof about it for fun and profit. Here's how one woofers. Rad Miller Jr., describes his metamorphosis from frog to SEAL in *Whattaya Mean I Can't Kill 'Em?*:

"Although our base in Coronado was shared with SEAL Team 1 (they had half), UDT Teams 11 and 12 had the other half separated by a concrete wall), we didn't mix during working hours. We did party together; though... Frogs were good... But SEALs were in a class by themselves. They were warriors, and had a mystique about them that

From I Ain't Got Time to Bled

...I was attracted and impressed. On the one hand, being a Frog was fun, and on the other, there were also no real challenges ahead.

"...Then the clincher occurs that will change my life. I was hanging in the area filling dive tanks when I saw a platoon of SEALs all geared up for a training exercise...they were just bristling with weapons.... I go to the office and submit a transfer request. They need SEALs for Vietnam and my transfer is immediately approved....Go

Artie had been dinged while single-handedly keeping the VC from swarming his disabled patrol boat. Ever soul on board save one had been either killed or seriously wounded in an ambush. Artie, who is about the size of Audie Murphy and as soft-spoken as a pugilist, had fought off the enemy with handheld M-60 machine guns at a range of 25 yards. He got a Bronze Star to go with his Heart. Should have been a Navy Cross, but enlisted guys don't have a strong lobby with the Awards Board like officers do.

"Jim belonged to a motorcycle gang in L.B. The Mongols or Mescaleros or something, I'm not sure. But I remember how he used to

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tear up the road back to L.I.
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bar where he worked as a bouncer. Jim maintained order, but not too much. You had to get really outa line for Jim to lose you. But toss you he could. Jim wasn't as buff then as when he became Jesse 'the Body' Ventura, but he was on his way."

Jesse ever in a SEAL Team?
"Oh, no. Spent his entire time in Team 12. Never had a SEAL NEC."

Could you explain about an NEC, what it means?
"Means Navy enlisted classification. It's a code all enlisted guys have that tells what their warfare specialty is. UDT guys were 5321s and SEALs were 5326s. Had to serve in a SEAL Team for at least six months before you qualified as a 26."

Jesse ever in the shit like you or Stumpy?

"Oh, no. At least not that I heard of, and I probably would have known if he'd been in anything serious. But I don't hold that against him. He was a good teammate. Just a little loco."

I selected another name from the roster and talked with Gary "Bones" Bonelli, who is now communications director for the San Diego Association of Governments. Gary was a reluctant interview for a communications director, but at least he returned my call.

Got any good Jim "the Dirty" Janos stories for me?
"C'mon, Bill. I mean, I didn't know Jim as well as his brother, Jan. Jan and I were

running mates. Jim didn't report aboard until more than a year after Jan."
No stories, huh?
"I'll tell you this. Jim said more within 15 minutes of crossing the quarterdeck than Jan did his entire time in 12."

The SEALs needed fresh meat to replace combat losses.

Were you in Nam with Jim?

"No. I was in the Nam Can. I think he was floating around with the Marines on the ABC in the South China Sea. Maybe he did some admin records."

Was he ever in SEAL One?

"No."

To get a little more depth and check out my take on Jesse's book, I dropped by the Amphib Base to talk with retired SEAL Master Chief Dick Ray, who had been a legendary BUDS instructor

gatory messages after he was hospitalized with an aneurysm of VC, scrap metal. He got the Silver Star for that op and a one-way ticket home.

We talked in his office, where he's toiled for many years as the assistant athletic director. I showed Dick I ain't Got Time to Bleed and asked what he knew of Jesse.

"I may have put him through training, but not if he graduated in '70. I didn't become an instructor until '71. Now, I knew a guy in UDT 11 or 12 who was named Janos. But this was a scrawny kid whose claim to fame was he could ejaculate while doing one-arm pull-ups."

I asked Dick if he'd ever heard of a "flapper."

"A flapper valve? Yeah,

that's the rubber valve on an open-circuit regulator. Keeps the water out when you breathe."

I said that's not the flapper I meant and told him the story about the instructor ripping the flesh away from a trainee's hand. I asked if he'd ever done that. He laughed and said, "You shittin' me? I left blisters to carpenter. I never touched a trainee. Hell, you didn't have to. Mostly I just played with their minds. Of course, every once in a while I'd put them in the hurt locker. But all you needed for that was a cold ocean and a beach full of soft sand."

I asked if he knew the instructor and if the instructor had ever been a SEAL in Nam.

I told Dick that Jesse had left active duty in 1974.

"Couldn't have been a SEAL, then."

I thanked Dick for his time and left.

"I knew him. He was never in Nam as a SEAL that I heard of."

I showed Dick a photo in Jesse's chapter "Navy SEALs," of men in wet suits about to drop through an opening in the floor of a helicopter. Jesse had captioned the photo "SEAL operation. That's me on the right..."

I asked Dick if this was a SEAL op.

"Nope. That's a UDT swimmer cast through the hellhole of an H-46 Sea Knight."

I asked Dick about the different NECs for UDT and SEALs. He didn't pause "5321 for UDT, 5326 for SEALs. Anyone who'd only served in UDT before the Teams combined in 1983 couldn't truthfully claim to have been a SEAL."

I told Dick that Jesse had left active duty in 1974.

"Couldn't have been a SEAL, then."

I thanked Dick for his time and left.

Although Jesse will talk incessantly about everything else, he is curiously closed-mouth when it comes to his experience in Nam as either a SEAL or frog. He usually claims he took a vow when he returned from Southeast Asia never to speak of what he'd done. Sometimes he invokes his dead father's memory to justify his silence. His father was a decorated WWII veteran, but Jesse says he never knew this until after his father had died.

During his controversial Playboy interview — littered with SEAL but not UDT references — Jesse flat stone-walls questions of his wartime experience.

Playboy: You've never talked about what you did as a Seal overseas. Did you do anything you're ashamed of?

Ventura: No.

Playboy: Would you like to

talk about it?

Ventura: No.
Playboy: Have you ever killed anyone?
Ventura: You don't ask a question like that — it's inappropriate.

Consider the obvious: Jesse may not talk about what he did as a SEAL in Nam because he doesn't have anything to talk about. Why does the media let Jesse get away with this?

Synophantic old SEALs and frogs have quite likely thrown the media off the recent. These Team guys attended his inaugural and have appeared on the platform with him at other public events. They speak of his day as a SEAL, however cautiously, on TV.

I saw an example of how old SEALs cover for Jesse when I recently watched his biography on the Arts and Entertainment Network. One of my contemporaries, inaccurately identified as Jesse's former commanding officer, was practicing the art of the conditional on Jesse's behalf, talking about what Jesse would have done in Vietnam. "When he deployed with his platoon to Vietnam he would have gone out with the intent of doing grievous harm to the enemy... he would have gone to set ambushes, he would have gone to extract villagers for intelligence purposes, for interrogation..."

As Jesse's so-called commanding officer listed all the things Jesse would have done, film footage of SEALs in the bush rolled across the screen, contributing to the misleading impression Jesse had been a "SEAL warrior."

As I watched and listened, I thought that's right, mate. If Jesse had been a SEAL he would have done those things. But he wasn't a SEAL. He's just a great pretender with the help of synophants like you.

Time now to hear from Ed Gill, the UDT 12 officer who had his platoon shot out from under him within one week of reporting aboard for duty as a SEAL in Det Golf. Ed and the few remaining SEALs able to function after the VC ambushed their boat on the Vam Sat River cleared the kill zone and lived to fight another day. Ed and Chief Petty Officer Herb Ruth received Silver Stars for their heroism and Hearts for their wounds. As for the rest of the platoon, they had altogether too much time to bleed. Three of Ed's 12 men died.

"I had no idea," Ed said as we talked about the ambush and Jesse not long ago, "of what was going on. We were hardly off the airplane at Tan Son Nhut when an officer who'd been in-country several months told me to jock up for a patrol. I'd played football with the guy at the Academy and knew him then as very aggressive."

"He was in charge of the mile boat and the operation. We inserted about noon along the Vam Sat. On the way to the insertion point, I noticed the river was heavily bunkered, but we didn't draw fire. If we had, we were pretty well armed: machine guns along each side of the boat, a Honeywell 40-millimeter grenade launcher on the coxswain's station, a 60 mortar and a 57 recoilless rifle on the stern. Boat was really slow with all that armament. Could make maybe six knots max."

"We inserted and hadn't patrolled more than 100 yards from the boat before the VC started sniping at us. Officer on the boat said to move forward. We did. Then someone got hit, not bad, and we retreated to the boat."

"We went out the same way we came in, and the VC really slammed it to us from those bunkers. We returned fire. The noise was like nothing I've ever heard before or since."

"We somehow managed to clear the ambush with only a few more wounded. Then my teammate from the Academy decided to go back in and duke it out. That's when we got butchered. I was hit in the chin with shrapnel; the corpsman hauled me down behind the gunwale to stop the bleeding. Dan Mann, my assistant platoon leader, took my place and commenced firing. Next thing I

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know Dan tumbles down beside me dead. Shot through the ear, it looked like I used to think he took the bullet meant for me. I don't think about that so much anymore.

"A B-40 or maybe a round from our 60 exploded overhead. I looked up at Herb Ruth on the Honeywell. His

face had been scorched raw by flame, but he kept on grinding out the 40 mikes.

"We were able to break contact and call in dust-offs. One of my men, Don Boston, was dead and another, Bobby Neal, died a few days later. The rest of us were wounded

in one way or another. Those of us who recovered and continued to operate for the next seven months got some payback, but nothing could ever make up for what happened to us on the Vam Set. We just weren't prepared. I got almost nothing out of UDT training that helped.

All the muscles in the world wouldn't have saved us. I felt so frustrated I ordered the Marine Corps platoon leaders' correspondence course. Later on, we did some decent SEAL ops, but not in the beginning. Hell, a Marine sergeant knew more about leading a patrol in Nam than

I did at the beginning."

The talk turned to Jesse. I asked Ed if he'd heard of "the Body."

"Yeah, I've seen him on TV. Quite a guy. I like his politics and I understand he was a SEAL. I didn't know him. Did you?"

I told him what I knew

of Jesse.

"I am sorry to hear that. If he was only in UDT 12, he sure as hell wasn't a SEAL. Big difference between being in UDT 12 and SEAL One."

I asked Ed if he thought Jesse could have received a transfer from UDT 12 to SEAL One during the war.

"Sure. Could probably have put his chit in at morning quarters and been standing tall on the SEAL grinder by afternoon quarters."

Quite by chance, I recently happened upon another old SEAL in a downtown deli. We'd been in Nam together and in UDT 11 after the war. He was one of several former SEALs who came to UDT 11 while I commanded the Team during the late '70s. Some of these SEALs referred to themselves as "the Junkyard Dogs." Not a sun-worshiper or bodybuilder in the bunch. But lots of Navy Crosses, Silver and Bronze Stars, and Purple Hearts—none cheap.

My friend, whom I'll call Jake, is active in the retired community and said Jesse had been the main topic of discussion during a recent meeting of an organization called Old Frogs and SEALs. "Guys are of two minds," Jake said. "Some don't think he should be holding himself out as a SEAL, while others think it's okay. Say it's good publicity."

What do you think? "I think the Team got all the publicity they need. Don't need any more. I'm reading a book, *Stoner Valley*, that exposes men who lie or exaggerate about having fought in Nam with elite units. That's what Jesse's doing when he claims to have been a SEAL. He's trading on the valor of others. He hasn't earned the right to call himself a SEAL."

So there it is. Does Jesse trade on the valor of others when he pretends to have been a SEAL? He styles himself an honest, uncomplicated man: what you see is what you get. He should set the record straight. Hell, nothing to be ashamed of about having been a frog. UDT's have a noble tradition. When Jesse was a frog, they jumped out of airplanes, loaded out of submarines, and blew shit up. But frogs didn't often fight and die like SEALs did in Nam. 34.1. a

—Bill Salisbury

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Calendar

Launchers, Whoops, and Tabletops

An Old French Sport on a Mexican Beach

Armando Carrasco is a motohead. To understand why a motocross-rider-cum-promoter is not a motor head, you have to trace the sport's roots to France, where the first cross-country motorcycle race, called the Motocross des Nations, occurred in 1947. The first motorcycle "scramble" was held much earlier than that, in Great Britain in 1924, and you can still compete in a scramble if you wish, but the French term prevails in the U.S., where some 500 races were held in 1999.

A motocross race usually takes place on a permanent course that's between one and three miles long. A dirt course looks like a professional version of what children do to empty lots: the dirt is molded into hills called

launchers (jumps followed by a soft landing), whoops (a continuous series of jumps), and tabletops (a medium-sized jump that's followed by a higher one). A sand course, explains Carrasco, is also whoop-filled, but the jumps are natural, and they tend to get bigger as the bikers gouge out more sand in between. That's all the better for leaping, an act known as "catching some air."

Like other motoheads of his generation, the 38-year-old Carrasco started out in a division of the sport that doesn't involve motors at all: BMX, or bicycle motocross. When Carrasco was growing up in Mexicali, he says, BMX racing was a way for kids to imitate motocross riders. Now he lives in Rosarito Beach, runs a motorsport company called Too Much Fun Promotions, and his 9-year-old son, Jose Armando, races mountain bikes, BMX bikes, and a motorcycle known as a pee-wee.

If 1999 is any indication, motocross racing could permit Jose Armando and his various bikes to



A racer catches air in Baja

more than just Baja and Southern California dirt. Knobby-tired racers jumped rocks, spun donuts, and flung mud in at least 550 races this year from Jastrebarsko, Croatia, to Grain Valley, Missouri. Most of the bunched mud was American—90 percent of those races were held in the U.S.—but some of the more exotic events require a passport.

There's the enduro, for example, a class of races that includes the Mexican B-ja 1000, the Australian Wynns Safari, and the Paris-Dakar rally. In the latter, a rider begins coolly enough in Paris, crosses the Mediterranean to Africa, and spends three weeks: navigating the Sahara. The route is changed every year to make sure no one gets the hang of it. The original Motocross des Nations is still held every year, most recently in Indaiatuba, Brazil. The 1999 500cc MX World Championship Series began in Castilleau-de-Levis, France, moved to Osuna, Spain, for round two, and launched riders over whoops in Austria, Italy, the Czech Republic, Germany, England, Slovakia, Belgium, Luxembourg, Sweden, and Finland before the 13th and final round in Liepzig, Holland.

Even riders who don't travel abroad need to invest a significant sum of money in motocross equipment. A decent competition cycle, says Carrasco, will run you \$4000. Motocross racers dress like extras in a

Sar Wars movie, so it costs at least another \$500 for metal-toed leather boots, pants reinforced with leather and plastic, body armor for the torso and arms, helmet, goggles, gloves, and jersey. Racing at least once a month, a rider who's just competing for fun will likely spend \$1000 a year on maintenance, and should the racer move into the professional ranks, the costs increase astronomically. A super-

percross bike, which is used in stadium events, can cost more than \$35,000, Carrasco says.

This Sunday, local motoheads will compete in round five of Armando Carrasco's La Playa Masters of the Motocross Grand Prix in Rosarito Beach. Novices, experts, and professionals will ride everything from mini bikes to all-terrain vehicles called quads, and if you pay particular attention during the quad races, you'll see the competition's only female racer, 32-year-old Sandie Gahagan of Chula Vista. Gahagan is training for the San Felipe 250, a 250-mile race through Baja, and can be identified, she says, only by her body armor. The chest piece gives her away. ■

—Laura McNeal

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A pee-wee rider crosses the finish line

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HOW TO SEND US YOUR LISTINGS: 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, address, price (including neighborhood), a contact phone number, and a phone number (including area code) for public information to READER EVENTS, Box 5003, San Diego CA 92161. Fax to 619-881-2401. You may also submit information online at www.sandiegocounter.com by clicking on the event section.

BAJA

The Campesino Ballet presents The Mestizaje on December 3 and 5 at the Tijuana Cultural Center. Performance begins at 8 p.m. on Friday and 7 p.m. on Sunday. Ticket center at Pazo de los Héroes and Mina Street in the Zona Rio. For more information, call 619-52-66-48-2742 (TJCA).

Novice, Expert, and Professional Riders are competing in the La Playa Masters of Motocross G.P. The final round of this five race series is set for Sunday, December 5, on the new dirt track at Rancho Beparto. Admission for spectators is \$15, parking is \$5. For more information, call 619-52-66-12-2523. PUEBLO MICHIGAN.

Old Music from Spain and Christian music may be heard when Cor Orleón from Santiago, Chile, presents a concert at 8 p.m. on Wednesday, December 8, at the Tijuana Cultural Center (Pazo de los Héroes and Mina Street, Zona Rio). Tickets are \$10 U.S. Call 619-52-66-48-2742 for information. (TJCA)

"Excess" is currently showing in the Christiana Theater at the Tijuana Cultural Center. Screenings begin at 2, 4, 6, and 8 p.m. Tuesday through Friday, with an additional show at noon on Saturdays and Sundays. T-Rex continues, with screenings at 2, 4, 6, and 8 p.m. Tuesday through Friday and an additional show at noon on Saturdays and Sundays. The center is located at Pazo de los Héroes and Mina Street in the Zona Rio. For more information, call 619-52-66-48-2742. (TJCA)

OUTDOORS

Brownies, found in San Diego's coastal and foothill canyons as well as in suburban and park landscaping, are at their seasonal best this time of year. Street beneath their crisp, running canopies and catch the sun-baked scattering among their mottled trunk and yellow-brown leaves. Some of San Diego's biggest native ecosystems reside in Laguna Canyon, a part of Los Peñasquitos Canyon Preserve near Sorrento Valley. Hundreds of specimens can be seen in Marian Bear Park (San Clemente Canyon) along Freeway 52 between University City and San Diego.

Shorebird-Watching errors its most agreeable season this month, with migrant and resident birds during common winter periods. Signs, behaviors, and a variety of other species provide constant entertainment as they show the business of fishing and feeding in San Diego County's remaining coastal wetlands. Public access

some wetlands include the following (listed north to south): San Luis Rey River mouth, Buena Vista Lagoon, Agua Hedionda Lagoon, Redington Lagoon, San Elijo Lagoon, San Diego Lagoon, Los Peñasquitos Lagoon, San Diego River flood channel (south of San World Drive), San Mateo River marsh, southwest San Diego Bay, and Tijuana River Estuary.

Venus and the Waxing Crescent Moon attractively pair up in the dawn sky on the mornings of Friday and Saturday, December 3 and 4, remaining visible in the brightening eastern sky until about 6:30 a.m.

A Few of My Favorite Things: The Audubon Society for the annual Lake Hemet/Mesa Grande Road outing planned on Saturday, December 4. Possible sightings include golden eagle, bald eagle, ferruginous hawk, red-tailed hawk, and red-breasted sapsucker, and other birds. Bring a scope and lunch; there will be minimal hiking. Free. For information, call 619-288-7770. (SANDAG)

Meet leader Peter Vingling at 8:15 a.m. at Dudley's bakery (at the intersection of Highways 78 and 79). Bring a scope and lunch; there will be minimal hiking. Free. For information, call 619-288-7770. (SANDAG)

DANCE

A Variety of Dance Styles - including modern, jazz, tap, and ballroom - are highlighted in "Dancing Broadway" series. Student Choreography "Showcase," taking place December 2-3 at the San Diego Theatre on the Coronado College campus. Dance majors and minors under the direction of Kathy Meyer and David Mullen have choreographed the dances.

Performance begins at 8 p.m. on Thursday and Friday, at 2 and 8 p.m. on Saturday, and at 7 p.m. on Sunday. Tickets are \$10 general (\$9 for students). Coronado College is located at 8800 Coronado College Drive. Call 619-644-7234 or 619-644-7008 for information. (SCC)

Music from Israel, the Balkans, Greece, and other countries may be heard when North County Folk Dancing takes place tonight, Thursday, December 2, at the Palomar Unitarian Fellowship (1600 Buena Vista Drive). The suggested donation is \$2. For information, call 760-732-3113 or 760-737-8171. The group meets on the first and third Thursdays of each month. (NCTU)

Contra Pops, Steve Pellow and Harry Brasser call, the Old Town Band provides the music, and you dance during the New England-style "roastdances" hosted by San Diego Folk Heritage on Friday, December 3. Events get underway at 8 p.m. (beginners' instruction at 7:45 p.m.). Trinity United Methodist Church, 3030 Thorn Street. Admission is \$6. 760-436-4030. (SANDAG)

Sacred Dance and Music are presented when the Shalika Chakras visit our county present dance performances on December 3 and 4. The colorful and sacred dances celebrate the sacred roles women have played in the spiritual life of Tibet.

See the group at 7:30 p.m. on Friday, December 3, at the San Diego Women's Club (2357 Third Avenue) or at 8 p.m. on Saturday, December 4, at Congregation Beth An (3000 Black Mountain Road). The suggested minimum donation is \$15. For tickets and information, call 619-259-0787. (SANDAG)

"Dance Encounters," the performing arts department at Palomar College presents this program of "entertaining dance ideas" in a program composed mostly of student choreography. December 4 and 5 in the Howard Brobeck Theatre at Palomar College (1440 West Mission Road). Performance begins at 8 p.m. on Saturday and at 2 p.m. on Sunday. Tickets are \$10 general. To make the best of it, call 760-764-1150 x2653. (SANDAG)

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Calendar LOCAL EVENTS

Attention, Bellarmine Dancers! Enjoy the big band sounds of the Swingtime Orchestra at the Veterans Memorial Center on the first and third Sunday of each month, including December 3, from 1 to 3 p.m. Find the center at 2115 Park Boulevard. Admission is \$5. Call 619-239-2300 for information. (MILAN PANE)

Bring on the Nutcracker! Nearly 100 dancers participate in the San Diego Civic Youth Ballet's production of *The Nutcracker*, set to Tchaikovsky's timeless music. Performances begin at 4 p.m. on Sunday, December 3 (at 7 p.m. on Friday, December 10, and at 8 p.m. on Saturday and Sunday, December 11 and 12) in the Casa del Pratin Theater. Tickets are \$10 for children 3 to 12; \$12 for adults. For information, call 619-233-2060. (MILAN PANE)

The Super Kids of the Scipios perform Arts Centre present their production of *The Nutcracker* at Scipio Ranch High School (10410 Trezza Street). The curtain rises at 7 p.m. on Thursday and Friday, December 3 and 4, and at 1:30 p.m. on Saturday and Sunday, December 11 and 12. Tickets are \$10. For reservations, call 619-586-7834. (SCIPIO RANCH)

Sunday in Cuba in Rumba Day, said to be "a line of celebration of music, rhythm, dance and culture." Many musicians lead rumba rhythms every Sunday, including December 5, from 1 to 5 p.m. until midnight, at the World Beat Center (2100 Park Boulevard). Participants bring Cuban dishes to these potluck events; admission is free. For information, call 619-230-1190. (MILAN PANE)

FILM

Take a Kallikratis Ride through a dozen music locations and movie-covered settings in Warren Miller's *Fifty*, celebrating 50 years of snowboarding. Catch *Fifty* at the Museum of Contemporary Art, La Jolla (700 Prospect Street) at 6 and 9 p.m. tonight, Thursday, December 2, and at 6:30 and 9:30 p.m. on Friday, December 3. On Saturday, December 4, the action moves to the La Paloma Theatre (1417 Scotch Coast Highway 101) at 6 and 9 p.m. The final county screenings begin at 5 and 8 p.m. on Sunday, December 5, at the Village Theatre (4025 Park Drive). Tickets are available through Ticketmaster (619-238-7123). (LA PALOMA THEATRE, CREDIT)

Up for Some Mischievous Set! Head to the Sunday Matinee Series at the San Diego Public Library on December 5, for *The Man Who Came to Dinner*, starring Bette Davis and Monty Woolley. The screening starts at 2 p.m. in the third-floor auditorium at 820 E. Street. 619-236-9800. Free. (MILAN PANE)

An Obsessive Compulsive Genius attempts to discover patterns in the stock market via a mathematical equivalent of the Riemann Hypothesis. *Darren Aronofsky's* film that won the "Best Director" award at the 1998 Sundance Film Festival. This surreal debut screens for the Film Forum at 6 p.m. on Monday, February 28, at the East and Rindler Taylor Library (Pacific Beach Library, 4275 Civic Street). Call 619-238-5800 for information. Free. (DOWNTOWN)

Consider Karamazov, the Alaska Kurawana Retrospective at the San Diego Museum of Art concludes at 7:30 p.m. on Wednesday, December 2, with *Yojimbo*, described by Leonard Maltin as "a superb tongue-in-cheek samurai picture" in which samurai-for-hire Toshiro Mifune serves up justice for two warring factions. Admission: \$7. 619-496-1966. (MILAN PANE)

Reuben H. Fleet Science Center, the joy of history and the agency of defeat are the focus of *Olympic Glory*. The film is said to capture the pageantry and spectacle of the Nagano Winter Olympic Games and continues through Tuesday, February 29, 2000. The story of a class of elephants is told through the eyes of a 60-year-old male named Old Bull in Africa's Elephant Kingdom. Viewers learn about the layers of connection within

elephant society and shows how the clan copes with tragedy. The film will show through Monday, February 28, at the East and Rindler Taylor Library (Pacific Beach Library, 4275 Civic Street). Call 619-238-5800 for information. Free. (DOWNTOWN)

LECTURES

Modern-Day Benedictine Monk Father Jerome Tupa plans a lecture and gallery tour of his new exhibit, "An Uncommon Mission: Father Jerome Tupa Paints the California Missions," at 1:30 p.m. today, Thursday, December 2, in Theatrical Theatre. The lecture will be followed by a book signing at 2:30 p.m. in the San Diego Historical Society Museum. The fee for non-members is \$7; call 619-233-4203 for reservations and space availability. (MILAN PANE)

"The Gold of the Nomads: Scythians in Ancient Greece" is the topic when UC Berkeley's Alexander Lattas speaks for the Archaeological Institute of America on Friday, December 3. The talk starts at 7:15 p.m. at the Palisades Presbyterian Church (6301 Birchwood Street). Free. For information, call 619-465-8441. (UC BERKELEY)

Friday at New School, architect Henry and Charles Greer will be discussed by Edward Roeder on Friday, December 3, at the New School of Architecture (1249 F Street). Roeder is the director of the Garb House in Pasadena. The event begins at 6 p.m. For information, call 619-233-4100. Free. (DOWNTOWN)

Reunited and Vigorously Insured depicts the paintings by George

ado artist Nathaniel Clark on exhibit through Friday, December 2, at the East and Rindler Taylor Library (Pacific Beach Library, 4275 Civic Street). Clark plans a talk about his work at 1 p.m. on Sunday, December 4. For information, call 619-238-5800. Free. (DOWNTOWN)

Clear for Almost Eight Years, MacKenzie Phillips will share her personal story on Saturday, December 4, during an event hosted by the Vista Hill Women's Council on Mental Health. Take in "The Journey Begins... One Day at a Time" from 9 to 11:30 a.m. at the First United Methodist Church (1211 Camino del Rio South) and from 2 to 4:30 p.m. at the San and Rose Stein Education Center (647 S. Street). Each program includes group workshops who will assist families in problem-solving solutions, issues at 6 p.m. For information, call 619-233-4100. Free. (DOWNTOWN)

Calligraphy (1072 Adams Avenue). Free. 619-563-0082. (NORMAL HEIGHTS)

How the Block Does the Fibonacci Numbering System Work! Find out when Bill Rafal presents a slide illustrated lecture on the Fibonacci numbering system for color design for the Miami Washington Guild and Rucker Guild at noon on Sunday, December 3, at Quail Botanical Gardens (1200 Quail Gardens Drive). A potluck lunch precedes the hostess meeting. Free. For information, call 858-753-1847 or 858-292-9219. (ENCINITAS)

Wasson Kneel! The National Enquirer's gossip maven, Mike Walker, will divulge "How to Write Like a Superstar" at 2 p.m. on Saturday, December 4, for the Learning Annex. The fee is \$45. Dial 619-544-9770 to reserve a spot. (MISSION VALLEY)

Quilting is the subject for the demonstration planned at noon on Saturday, December 4, at Ladybug Art

at Earth Song Bookstore, 1440 Camino Del Mar. \$7. Call 619-770-8050 for information. (DEL MAR)

Traditional Rhythms and Songs are taught by Nana Yaw Asante during African drum classes for adults and children hosted by the Visual Arts Center. Children and toddlers are welcome at 9 p.m. on Sundays, adults attend at 6 p.m. every Wednesday, and all ages are invited at 3 p.m. on Saturdays. Free. Find the center at 2100 Park Boulevard. 619-230-1190. (MILAN PANE)

Views of California, the series at the San Diego Museum of Art concludes with lecture entitled "San Diego: A Picture of Paradise" by California State Librarian Kevin Stan. Host the talk at 4 p.m. on Tuesday, December 7. Tickets are \$12 for non-members. For information, call 619-496-1933. (MILAN PANE)

A Historical Holiday, create holiday displays using your home and gar-

den — and make two tiny wreaths and decorate a festive candle — during this class slated for Tuesday, December 7, at 7 p.m. at the San Diego Natural History Museum. The fee is \$35 for non-members. To register, call 619-232-3821. (205). The class returns on December 11, 11:00-1:00 p.m.

"De Seon Goes to War: The World War II Editorial Cartoons of Theodor Seuss Geisel" is the title of historian Richard H. Minear's new book, which he'll discuss at 5 p.m. on Wednesday, December 8, in the Room of Great Library at UCSD. A reception follows the lecture, and a selection of Geisel's original cartoons (drawings will be on display in the room on the day of the lecture only). Free. 858-534-2555. (LA JOLLA)

"Rise, Ye Giants: A Documentary Film" will be discussed when Robin Bell, director of *Giorgio Armani*, conducts a session for the Learning Annex at 6:30 p.m. on Wednesday, December 8. He'll talk about where to find ideas, how to budget and produce a documentary, and more. The fee is \$45. Call 619-544-9770 to register. (MISSION VALLEY)

How to Set the Perfect Table is the subject when representatives from Macy's California conduct holiday table decorating seminars at 1 p.m. on Thursday, December 9, at the Rancho Bernardo Inn (17530 Bernardo Oaks Drive). Free, but call 619-475-8500 for the required reservations. (RANCHO BERNARDO)

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Seaport Village features 75 waterfront shops & restaurants. Located downtown at Kettner Boulevard & West Harbor Drive. 2 HOURS' FREE PARKING WITH ANY PURCHASE. Open 10 am-9 pm daily.

Calendar LOCAL EVENTS

Supper—A special presentation of "Silent Night." Shows begin at 7:30 p.m. both nights. Tickets range from \$10 to \$20, benefiting the San Diego Center for Children. Find the Center for the Arts at 140 North Escondido Boulevard (at Valley Parkway). Call 858-988-4253 for information. (ESCONDIDO)

Pier's in Adams, author Eric Casler signs his new book, *Adams Found: A Diet Plan Adventure*, from 1 to 3 p.m. on Thursday, December 8, at World's Bookstore (7812 Grand Avenue). For signing details and restrictions, call 858-454-0347. Free. (LA JOLLA)

The busy Casler then signs at Bay Books at 3:30 p.m. on the same Thursday, December 9. Find Bay Books at 1029 Orange Avenue. Call 619-435-0070. Free. (DOWNTOWN)

TV

It's the World As We See It, but while the late watched a puff piece on Martha Stewart on 60 Minutes 2, we recast a story we'd heard—her daughter dropped out to avoid a Martha Stewart wedding. *Fantastic. A Censored Affair* also centers on the wedding of wedding. Airs Thursday, December 3, at 1 p.m. on TCM. Call Cable Channel 74.

Did anybody Out There See That in 1996. Sandra Bullock wrote and directed and starred in *Making Sand-*

chris 10 at 2 and 7:30 p.m. on Saturday, December 11, at 2 p.m. on Sunday, December 12, and at 2 and 7:30 p.m. Monday, December 20, through Thursday, December 23. Find the center at 210 East Main Street. General admission ranges from \$12 to \$22, \$9 for children 12 and under (tickets to the preview on December 9 are \$11 for adults, \$9 for children). Dial 619-446-2177 for reservations. (LA JOLLA)

Celebrate the Tenth Anniversary of the African American Museum of Fine Arts during an event slated for next Thursday, December 5, Jazz and blues vocalist Sweet Baby 1st will entertain (at 8 p.m.), and the 540 ticket includes a reception and "heavy hors d'oeuvres" (at 6:30 p.m.). Find the party at the Lake Joint Cafe (327 Fifth Avenue). For reservations, call 619-696-7799. (DOWNTOWN)

which, a short film with Matthew McConaughey wherein she and he make sandwiches while watching Eric Roberts in *Crash* do the weather on TV. Unrated note: Sandra stars in *Love Poets* No. 9, airing Friday, December 5, at 8 p.m. on Comedy Central. Call Cable Channel 48.

Bill Clinton to Beavis and Butt-Head: On behalf of your fellow Americans, I extend my deepest thanks. You exemplify a fine new crop of young Americans who will grow into the leaders of this country. They're awkward at "times," but the real (and terrifying) joke is that he was right. *Beavis and Butt-Head Do America* airs Saturday, December 4, at 1 p.m. on MTV. Call Cable Channel 30.

"Anything Can Be Great, I don't care, backslapping can be great. If a guy knows what he's doing and why and if he can make it come off." Gosh darn it but *The Hustler* was a great movie. What George C. Scott does to Paul Newman is fascinating, harrowing, enlightening. Airs Saturday, December 4, at 5:30 p.m. on TCM. Call Cable Channel 74.

The "Making Of" Documentary will tell you that Walt Disney released the various chapters of *The Many Adventures of Winnie the Pooh* separately so as to gradually introduce him to American audiences, but we all know the real reason was that he foresaw massive profits from nationwide, consequently, power to get *Tamagotchi* with *Morris* made into a TV movie while the book's still on the bestseller list. Jack Lemmon stars. Airs Sunday, December 5, at 9 p.m. on KGTV. Call Cable Channel 10.

"How Do We Make the President Look Good, while still taking a poke at all those puritanical Christian right Republicans?" "Make him a widower. There will still be the unseeable, unnameable sex in the White House, but no one can condemn it, since they would all do it themselves." *The American President* airs Sunday, December 5, at 5:30 p.m. on TNT. Call Cable Channel 34.

Of Weathermen, Clint Eastwood, seems to be making a second career out of men who are failures as people but who do something well (though not necessarily something good) and so improve an *Underdog*—good at killing. *Absolutely Power*—good at stealing. *Bridges of Madison County*—good at taking pictures. *Absolutely Power* airs Sunday, December 5, at 5:30 p.m. on TBS. Call Cable Channel 27.

"They All Have Houseplants and Wine and children and houses and dogs, and you know, they've made themselves a part of something, and they can talk about what they do." What am I going to say? *Twin of Fracturing* will be killed. The president of *Plutonium* with a fork.

How've you been? "Reunions hurt." *Graveyard Book* airs Sunday, December 5, at 9 p.m. on Fox. Call Cable Channel 68.

When You're Oprek, You Have Power, power to provide a fix of something approaching thought to millions of housebound souls nationwide, consequently, power to get *Tamagotchi* with *Morris* made into a TV movie while the book's still on the bestseller list. Jack Lemmon stars. Airs Sunday, December 5, at 9 p.m. on KGTV. Call Cable Channel 10.

Run for Shelter, the \$100,000 event is slated for Sunday, December 5, starting at 8 a.m. at the Heritage Golf Estates (at Old Coach Road and Rapala Road). The event goes through the gated estate. Day-of-event registration starts at 6:30 a.m. For information, call 760-753-1156. (PUEBLO)

Bike Lights Are Required and warm clothes are recommended during the bike parade night ride planned for Sierra Club headquarters on Sunday, December 5, the short, flat, easy-riding starts at 6:30 p.m. in the County Administration Building's parking lot (on the northeast corner of Ash and Harbor Drive) and then heads to Harbor Island for viewing of the annual San Diego Bay Boat Parade of Lights. Questions? Call 760-844-0931 for answers. Free. (DOWNTOWN)

Pen Your Master for a good cause when the Mission Valley YMCA holds an International Bench Press Competition benefiting the YMCA in Timpania on December 4 and 5. Men and women from both sides of the border will compete by age and weight class from 1 to 5 p.m. on Saturday and Sunday. Admission is free for spectators. (DOWNTOWN)

Find the Y at 5505 Friars Road, 619-298-3576. (PUEBLO VALLEY)

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Calendar LOCAL EVENTS

way Drive. Call 619-449-3510 for information. (SPORTS ARENA)

Up for a Little Sci-Fi and Fantasy!
Head to the UCSD Public Library for "Nations 1: Worlds of Wonder" on Saturday, December 4, from 10 a.m. to 4 p.m. Registration starts at 9 a.m. Organizers plan presentations, interviews, and book signings with guests including David Brin and David C. Forster. Live pictures from the Mars Polar Lander, memorabilia, and costume contests, and more.

Find the library at 330 North Coast Highway. For information, call 760-966-4104. Tickets at the door are \$10 for those 14 and older, \$5 for children 13 and under, free for those under 10 who must be accompanied by a paid adult. (SCIENCE CENTER)

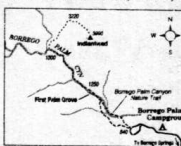
Ceramics and Chili, What a Pairing!
The third annual chili cookoff and contest hosted by the San Diego Ceramic Connection is set for Saturday, December 4. The cost is \$5 per person, including a handmade ceramic bowl, all the chili you can eat, and all voting for the best chili in several categories. The event runs from noon to 5 p.m. at 3216 Thurn Street. 619-281-CLAY. (NORTH PARK)

Let the Parades Begin! The Starlight Yule Parade — with bands, floats, and Santa — traverses Third Avenue from H Street to E Street on Saturday, December 4, beginning at 5:30 p.m. Viewing is free. For information, call 617-422-1982. (DOWNTOWN)

Room-O-Rama

A Guide to Unexpected San Diego • By Jerry Schad

Indianhead, a 3000-foot promontory crowning the north wall of Borrego Palm Canyon, juts dramatically from the desert floor near Borrego Springs and the Anza-Borrego visitor center. There are several climbing routes to Indianhead's summit but probably only one route accessible to mere hikers with a good sense of balance and a fair share of endurance. This no-nonsense hike — seven miles out and back for the round trip, perhaps seven hours' worth of walking, and involving an elevation gain and loss of more than 2000 feet — starts with the easy and popular Borrego Palm Canyon Nature Trail but becomes progressively tougher the higher you go. You'll need drinking water and sturdy hiking boots. Allowing for the early sunset this time of year (4:40 p.m.), an early morning start is absolutely mandatory.



bands will fill the air with music during the 1999 Exoticism Holiday Parade, slated for Saturday, December 4. The

parade starts at 6 p.m. in the downtown area. 760-633-3780. (DOWNTOWN)

The annual holiday parade in La Jolla takes place on Sunday, December 5, stepping off at 9:15 p.m. The parade starts at Girard and Kline

Street. The tree-lighting ceremony at the La Jolla Recreation Center (915 Prospect Street) follows the parade

at 5 p.m. Call 619-552-1658 for details. (LA JOLLA)

Have Books are on offer during the sale of the Burnham House on Saturday and Sunday, December 4 and 5. Find the Maritime Museum at 1306 North Harbor Drive (at Ash Street). 619-234-9151. (DOWNTOWN)

"In the Spirit of America," the theme for this year's annual Part of San Diego Boat Parade of Lights, taking place on Sunday, December 5. The parade begins at 5:30 p.m. off Shelter Island, progresses past Harbor Island, the Esplanade, Newport Village, and the Convention Center, then crosses over to Coronado, and ends at the Navy Center turning basin. Viewing is free. The parade repeats on December 12.

In conjunction with the parade, organizers plan a military showcase from 9 a.m. to 4 p.m. on Saturday and Sunday, December 4 and 5, at Broadway Pier. Displays, food, and ship tours of the USS Intrepid, USS Essex, and a U.S. Coast Guard cutter are planned. Admission is free.

At 3 p.m. on Sunday, December 5, a boat parade called the Flag Parade is planned. For information on any of these events, call 619-296-3562. (SAN DIEGO BOAT PARADE)

Cannons Ring Dime, demonstrations of crafts and skills from the 1800s, history lectures, entertainment, volunteers in period attire, and more. There you sit, legs dangling, looking almost straight down on the palms lining the canyon.



Palms in upper Borrego Palm Canyon

at all. After about 0.7 mile, you reach a 3220-foot saddle northwest of Indianhead. From there make your way southward around huge boulders and over slab rock to reach the highest point on Indianhead's flatish summit.

The entire sweep of the San Ysidro mountain range, with peaks exceeding 6000 feet, lies southwest and west. In the north, beyond lesser ranges, the often-escaped San Jacinto Mountains in Riverside County float like a mirage. To get a superb

view of Borrego Palm Canyon, scramble about 0.3 mile south of Indianhead's high point and work your way out to a jagged outcrop. There you sit, legs dangling, looking almost straight down on the palms lining the canyon.

760-489-0076 for additional details. (ESCONDIDO)

Have on Seventh, Irving Call designed the Burnham House in 1907. It was built by the Marmon, and it now serves as the Episcopal Community Services administrative headquarters. Nine members of the local American Society of Interior Designers (ASID) have decorated a section of the Burnham House, which will be open from viewing from 11 a.m. to 6 p.m. Monday through Saturday from Monday, December 6, through Friday, December 14. Find the house at 3545 Seventh Avenue. Admission is \$7 for adults, free for those 12 and under. For information, call 619-266-8100. (SAN DIEGO)

One-of-a-Kind Items created by UCSD faculty, students, and independent artists are on offer during the annual Holiday Crafts Sale at UCSD's Crafts Center (off Escondido Grove Lane). Expect to see glass and ceramic work and jewelry. Sale hours are 10 a.m. to 6 p.m. Tuesday through Thursday, December 7-9, 858-534-2021. (LA JOLLA)

"Las Pasañas" (The Passes) recalls the nine-day journey of Joseph and Mary from Nazareth to Bethlehem and their search for shelter. The Mary Street Schoolhouse's 4th consecutive reenactment starts at 7 p.m. on Wednesday, December 8, at Old Town Heritage Park. This event takes place with nine stops around the Old Town Plaza, with principal singing in Spanish. Join the procession at the corner of Juan and Haney Streets at Old Town Heritage

Park. Free. For information, call 619-297-1183. (OLD TOWN)

Chisel The fifth annual STAR/PAL Chisel Competition — featuring approximately 300 girls from throughout the city — is slated for next Thursday, December 9, at the Mid-City Gymnasium (4202 Linda Street). Events run from 5 to 9 p.m. Admission is free for spectators. Call 619-522-3467 for information. (MIDCITY)

Choo-Choo! The All-Grange Toy Train Association's annual show runs from Saturday, December 4, through Saturday, January 8, 2000, at the La Jolla Branch Library (7555 Draper Avenue). For viewing hours and other details, call 858-552-1657. Free. (LA JOLLA)

Digitally Decorated Trees are on display for the "Holiday Festival of

Trees" at the Four Seasons Resort Aviara (7100 Four Seasons Point). View the trees from 10 a.m. to 10 p.m. through December. Call 760-752-6130 for information. Free. (CARLSBAD)

The Light Tree of the Year, organizers of the Holiday of Lights at the Del Mar Fairgrounds boast of "the largest drive-through light show extravaganza on the West Coast," with holiday-themed displays through Sunday, January 1, 2000.

Hours are 5 to 10 p.m. Sunday through Thursday, 5 to 11 p.m. Friday and Saturday. Admission is \$8 per vehicle (up to five people), \$13 per vehicle with six or more people. 858-790-3055. (DEL MAR)

Real News Sleeps, according to Neil Young, but what exactly is real? It's

one of the questions answered in the new exhibit at the San Diego Archaeological Center "Real" features a collection of many historical artifacts that "will have stories to tell," along with some items that are so far unidentified, and information about the formation of real on artifacts. See the show through 1999. Find the center in the Real-Camino Project, at 334 11th Avenue. 619-239-1468. Free. (DOWNTOWN)

FOR KIDS

Toby's Christmas Cheery is presented by Ray Turner's Puppets through December 5 at the Marie Hitchcock Puppet Theater. Puppet Express makes Toby's the "Puppet

December 4-12. Shows begin at 10 and 11:30 a.m. Wednesday through Friday and at 11 a.m., 1, and 2:30 p.m. on Saturday and Sunday.

Find the theater near the Aerospace Center. For details, call 619-663-0643. Regular admission is \$2 for adults, \$1.50 for children, free for those under two. (BALBOA PARK)

Winter Tales and a seasonal craft are planned for the story time beginning at 12:30 p.m. on Saturday, December 4, at Barnes and Noble in Hazzard Center (7510 Hazzard Center Drive). Free. 619-298-4306. (MISSION VALLEY)

Peace with Clara, Mrs. Burton's Tea Parlor hosts a Christmas tea with Mrs. Clara at noon on Saturday, December 4 (for children seven and older with an adult). Tickets are for "Victorian experience you won't find

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Miracles Still Happen

Ockeghem was an intolerable bore.

What exemplary exponent of Renaissance vocal polyphony, the Clerks' Group, made a gratifying visit to our town under the auspices of — of course — the San Diego Early Music Society. Well known to lovers of early music through their recordings (principally on ASV), the small, superbly trained ensemble produced an even more powerful impact in person, where their physical presence, the visually underlined intricacy of the interwoven vocal lines, and the resonant acoustics and ecclesiastical atmosphere of St. James by-the-Sea enhanced the poised, exquisite, otherworldly effect familiar from their CDs.

Since their organization in 1992, Edward Wickham's group has devoted much of its energies to the masses and motets of Johannes Ockeghem, the most difficult and enigmatic of the 15th- and 16th-century composers who brought the art of music to one of its most exalted heights. They have, in fact, completed a recorded traversal of the entire body of Ockeghem's extant sacred works. Appropriately, the St. James concert focused on Ockeghem, including two motets and five excerpts from the masses. Equally appropriate was the inclusion of several works by the composer's younger contemporary, Josquin Des Prez, in the context of whose classical normality Ockeghem's disconcerting weirdness stands out all the more vividly. With an elegance worthy of Josquin himself, the

program concluded with Josquin's reverent, heartfelt, and brilliantly crafted lamentation on Ockeghem's death (in 1497), in which the chief French and Flemish composers of the period — including Josquin himself — are invited to weep huge tears, "for you have lost your good father."

This *Déploration*, along with such motets as his *Stabat mater* and *Missa Dei virgo nutrix*, provided indisputable evidence for why — in the two-century period from Dunstable (early 13th) to Victoria (who died in 1611) — Josquin is properly regarded as the supreme figure. The elegance, the craftsmanship, the coherence, the balance of feeling and form, the freshness of imagination, the infallible sense of proportion, the confident spiritual truth in the setting of the texts, and the sheer loveliness of the sound — these make Josquin better than Dufay, better than Palestrina, better than all the other great masters of the Renaissance polyphonic style. His equals as a composer are to be found only in distant eras, and there are not many of them: Bach, Mozart — perhaps that's all. Anyone who hears Josquin's music for the first time is immediately enchanted, even in a mediocre performance, and even with no previous knowledge of the traditional compositional devices that constitute Josquin's musical language.

Ockeghem, on the other hand, is a tough nut to crack. He, too, was a master at interweaving independent vocal lines and at

finding symbolic musical equivalents for the meanings of texts. But instead of tying each composition together with clear structural principles, in the manner of Josquin, he followed his continually changing intuitions, creating each moment not out of what had come before (as in the imitation by one voice of a motif introduced by another) but rather out of a new, unpredictable creative impulse. With Josquin, you always know where you have come from and where you are going; with Ockeghem, you are always at sea. It is hard to think of another composer who constantly undermines your expectations in this way, surprising you at every turn, and leaving you in a state of perpetual disorientation, with no firm formal markers to take your bearings from. Debussy's *Préludes* come to mind (though that's in a radically different medium and idiom).

When Ockeghem was first revived, at the beginning of the early music movement, performing groups had little idea of how to cope with such bizarre compositions. They often considered themselves to



Josquin Des Prez

The Clerks' Group: Edward Wickham, director. St. James by-the-Sea (San Diego Early Music Society). Music of Ockeghem and Josquin.

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have done their duty by simply getting the notes right (not such an easy task, given the complexity of Ockeghem's writing, the problems of the manuscript, and the tricky ambiguities he intentionally programmed into his polyphony). Solemnity, piety, and a poker-faced absence of emotion (which was supposed to characterize medieval and Renaissance liturgical music in general) — these were as far as anyone dared go in matters of interpretation. Such was the Ockeghem of (for example) David Munrow, a noble and much lamented pioneer in this field, who nevertheless convinced a whole generation of listeners that Ockeghem was an intolerable bore.

In the 1970s, some musicians — impelled by more sophisticated musical study and by their native instincts as to what good music ought to sound like — uncovered a stronger, more sharply etched, more emotionally gripping Ockeghem, sometimes reinforcing the vocal lines with instrumental doubling and so attempting to overcome the apparent incoherence with a

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CLASSICAL MUSIC: Box 85833, San Diego CA 92185. Or fax to 619-681-2901. You may also submit information online at www.sdmusic.com by clicking on the events section.
New Music Forum, graduate students in the UCSD composition program present new works at 8 p.m. tonight, Thursday, December 2, in the Recital Hall at UCSD's Mandel-Levine Center. Call 858-534-5444 for more information. Free. LA 25A.
Conceller Series, the San Diego Symphony's series presents concerts December 3-5. The Seattle Symphony's music director, Gerard Schwarz, joins violist Judith Ingolfsson and the symphony in performance of Dvorak's "Symphony No. 4," the "Violin Concerto" by Barber, and Schumann's "Symphony No. 2."
Maestro Schwarz reveals "intriguing insights and hidden meanings" to the scores 45 minutes prior to each performance. Concerts begin at 8 p.m. on Friday and Saturday and at 2 p.m. on Sunday, in Copley Symphony Hall (750 S Street). Tickets range from \$15 to \$40. For reservations, call 619-235-0808. (SDWOW)
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Calendar THEATER

singers. Don Harmon and Kate Hewitt are at ease, vocally and comedically, as wealthy Clarence Cutler and Lady Rose, erstwhile diva. The others strain for high notes, fall short, but hold the note they hit. If they sang flat, it would be not an improve-

ment, per se, but at least near the mark. That these myriad problems persisted in such an intimate, off-Broadway-like space made for an evening that will be hard to forget. ■

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.

Ain't Misbehavin'

Violence Theatre reprises its immensely popular musical "cata-lypse" tribute to the legendary Fats Waller. It brims with kaleidoscopic dancing, in styles ranging from the 1930s to Michael Jackson moon-walks. Claude Phillips must be one of San Diego's finest young choreographers. Did I say young? Scratch that. He's got talent beyond his years. He also performs with distinction, especially his sly, buckle version of "The Viper's Drag," and encourages his com-panions, and a solid backup band, to do some. Tonya Jackson enters throughout, whether she's

singing "Honeyuckle Rose" or "My Funny Valentine" or just telling the audience how great she looks. A man the program simply calls John B. plays Waller and sings "Your Feet's Too Big" like the mas-ter. And that's the show's other main attraction. Ain't Misbehavin' presents songs Waller either com-posed or recorded. After the first act—with "Honeyuckle Rose," "God Bless the Child," and "Tain't Nobody's Business"—you wonder how the second act could follow the first. But the songs, and the Vi-olence Theatre production, it turns out, are just warming up. In act two, the show takes off. Worth a try.

CULT THEATRE, THURSDAY, DECEMBER 2, THROUGH DECEMBER 19, THURSDAY THROUGH SATUR- DAY AT 8:00 P.M. MATINEE SUNDAY AT 4:00 P.M.

Amahl and the Night Visitors
St. Paul's Cathedral presents Gian- Carlo Menotti's dramatic musical about the crippled shepherd boy who encounters the Three Kings. Elizabeth Kimery directed.

ST. PAUL'S CATHEDRAL, 97TH AND NUT- MEY, SAN DIEGO, FRIDAY, DECEMBER 3, THROUGH DECEMBER 12, FRIDAY AND SATURDAY AT 7:00 P.M. MATINEE SUNDAY, DECEMBER 12, AT 2:00 P.M. FOR INFORMATION CALL 619-298-7261.

Amelia's Superhero Nightmares
aMUSE, in association with San Diego Black Ensemble Theatre, presents an original Christmas musical by George Weinberg-Hartley and Cui Ying. Young Amelia tries to mediate the age-old rivalry be- tween Santa Claus and the Three Wise Men.

PARKER AUDITORIUM, LA JOLLA HIGH SCHOOL, 799 NAUTILUS ST., FRIDAY, DECEMBER 3, AND SATURDAY, DECEMBER 4, AT 8:00 P.M.; MIRA MESA MALL, MIRA MESA THEATRE CORNER OF MIRA MESA BOULEVARD AND CAMINO REAL, SATURDAY, DECEMBER 11, AT 2:00 P.M., SUNDAY DECEMBER 12, AT 7:00 P.M.; VANDERBILT THEATRE, 2006 TALBUT ST., CORNER OF TALBUT AND CAMINO, FOUNTAIN VALLEY, DECEMBER 17, THROUGH SUNDAY, DECEMBER 19, AT 7:00 P.M. FOR IN- FORMATION CALL 619-233-0407.

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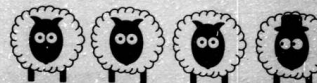
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The Birthday Party
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OnStage Playhouse presents Craig

Lucas's comedy-drama about the events before, during, and after a Sunday-evening dinner party. David Kelso directed.

ONSTAGE PLAYHOUSE, THROUGH DECEMBER 11: THURSDAY THROUGH SATURDAY AT 8:00 P.M., MATINEE SUNDAY AT 2:00 P.M.

Boy Meets Boy
Reviewed this issue.
68PENN PLAYHOUSE, THROUGH DE-
CEMBER 12; THURSDAY THROUGH SAT-
URDAY AT 8:00 P.M. SUNDAY AT
7:00 P.M.

A Christmas Carol
The San Diego Repertory Theatre reprises Sean Murray's "traditional" staging of Dickens's story about the redemption of Ebenezer Scrooge.
SAN DIEGO REPERTORY THEATRE,
LYCEUM THEATRE, FRIDAY.

She always goes her own positive way, no longer acknowledging her husband's existence (he drifts through the house like a ghost) and trying to keep her daughters

upbeat—no mean feat since Mary Ann's got definitive self-esteem problems and Elizabeth, the family's "weapon," fumes with lifetimes of rage. George F. Walker's comedy about a dysfunctional family, in an equally dysfunctional universe, is sometimes quite funny. It is also three hours long, and its theme appears to have infected

Lamb's Players Festival of Christmas
This year's Lamb's Festival, a new script by Kasey Meade, is set in 1941.

Diego. It's 1949, and "the sleepy little town is going through some changes." Jeffrey S. Miller directed LAMB'S PLAYERS THEATRE, THROUGH DECEMBER 26; TUESDAY THROUGH THURSDAY AT 7:30 P.M. FRIDAY AND SATURDAY AT 8:00 P.M. SUNDAY AT 7:30 P.M. MATINEE SATURDAY AT 4:30 P.M. SUNDAY AT 2:00 P.M. (IN)

for director C
NCRT design
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turns that de
by Julie Kropp
Col. Linking

Murder on the
"The Justice of the Peace"

ten by Robert
her parents'
friends, and
of her parent
DIVERSIONARY

Perfect Crime
Scripps Ranch
West Coast p
Manzi's "cat
Mick Wild

PROJECT, DECEMBER 11: UPDAYS AT 8.00 PM. **The Summer**

THURSDAY DECEMBER 30;
THROUGH SATURDAY AT
7:00 P.M. MATS-
.00 P.M.

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miniature of Warren
"mouse thriller."

BER 2, THROUGH DE-
RSDAY THROUGH SAT-
M.

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California premiere of
drama about a young
executive, sent to
who finds his Ameri-
Rucker directed.
PERTORY THEATRE,
THROUGH
THURSDAY THROUGH

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Christmas Concert with Jack Jones

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

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Escape from Happiness
A comedy as dysfunctional as its subject. Her son-in-law's on the floor, bleeding, bones broken? What's her aorta? "Dance."

prestige script about even. They're
telling us that it's, flat when it isn't.
One could wish the act to were less
monotonal — some actors hit a
note and hold on for dear life —
and that the cast know where the
jokes are (many missed opportunities
on opening night). Along with
David Weiner's grumpy *Formosa*
set, the production boasts one stellar
performance. Dale Morris plays
Tom, the allegedly neutro-
nuclear father, with a stunning
combination of bonfire haze and
burnt-out fragility. Morris's excel-
lent effort against makes the pro-
duction worth recommending.

FRIZ THEATER, THROUGH DECEM-
BER 5; THURSDAY THROUGH SATUR-
DAY AT 8:00 P.M. SUNDAY AT 7:00 P.M.

How the Gratch Seal Christmas
Reviewed this issue.

OLD GLOBE THEATRE, SIMON ECKSON
CENTRE FOR THE PERFORMING ARTS,
THROUGH JANUARY 2; TUESDAY
THROUGH SATURDAY AT 7:30 P.M. MAT-
INEE SATURDAY

Gone with the Wind, in Atlanta;
 Georgia; Ballyho (the social event
 for Southern Jewish society, also in
 Atlanta); and Hitler's invasion of
 Poland. On the surface, Ballyho is
 comely about Lale Levy's hopes for
 the big dance (like a comic: *Gum
 Menagerie*; since Lale's a bit, um,
 "freaky," she prays for a Gentleman
 Caller). It also takes a close look at
 specific traits of Jewish life in New
 York just before the Holocaust, where
 bigotry and anti-Semitism can rift
 among gentiles and Jews. The play's
 so strong it pulled the North Coast
 Rep's cast through a shaky opening
 night (Southern accents and some-
 times feelings felt forced). The actors
 came together, about halfway
 through, in part thanks to a wunden-
 derful performance by Derek Tuvia
 Collard as the irrepressible Pea-Hy
 Well, a maelstrom of quipry non-
 sequiturs. Joe Nesnow anchors the
 cast throughout as Uncle Adolph
 (possibly the last Jew to bear that
 name). Robert Borjesson and Melina

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with a bong" forces her narration on the Supreme SUSHI, LEFT ST

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t." adventure at
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"If they can go after [Bill] Gates, why can't we go after Ticketmaster?" asks music fan Casuamemac Kish. On a recent Channel 10

doing.

Ticketmaster spokesman Larry Solters said Kish could have avoided the charge if he had bought the tickets directly from the box office. "I wasn't allowed to do that," he answered. SUSA's box office isn't open on weekends. It closes at 4:30 p.m. on Friday and 5:30 p.m. Monday

capabilities. "We're very happy with ETM," said Mary Munn, ECPAC's director of sales and marketing. "They have superior service in their phone room... 24-hour phone service that Ticketmaster does not have. And the ETM service charge is slightly lower. I think Ticketmaster has left itself an opening. They were very complacent because they had a virtual monopoly. ETM has stepped right into that niche."

Munn said her box office is open Saturdays from 11 a.m. to 4 p.m. "Which was quite deliberate because we knew people had to work."

Patrone of the tight pants and — Big Daddy and the Monophobes were playing and there were all these kids and they were all there swingin' and havin' a great time, wearin' period dresses.... That's when I decided to put the big band together."

Neimans and other venues have since dropped swing. Patrone says the bar scene is different back home.

"Things are always opening and closing here. If I go back to Philly I know there will be the same ten clubs that have been there 15, 20 years.... Everything in this town is transient.... I'd like to see the trend toward classier places—more blues and swing clubs. Plus I'd like to get back to the old way. Political correctness — I just don't dig that. The smoking [ban in bars] is killing the scene. I don't think DUT should be 36; that's ludicrous. There's a lot

of people whose careers and lives are getting ruined because they were of a minimal level."

When he gets out of the corps December 28, Patrone plans to get a job in computers. "This is just not a profitable city for music.... I went to my first job interview yesterday. This guy was explaining to me that when you go for your interview, you dress in jeans and a T-shirt because that's how computer people dress. I looked at him straight in the eye and said, 'I don't think I can do that.'"

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fractured, I had six stitches under my eye, and five inside my mouth." Former Brick by Brick employee Jason Calhoun was recounting a particularly ugly fight between himself and his ex-boss, David Perlman. The fight ended up with Perlman, co-owner of Brick by Brick, being arrested for battery. His arraignment is February 8.

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That July 15 episode was Calhoun's last at Brick by Brick. He says he started working there shortly after partners Perlman, Chris Haney, and Tim Hall took over the former Spin Club and renamed it Brick by Brick in 1995. He says he has worked as a bouncer, janitor, and repairman. "I was fired twice and I quit twice," says Calhoun, 28.

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Perlman had no comment for this article. But one of his neighboring businesses did.

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BRICK BY BRICK CASUALTY

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Calendar MUSIC SCENE



PATRONE OF THE TIGHT PANTS

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blurt

Troublemaker segment, reporter Marti Emerald took up Kish's beef with Ticketmaster and told how Kish was trying to launch a boycott of outrageously priced live shows.

"I saw Sarah Brightman at SUSA's Open Air Theater," said Kish, 50. "I thought the price of her concert, \$55, was really worth it. But what I didn't like was I had to pay \$17.40 to Ticketmaster. I don't know why they are charging so much. That's almost 20 percent for a little piece of paper that said I had a seat. Quite frankly the first time I called and they told me how much it was, I hung up. Marti forwarded my letter to them, and they said something to the effect that 'We have overhead.' I would love to see what the corporate officers are receiving for their salary. I think that's where the money's going. I think it's time for people to respond so they will lower them. We need to respond by not buying tickets. That's what I'm

through Thursday, making it impossible for Kish to get to the box office unless he took off from work. Solters said Kish could have "saved" if he had bought the tickets from a Ticketmaster outlet (Wherehouse, etc.). The per-ticket surcharge would have been just \$5.50 per ticket, according to Solters. "We don't determine when each bar office is open," he added.

Apparently others share Kish's frustration with Ticketmaster. Last month it was announced that the Del Mar Fairgrounds was dropping Ticketmaster in exchange for ETM EntertainmentNetwork, the Irvine-based ticketing company that also handles the Sports Arena, the San Diego, the California Center for the Arts Escondido, and ECPAC (the East County Performing Arts Center).

"I'm real pleased with ETM," said Sports Arena general manager Ernie Hahn. "Their kids at Vons gave us some great marketing

"I see Marlon wearing

burg-gallon hats,

smoke-in boots, and a dinner plate [for a belt buckle], and they look at me funny when I walk in with a suit and a fedora. I'm, like, 'Hey, pal, loosen your pants.' Personally I need more room in the crotch."

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A Serious Happy Hour.

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Calendar

MUSIC SCENE

Continued

arrest I observed Dave highly intoxicated. In my opinion, there is no question that Dave has a tremendous drinking problem. Anything that is happening is happening because of his drinking. Though he is a little gruff when he's sober, he is not a bad person. I hope out of this whole thing Max survives and makes a living and Dave gets his life straightened away. I don't want to see Max get brought down. He mortgaged his house to the hilt for this place. I want him to succeed. But if Dave committed the crime, he's going to have to pay for it. Maybe he's hit rock bottom and this will save his life."

Calhoun said at first he did not want to sue Perlman for the episode. But he said Perlman's offer of \$20,000, which "would have barely covered my medical expenses," never came. "Until now everyone has been working there illegally [with no worker's compensation]. Before this happened there was no worker's comp."

Calhoun is suing Perlman over the injuries and lost wages. "I've got an advocate of victims of crime in the D.A.'s office who said if the court orders restitution, we can have a marshal go down to Brick by Brick and take a chunk [out of the receipts]. She said I can get

any vehicles of his. If he tries to say he's not an owner anymore and becomes a manager, they can garnish his wages."

and Dave jumped on the phone and told me, "Fuck you, you're full of shit, you never worked here." He ended the conversation saying, "Go ahead and sue me, you're fucking dead." I'm having the worst time of my life getting a job to support my family. I can't use him as a reference and that's four years of my work in this town."

—Ken Lightman

"I realized for the Circle Jerks in the early '80s," said Razor, now an Occidente-based promoter, showing me the Circle Jerks tattoo on his right arm. When Razor heard that lead singer Keith Morris was struggling with adult-onset diabetes, he



CIRCLE JERKS' SQUASHED

decided to throw a series of fund-raisers to help cover Morris's medical expenses.

"I wanted to give back something to someone who had given us so much over the years. He's given so much music. He gave us a scene."

OVERHEARD IN SAN DIEGO: 4TH AVENUE 11/26



The first benefit was to be at the Empire Club with Dr. Know, the Vermin from Las Vegas, the Plug Uglies, Mobius, USA, and GFI.

"I contacted Kevin [of the Empire Club] in August. We had an agreement for November 12. He called four weeks before to change it from November 12 to the 19th. I had to change all my posters and get all new fliers. At 2 a.m. on the 19th he leaves me a message that said the sound equipment is broken."

happened to start work early that day. I went to the office at 4 a.m. I started calling him back all morning. After not being able to reach him, I decided to go down there at 1 p.m. I saw him put up notices in the window stating the show was canceled. I asked if the equipment was broken, why he wouldn't let me get a new P.A. I could get one in 30 minutes.

"He stomped and says it's not just the equipment, the electricity in the whole building is out. So I offered another remedy, a generator. He stomped and stumbled with D.I. and members of the



adolescents and ill Repute is Saturday at Victorville's Fly Theater."

—Ken Lightman

CD reviews Stone Temple Pilots, No. 4, Atlantic 83255-2

Have all the STP jokes been told? I don't have a new one. Hendrix's "Stars That Play with Laughing Sam's Dice" — "I'll just toss it in for ball."

Known far and wide as "pseudo-Seattle scammers," rip-offers of Pearl Jam and Alice in Chains, the Stone Temple Pilots are these days what you might call *against* it. But hey, c'mon, who fucking cares about STP? I am and Alice in Chains!

Editor's note: STP (not the motor oil additive) was a super-psychic (equal to a three-day acid trip, and usually full of horror) which had a really in spring-summer of '97.



other things — Alex Chilton and his spawn, anyone? — which themselves were copped from the Invasion... old, old, old old."

"MCS" is this supposed to be an homage (for "us," the musically "hip")? Did they read about the MCS in *Please Kill Me*? I find no reference to that band in either music or lyrics. All in all, very little of this is even especially inspired by the grunge shit it's supposed to be lifted from... just standard-issue, eminently professional, major-label product, big fucking deal.

—Richard Melzer

CONTINUITY Inside, Bill Clinton, Ronald Reagan, Clinton Clinton, Bill Clinton, Dave Goff, Randy Hoffman, Nancy Jane, Ken LaRocca, Richard Hoffman, Bill Clinton, Bill Clinton, Bill Clinton.

CAMEL LIGHTS

PLEASURE TO BURN

NEW YEAR'S EVE PAGE

CAMEL recommends these options for the open NYE date books

THE LOU'S LOUNGE
5302 Ave. B, 857-7072
Attention rockabilly and swingers! New Year's at the Lounge features Johnny Dill's plus local opening group The West Coast Pin-Ups. To complement that lineup, there are free munchies, party favors, complimentary champagne at midnight and lots of great drink specials!

BUCKLE UP JACK'S
601 Fifth St., 857-2858
Drink, the Millennium '70s-style with The Disco Pimps. BJ's dinner package includes a five-course meal, commemorative T-shirts, party favors and a bottle of champagne. If you want to stay the night, your cover charge will include the "club" and your party favors. Call the club for more details and prices.

SAN PINKS • CLOTHING
801 6th St., 857-6200
Jules Smith, Scholar, Paul P. and Candace for THE Millennium Party in SA. Your devoted spin models Jan Bishop, Jerry Juvenice, Circa and Jernice, plus Thomas, Richard and Mark E. Quark, will bring in the New Year. Very special laser light show. Extra special guests...

OPEN BAR
5201 Ave. B, 857-7072
What else do you need? Open Bar already delivers the good times by the boat load, so New Year's won't be any different. No cover until at least get you in line for the night. Complimentary champagne and party favors will add to the merriment. Same four drink prices as every other day this century!

ORCHID 65 DANCE
5201 Ave. B, 857-7072
New Year's is brought to you by Maurice and Loris. It's Club Orchid set in the newly redesigned, sexy club. Featuring some of SA's most popular DJs, plus the expected Millennium favors, this'll be the best place to be if the Y2K bug should hit and we're left in the dark!

OLE MONDO
85 Fifth St., 857-6706
It's a Masquerade Ball! Two different packages: Dinner & Highclub is \$150 per person, which includes a buffet, reserved table seating, a bottle of champagne and party favors. Cover only for the club will be \$50, and includes a champagne toast and valet service. DJs Tony Orlando, Henry Diaz, Jesse and more. Call for more details.

NEARSHINGTON CLUB
5015 Ave. B, 857-7072
New Year's at your favorite cocktail lounge. The Pain Room, decorated to the hilt for the Millennium, will present rock legends The Dragons and Deadbolt. Party hats, net-masks and some complimentary bubbly will ring in the New Year at midnight.

DREAM STREET
2223 Ave. B, 857-2223
There are only so many places to party in SA with live music and a full bar. Even fewer can really deliver Millennium-style entertainment. On Friday, 12/31, SuperUnderdog takes the stage. Along with Y2K drink specials and party favors, the club is putting out some goodies to keep your stomach happy and give the cocktails a place to go.

CASINO
723 Fifth St., 857-7232
The Jivehouse Crew brings it to you for the Millennium — no questions asked. Spin all the hits and pull out all the stops. The Crew will be performing a mid-evening set, followed by the Jivehouse DJs. Complimentary champagne, umbrellas and party favors all included for only \$10. Tickets available in advance at Casbah and elsewhere — call for more details.

CAPE SEVILLA
6511 Ave. B, 857-7232
The 2000 Foreign Affair Extravaganza features a five-course dinner with the Sevilla champagne cocktail. Three seatings will be available which all include dinner and special gift T-shirts — Sunset from 5 to 7pm (195); Twilight from 7 to 9:45pm (125); Millennium from 9:45pm to... includes access to the Club after midnight (149). There's also the Flamenco Dinner Show at 2:30pm in Club Sevilla (199). Cover charge (the club will be \$50).

THE LAMPLIGHTER
8170 San Diego Ave., 857-7232
Some places shroud pack such a punch the other 364 days of the year, that it isn't necessary to add all the frills and thrills on New Year's Eve. The Lamplighter is just what we need for that night. It's always a big party and you can count on the usual party favors to make noise and to cover up the bald spot. Slog, slog, slog!

SINCE 1913
SINCE 1913
SINCE 1913

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FRIDAY-DECEMBER 3
HIP-HOP & R&B
NO COVER

SATURDAY-DECEMBER 4
HIP-HOP, REGGAE, RARE GROOVES
NO COVER

SUN, MON & TUES
CLOSED

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"2 East Street Photo"

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TRIBE OF KINGS
82 HARBOUR VIEW • 10 PM-CLUB

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\$1 BEERS

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Thursday, December 2
PUZZY RAISIN THE WINES

Friday, December 3
TEEN PERCENT STRONG

Saturday, December 4
100% UNDERGROUND THROAT EXPERIMENT

Sunday, December 5
10% • Bands • Buy One at the Roadside
100% Underdog • 100% Underdog • 100% Underdog

82 HARBOUR VIEW • 10 PM-CLUB

Delirio

NEW ANOTHER RECK

Delirio's
at Brick by Brick
1100 Camino del Rio South
at Brick by Brick
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10% • Bands • Buy One at the Roadside
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82 HARBOUR VIEW • 10 PM-CLUB

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We Destroy CDs For a Fee

Driving by 91X, I pull into the back of the place and rummage through their Dumpsters.

'H'ave you ever had to pitch CDs into the fenced-off Dumpsters out back? I ask Maria Stroblein, manager of Tower Records Sports Arena.

She tells me no. "If the new Cher album came out from Warner Brothers and it was a big dog, we'd send it back to the distributor. Our returns go to a processing center in Sacramento, who separate everything by vendor and send it back for credit. We don't mark things down to blow them out, 'cause we'll lose money."

"Do you recall anything in the store that sold so terribly you had to return a lot of it?" I ask.

The new Alanis Morissette.... We brought in maybe a thousand, and we ended up having to send back 700."

Tower La Jolla manager Bobbie Head laughs when I ask about vendor returns. "Pardner's Box Set, Aerosmith... that Prince 'Crystal Ball' thing didn't sell well.... latest Van Halen...."

"You probably have to return a lot of Ricky Martin."

"We don't return Ricky Martin.... he sells." Driving by 91X, I pull into the back of the place and rummage through their Dumpsters. I find lots of fast-food wrappers, promotional folders, Pepsi cans, and a dead rat, but no CDs that day. Chris Muckley, 91X programming director, explains the lack. "We take [CDs] out on a van, runs and give 'em to people, unless it's something we think is ridiculous—I mean, really horrible. Then, we'll throw it away."

"Do record labels send you ridiculous amounts of stuff that you could never possibly use?"

"Yeah.... I don't need 50 copies of the single.... that's just wasteful. You know what my pet peeve is? When people send a CD in a folder with a bio and a picture.... I hate that!"

Rock 105.3's Shanaa Moran tells me the station donates promo CDs to senior proms and

such—never throws them out or cashes them in at Music Trader. So where do all the gold-stamped promotional CDs at used music shops come from?

Former Music Trader mogul and Ten Sugar Coffee frontman Jeff Clark says, "That's tough. You and your grandma's aunt has someone they know in the music business.... writers, radio people."

A former San Diego DJ offers me an explanation. "[Radio] jocks or people in the office will snag them up. [Beyond that] CDs that are left over become an eyesore.... Somewhere down the line, you develop a relationship with a local retailer, somebody at Joe Shmoe Records. He buys a shitload.... then off you.... The reason nobody is talking is because it's technically illegal to sell them.... You'll trade them in so you can get something you need—something that's scratched up or out of print."

When a scratch occurs on the clear surface of a CD, it can sometimes be repaired. I discover from the Internet that a dab of Ultra Brite toothpaste applied with radial strokes from the CD center outward repairs track snags and skips. Compact Disc Repairman, out of Glendale, Arizona, offer several machines guaranteed to remove scratches from CDs, selling for between \$100 and \$250. I find no used stores or radio stations own one in San Diego—only one local DJ and his brother, already looking to unload theirs.

Cindy Peters of Bayride Distribution, contracted to process Tower Records' returns, tells me, "January and July are our worst months. In January, the stores send all the Christmas product they didn't sell, and in July, they send all the stuff they don't want to count for inventory. So, we get stuck processing it.... I've been doing returns for 13 years, and they've slowly been increasing."

Bayride Distribution CEO Mark Vidouch adds, "The retailer has the right to return do-

Calendar MUSIC SCENE



Testing a CD's durability.

estic music, but there are a few exceptions: older catalogue reissues, [CDs from] labels that go out of business, and music past the deletion date [when it's out of print]."

"Do CDs get pitched?"

"Sure, it happens. Junk's junk. I don't think it has any scrap value."

But it does. I stumble upon a growing market for scrap CDs and jewel cases at the "Other Plastics Recycling" website. I read posts from companies looking to unload CD scrap such as "150,000 lbs. of polycarbonate reground from CDs (material will have some metal)...." and "Two 40,000 loads of metaline O reground now available for shipment."

San Diego is no hotbed of CD manufacturing or recycling. However, Cargo Records tells me their excess CDs are handed over to Pacific Southern Environmental, who grind them up to be melted down and molded into park benches. After searching for Pacific Southern's location for weeks (their phone number is unlisted), I find them sandwiched in the industrial hood behind the sports arena. However, my hopes of getting a glimpse at their CD crunching operation are dashed when they phone to say they won't be speaking with me due to pending litigation.

CDs are composed of an impact-resistant plastic known as polycarbonate. "Polycarb" is also used in the production of those blue five-gallon water jugs, eyeglass lenses, and bullet-resistant glazing for bank teller windows. I speak with Todd Hudak of Environ Inc. about CD recycling.

"We destroy CDs for a fee," says Hudak. "People will say, 'We've gotta pay for that!' They think it's like taking a bottle back to the store. 'How much money are you gonna give me if I send you this stuff?' We charge 15 cents a pound to grind it. It helps to cover our costs for sorting the equipment and the grinder. It's not a huge money maker. That's why we're into the business as well.... We provide companies with a certificate of destruction."

"Why would a company need a certificate of destruction?"

"They don't want outdated or returned product to get out again. People actually go to these companies and go through the dumpsters.... They'll pull out the CDs and then they end up at your local swap meet.... The Recording Industry Association of America will go out and seize counterfeit product and destroy it. They

get about three agents, go out to a landfill somewhere, pour a couple million discs out on the ground, run them over with tractors, and cover them over with dirt."

Another way of destroying a CD's intellectual property is to slip it in the microwave for thirty seconds. Besides beholding the most breathtaking light display this side of the Fourth of July, the finished product is a silent CD with a lovely crackle finish, perfect for kiddie crafts.

I speak with Robert Petty of Talco in Orange County, who tells me his company uses about three truckloads of CD plastic per year in its reground mix. He says he adds CDs into the mix at a 10 percent ratio to raise the melt flow of the overall plastic.

Making calls, I discover that National City-based injection molders, Advance Plastics, use Talco's CD-laced polycarb reground in the production of wall-mounted boxes for dispensing hospital tissues.

Testing the malleability of CDs from my own collection, I grip the edge of a Pearl Jam disc with a pair of pliers, holding it just above the flame of my gas-top stove. Within 20 seconds, "we CD begins to roll up like a prosciutto and melon appetizer. The second disc, Ms. Sarah McLachlan, resembles a Salvador Dali clock.

Through I'm told reground can't be used to make new CDs, Hudak says it does go into packaging foam and lawn furniture. "The polycarbonate jewel cases are even more flexible," he says. I'm enthralled to learn that clear CD cases are frequently reborn as egg cartons.

I speak with David Bechen, CEO of GreenDisk, a company that makes polycarb reground from BMG Music Club's nondeliverable CDs (those that the post office is unable to deliver due to change of address or refusal by the recipient). I ask Bechen why BMG doesn't accept the unused CDs back from the post office.

"It's very inexpensive to produce a CD—38 to 50 cents with packaging. It's not efficient to take these things back on a piece-by-piece basis. You can produce new ones cheaper than it costs [to sort the returned CDs]."

Escondido resident Jeff Gossens, who purchased a Compact Disc Repairman machine with his DJ brother last December, has yet to use it commercially though he repairs discs for family and friends and claims that it works.

Gossens says that Music Trader also has one—the only two in Southern California. They have the same machine I have. There are three different machines, you can buy, we've got the best and so does Music Trader. "How much did that cost?" "The owner of CD Re-

pairman, Michael Kennedy, gave us a deal. It was, like, \$600, but now that he's sold so many machines, like, 100 of them to someone in Canada, he got all his investment back and they're selling way cheaper."

"Are you going to keep the machine?"

"I'm thinking about it. My brother-in-law wants to buy it

from me, but I don't know why. He's too busy.... The guy [from CD Repairman] was really cool. My brother-in-law called him, and he sent us a video where he was on live TV. Good Morning Arizona. Somebody took an X-Acto knife to [a CD] and it worked [after they put it in the machine]. They played it right there."

"How does it work?" I ask. "The machine has a certain [liquid] polish and then there are pads that go on the polisher—from coarse to fine. The thing that he has down is a certain RPM in order not to ruin the CD.... It has an automatic water feeder and an automatic timer that shuts the machine off when the CD is

done.... [The company owner] wants to put them in Wal-Mart—like a kiosk where you come in and drop your scratched CDs off.... He's the same guy who invented the Pro-Wipes that you clean CDs with—the white paper towel thing."

I mention that I've called Music Trader about the machine, but they haven't

responded. "They might not want people to know they have that machine. I guess the guy from Music Trader is also friends with Michael, who invented the machine.... There's a lot of people my brother and I could [approach]. Wherehouse and Lou's Records. I've got to get a salesman or somebody who really wants to do it."

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ON SALE SATURDAY!

the KIDS in the HALL

The Kids in the Hall
Tuesday, January 11 at 8 p.m.
Tickets: \$20-\$50

The Bad Boys of Comedy are back, and Escondido's got 'em. You've seen the kids Dave Foley, Bruce McCaffrey, Kevin McDonald, Mark McKinney and Scott Thompson on their award-winning shows on HBO and Comedy Central. Now see them on stage at an evening of hilariously warped comedy.

TOMP

The Kids in the Hall
Tuesday, January 11 at 8 p.m.
Tickets: \$20-\$50

Jazz!

David Sanchez Sextet
Sunday, January 23 at 8 p.m.
AB seats \$23

David Sanchez is carrying on the tradition of the great jazz masters. He's got a band that's got it all: a great sound, a great feel, and a great sense of humor. They're the David Sanchez Sextet.

David Sanchez Sextet
Sunday, January 23 at 8 p.m.
AB seats \$23

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Calendar MUSIC SCENE

Respect: DJ S.K. Dirty, and Abby Wine spin deep jazz, fusion funk, gritty soul, smokin' Latin, and Brazilian. Fridays, Bar Dynamite, 1808 West Washington Street, Mission Hills South. 619-295-4743.

Rock n' Thursday: Club Hydrium. DJ's Jon Bishop and Mike Orsini spin house, techno, and groove. Fridays, Go-Go Fridays, DJ Derek spins house and tribal. Saturdays, Lighten Up, DJ Derek spins house and tribal. Sundays, Hot Tan Saturdays, DJ Derek and Terry spin house and tribal. 1051 University Avenue, Hillcrest. 619-497-4588.

Sabbath: DJ Joe Ferreira, Cybers, and guests. Electro, gothic, synthpop, darkwave, industrial, and tribal. Saturdays, Shouters, 3815 30th Street, San Diego. 619-574-0744.

Saturday Night Fever: DJ Dave Summers, Jose, VJ's, Joe, and guests spinning '70s disco and hip-hop. Saturdays, Cane Bar and Grill, 3105 Ocean Front Walk, Mission Beach. 619-498-0021.

Seville: Tuesdays, Wednesdays, and Thursdays, Club Salsa, San Diego. Club Pearl, 555 1/2 South Avenue, downtown. 619-233-3975.

Shokai: DJ Wendy O'Rowley with live band performance. Saturdays, Papa Luke's, 501 Fourth Avenue, downtown. 619-757-9299.

SoCalized Express: DJ Felix Prime spins house, R&B, and dance classics every Thursday. The Flame, 3780 Park Boulevard, Hillcrest. 619-295-4165.

Stardust: DJ Bob spins classic '70s and '80s. Wednesdays, 1 Street Alley, 119 Fourth Avenue, downtown. 619-233-1444.

Studio 66: DJ Jon Bishop, Joey Lawrence, Cronos, and Gio with weekly guests. Fridays, Club Mouge.

3028 Hancock Street, Mission Hills South. 619-973-9269.

Tahmed Lave: DJ Scott Martin. Friday, December 3, Belly Up Tavern, 9 p.m., 143 South Cedron Avenue, Solana Beach. 954-481-0140.

Therapy: DJ Bryan Pollard and DJ mauling. Fridays, the Flame, 3780 Park Boulevard, Hillcrest. 21 and up. 619-465-5827.

Tsunami: Wednesday through Saturday, call club for nighty information. Tsunami Beach Club, 802 South Avenue, downtown. 619-233-5283.

Two-Wheel Tuesdays: Various DJs spin punk and garage beats. Tuesdays, Live Wire, 2109 El Capon Boulevard, University Heights. 619-291-7450.

Underground Lounge: DJ Eddie Jewelles, Gekoma, Henry Dine, and Greg Cook spin house, techno, and progressive. DJ Smiley Rigo and DJ's spin hip-hop. Wednesdays, the Flame, 3780 Park Boulevard, Hillcrest. 619-465-5842.

Underworld: DJ's Bryan Pollard and Robert International, Gothic, fetish/dance. Call club for information. 619-450-5827.

Variety: DJ Dave Allen (of MTV's original 120 Minutes) and DJ Faust. Progressive trance and industrial. Every third Saturday of the month, 2901 Nimitz Boulevard, Point Loma (before the Quality Inn Hotel). 619-465-5827.

Wannas: DJ's Eric and Aaron Gothic, '70s, and industrial. Saturdays, 4235 30th Street, the Empire Club, North Park. 619-460-8689.

Wild Cafe: DJ Joe-fuchs spins down 'n' bass and downstems. Call club for dates. Wild Cafe, 415 Laurel Street, Bunker's Hill. 619-998-6409.

World Revolution: Lefty Raze grooves, funk, house, and jungle. Party jams, comedy, and live music. Sundays, 624 University, downtown. 619-233-1862.

World 66: DJ's Jon Bishop, Joey Lawrence, Cronos, and Gio with weekly guests. Fridays, Club Mouge.

NOTE

By William Crain

Blues singer Robert Johnson, who died at age 27 in 1938, is undoubtedly one of the most legendary figures in American music. Everyone from Eric Clapton to Nick Cave to Dave Mustaine of Megadeth cites him as an influence. And yet, if you listen today to one of the 29 recordings Johnson made in his short life, you may not recognize that his music has anything to do with what we now call the blues (let alone Megadeth).

First off, the guitar was acoustic. (The electric guitar was invented in 1933, but not used widely.) Second, Johnson's tempo was all over the place. An exceptional guitarist, he nonetheless put his instrument at the service of his vocals, and his vocals at the service of the emotional urgency of each song. When a song got really engorged, he'd slow it down and give it time to howl. Put a song like

that on the radio today and it would sound bizarre.

The talented acoustic blues guitarist/singer Kevin Moore, who records under the name **KeB' MO'**, clearly idolizes Johnson — he even dresses like him on his album covers. Moore's tempo and guitar lines ebb and flow the way voices do in conversation. You don't hear that kind of music on the radio. So Moore does big production numbers like "Just Like You," with Bonnie Raitt and Jackson Browne. These show-stoppers cozy up to his live solos like a lucky Donald Trump casino next door to your grandma's cottage. The casino may have radio flash, but it's the humble cottage where you want to hang.

(To hear a sample of **KeB' MO'**, call 619-233-9792; wait for the prompt, then punch in ext. 4946.)



KEB' MO'

LOCAL MUSIC

If you wish to submit a listing, call 619-233-3000, ext. 405, night or day by 5 pm Friday, the week prior to publication. To send weekly or monthly schedules, see a Local Music ad at 700-780-0529 or email to LocalMusic@SDA.com. Send PO Box 40801, San Diego CA 92148. Upcoming concerts, underground club listings, or performances that are not at a club should be directed to 619-233-3000, ext. 3001, or emailed to pubinfo@sdca.com. The listings are free.

North County

The Alley, 421 Grand Avenue, Carlsbad. 760-434-1173. Thursday and Friday, 9 p.m., the Rhythmic Dogs, pop, jazz. Saturday and Wednesday, 9 p.m., the Center Brothers, jazz, swing.

The Bailey Barbecue Restaurant and Bar, corner of Main Street and a Street, Julian. 760-745-9952. Friday and Saturday, Funkhouse rock and roll.

The Beach House, 2310 South Highway 101, Carlsbad. 760-735-3211. All performances begin at 7 p.m. Thursday, Cool Brothers, and rock. Friday, 5 O'Clock Shadow, swing, pop, jazz. Saturday, the Justin Brothers,

acoustic. Wednesday, Sonnet and Folklife reggae.

Belly Up Tavern, 143 South Cedron Avenue, Solana Beach. 954-481-0622. Friday, 5:30 p.m., the Larry Mitchell Band, 9:15 p.m., Tanned Legs, Saturday, 9:15 p.m., the Southcoast with John alternative. Sunday, 7 p.m., Media Lane, Tuesday, August 22, C.A. Jones and GWPT, alternative rock. Wednesday, the Derricks, acoustic.

Big Daddy's Bandhouse 6015 Highway 101, Carlsbad. 760-434-2365. Saturday, 8 p.m., the Ron Siegel Trio, jazz.

Beach House and **Beach House**, 11186 Ranch Carmel Drive, Carmel Mountain. 619-418-1814. Friday, 8 p.m., the Pined In. 619-418-1814. Friday, 8 p.m., the Pined In.

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Thursday, December 2

DAMA DEAD @ 27 FICTION CELSIUS

Saturday, December 4

NEW YEAR'S EVE '99 PARTY OF THE DECADE
Oceancraft Dinner Package
4 Course Millennium Meal
DECADE'S BEST DANCE PARTY
DJs SPINNING '70s, '80s & '90s
Complimentary champagne • Party favors
Plenty of free parking • 21+ only with 4 full bars
\$25 per person in advance for the dinner & dance party package
\$25 per person in advance for admission into the club only
Space is limited
Call: 855-488-1780 Ext. 44 for reservations

Wednesday, December 8

GIFT HORSE • THE ANGORAS ABBY NORMAL • STREET SIGN

Thursday, December 9

THE MICE • ONE TRACK MIND F.O.N. • STINKAHOOLS

Friday, December 10

GOOD RIDDANCE

Special Guest: **FURIOUS IV • CREEP DIVISION**

Saturday, December 11

POD & PAYABLE ON DEATH

PLUS SPECIAL GUESTS

Saturday, December 11

LET'S GO BOWLING

Special Guests: **JERRY LIVES TWICE • UNDERBITE**

Sunday, December 12

GUTTERMOUTH
AGENT 51 • LUCKY 7 • SPADBOY

Monday, December 13

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MISSION BEACH
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Calendar MUSIC SCENE

Beaches

Beachfront Bar and Grill, the San Diego Paradise Point Resort, 1404 Van Vacation Road, Pacific Beach. 858-274-4830. Call club for information.

Blind Melons, 710 Garnet Avenue, Pacific Beach. 858-483-7844. Thursday, Agave Dulce Latin jazz.

Friday, Tommy Castro and Marsha's Kitchen, Blues, Saturday, 80's Jammin', Sunday, Let's Jam, alternative. Monday, the Catalyst, Tuesday, Blues jam featuring Jack Butler. Wednesday, comedy.

Casas Bar and Grill, 3105 Ocean Front Walk, Mission Beach. 858-488-1784. Music is rock/alternative unless otherwise noted. Thursday, The Pined Brown, Shadow Drop, Morrow Tarn and Chandelore. Friday, La Ley, Saturday, Fusion, Food at 27, Celsius, and Dime. Wednesday, Street Sign, Abbey Normal, the Angones, and Cliff Hane.

Casual Bar, at the Caramoran Hotel, 3909 Mission Boulevard, Mission Beach. 858-488-1081. Thursday, Clay's Ride back, Friday, The Percent, Spunkies, Clunkfunk, and Thel Ed, groove, rock. Saturday, Life Near the Ring, CONSCIOUS, and Thought Experiment, groove, industrial.

The City Delicatessen, 7514 Grand Avenue, La Jolla. 858-494-8118. Thursday and Monday, 6:30 pm, Cret and Bo, jazz.

The Dog, 4479 North Street, Pacific Beach. 858-581-0149. Thursday, Pyskman, alternative. Sunday, Tribe of Kings, reggae.

Dream Street, 2228 Bacon Street, Ocean Beach. 619-222-8131. Thursday, Handful, Pump Bustin, and the Vines, alternative. Friday, The Percent, Spunkies, Clunkfunk, and Thel Ed, groove, rock. Saturday, Life Near the Ring, CONSCIOUS, and Thought Experiment, groove, industrial.

Galea, 5600 La Jolla Boulevard, La Jolla. 858-551-8610. Live jazz nightly.

Hammoney's Tavern, 6100 Mission Boulevard, Pacific Beach. 858-483-8847. Saturday, the O'Brien Brothers, Irish folk.

New Joe's Coffeehouse, 4994 Newport Avenue, Ocean Beach. 619-533-0356. Call club for information.

Jewellons, 4338 Cass Street, Pacific Beach. 858-493-8035. Tuesday, 8 pm to 10:30 pm, open stage.

Jewellons Coffeehouse, 3719 Mission Boulevard, Mission Beach. 858-488-8065. Monday, 8 pm to 10:30 pm, open stage.

La Valencia Hotel, 1137 Prospect Street, La Jolla. 858-454-0771. Thursday and Monday through Wednesday, 6 pm to 10:30 pm, also, Sunday, 5 pm to 10:30 pm, Barry Levich, piano. Friday, 3:30 pm to 7:30 pm, Barry Levich, 7:30 pm to 11 pm, Levichon, Saturday, 7:30 pm to 11 pm, Levichon, contemporary.

Margarita Bar, 909 Houndstail Street, Pacific Beach. 858-272-2780. Sunday, NZ Reggae, reggae.

Misadventure, 831 Garnet Avenue, Pacific Beach. 858-483-0502. Friday, the Bill Mayer River Band.

Pacific Beach Bar & Grill, 600 Garnet Avenue, Pacific Beach. 858-272-7278. Club Tappers. Call club for information.

Panhandle Cafe, 3145 Ruyter Street, Point Loma. 619-224-2891.

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8:00PM-10:00AM
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MAIN TERMINAL
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DIGITAL UNDERGROUND
LE PIMP

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FUNK RECORDS / SAN FRANCISCO

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MUSIC FROM NEW YORK / NEW YORK

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DJ SCOOTER
DJ JUNIOR

TERMINAL
HIP HOP / ROCK
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DJ CIRCA
STUDIO 64 / SUBURBAN NOIZE

DJ DEMON
RESIDENT STUDIO 64

TERMINAL
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DAVID BELL
IKAH LOVE
RARE GROOVES &
INTERNATIONAL BEATS
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EXPANDED OUTDOOR AREA

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BAR RE-OPENS AT 6:00AM

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Reservations 232-1193

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Catch Monday Night Football on Our Two 10-Foot Projection Screens
Happy Hour 4 pm-6 pm • 20% off • 100% San Diego • Free Appetizers • Ring & SRA in house, too!

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Every Sunday with your Industry Appreciation Card

Happy Hour 4-7 pm M-F
528 F Street • downtown • corner of 5th & F • info 235-6100

Calendar
MUSIC SCENE

Performances are from 8 pm to 10 pm. Friday, California Ramblers dance. Saturday, Live Jazz.

Red's Cafe, 1017 Broadway Street, Point Loma, 619-523-5540. Friday, 6 pm to 10 pm, open mike.

Shooter Bar and Grill, 1400 Garnet Avenue, Pacific Beach, 619-270-4030. Thursday, 7 pm to 11 pm, Michael Russell. Friday and Saturday, 10 to 11 pm, Michael Russell.

Tiki House, 1150 Garnet Avenue, Pacific Beach, 619-273-9734. Thursday, 7 pm to 11 pm, Michael Russell. Friday and Saturday, 10 to 11 pm, Michael Russell. Sunday, 10 to 11 pm, Michael Russell.

Winehouse, 1921 Bacon Street, Ocean Beach, 619-222-8822. Thursday, 7 pm to 10 pm, Michael Russell. Friday, 7 pm to 10 pm, Michael Russell. Saturday, 7 pm to 10 pm, Michael Russell. Sunday, 7 pm to 10 pm, Michael Russell.

San Diego
Anthony's Star of the Sea, 1360 North Harbor Drive, San Diego, 619-212-7408. Thursday, 7 pm, the

Joan's Valley, 1017 Broadway Street, Point Loma, 619-523-5540. Friday, 6 pm to 10 pm, open mike.

Joan's Valley, 1017 Broadway Street, Point Loma, 619-523-5540. Friday, 6 pm to 10 pm, open mike.

Joan's Valley, 1017 Broadway Street, Point Loma, 619-523-5540. Friday, 6 pm to 10 pm, open mike.

Knockdown, alternative. Friday, 7 pm, the

Knockdown, alternative. Friday, 7 pm, the

Knockdown, alternative. Friday, 7 pm, the

Em's Place, 6179 University Avenue (at College and University), 619-582-6780. Thursday, 7 pm to 10 pm, Michael Russell. Friday, 7 pm to 10 pm, Michael Russell. Saturday, 7 pm to 10 pm, Michael Russell. Sunday, 7 pm to 10 pm, Michael Russell.

Em's Place, 6179 University Avenue (at College and University), 619-582-6780. Thursday, 7 pm to 10 pm, Michael Russell. Friday, 7 pm to 10 pm, Michael Russell. Saturday, 7 pm to 10 pm, Michael Russell. Sunday, 7 pm to 10 pm, Michael Russell.

Club Ramsey, 1175 India Street, downtown, 619-543-9801. Friday, 7 pm to 10 pm, Michael Russell. Saturday, 7 pm to 10 pm, Michael Russell. Sunday, 7 pm to 10 pm, Michael Russell.

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NO COVER

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NO COVER

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SATURDAY DEC. 11 MARTHA'S KITCHEN

NO COVER

5-10:30 pm

"Everything but the Sizzle"

SUNDAY DEC. 12 RED LANE ROCKS

NO COVER

5-10:30 pm

"Rockin' Rhythm Blues - Soul of Country"

TUESDAY DEC. 14 BILL MAGEE BLUES

NO COVER

5-10:30 pm

"Old Pro - Blues All Night Long"

WEDNESDAY DEC. 15 TEXAS TWISTERS

NO COVER

5-10:30 pm

"Poodle de Blues"

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ALL-8-CAN-ART BIRS 5-9 PM (BIRTO CHAT)

Happy Hour Every Friday 5-7 pm

Live Music featuring JASON ROBINSON TRIO

FRIDAY DEC. 10 DEREK YELLEN TRIO

NO COVER

5-10:30 pm

CULT OF SOUL

BLUES SUNDAYS

THURSDAY DEC. 9 SWEET BABY J'AI

NO COVER

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UPTOWN BOYZ

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MASSIVE FIREWORKS SHOW!!!

Ten areas of entertainment will go off as you wander through the giant two level pentagon. Southern California's most fun 80's band "Fastimes".

L.A.'s hottest disco and funk band the "Rollercoaster Band".

San Diego's best D.J.s will be spinning Mainstream Dance, Disco, House, Funk, Hip Hop, Techno, and Trance.

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AND HIS BAND

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TOUR 1999-2000

ON SALE SATURDAY AT 10:00AM

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24 HOUR CAFE Las Vegas Style Buffet

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Freddie Fender

FRIDAY, DEC. 10

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FRIDAY JANUARY 28 COX ARENA

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LUIS MIGUEL

TOUR 1999-2000

ON SALE SATURDAY AT 10:00AM

FRIDAY JANUARY 28 COX ARENA

CALL-FOR-TIX 220-TIXS

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New Year's Eve 2000

(December 31, 1999)

Come Celebrate the
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3 Open Bars (All You Can Drink) 2 Buffets (All You Can Eat)

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All of This for Only
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Marina Village
1936 Quivira Way
San Diego

Calendar MUSIC SCENE

The Filling Station, 4122 Miramar Road (corner of Black Mountain Road), San Diego, 619-578-0757. Saturday, 8 pm-11 pm. Acoustic rock, swing, blues.

The Garden Branch Brewery, 5910 Mission Center Road, San Diego, 619-488-1120. Music in blues unless otherwise noted. Thursday, the Lame Tunes. Friday, the Four Kings. Saturday, Freddie A. and the Sings.

Machine, Sunday, the Robin Hood Band.

Humphrey's, 1417 University Avenue, Hillcrest, 619-293-7911. Saturday, 8 pm-11 pm. Acoustic.

The Living Room, 1417 University Avenue, Hillcrest, 619-293-7911. Saturday, 8 pm-11 pm. Acoustic.

Blue, 1417 University Avenue, Hillcrest, 619-293-7911. Saturday, 8 pm-11 pm. Acoustic.

The No. 1, 1417 University Avenue, Hillcrest, 619-293-7911. Saturday, 8 pm-11 pm. Acoustic.

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San Diego, 619-293-7911. Saturday, 8 pm-11 pm. Acoustic.

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Special Guest: TOMMY CAVALIERO

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Online Club Coupons!

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Blind Melons 2 for 1 cover
Blue Tattoo Free club cover with dinner
Brick By Brick 2 for 1 admission
California Express Buy 1 card, second free
Canes 20% off total bill
Cannibal Bar \$2 off admission
Croce's Free cover with dinner
In Cabots \$2 off admission
Joie's 1 hour free pool
Juke Joint Cafe Free admission Thursdays
La Costa Resort's Complimentary admission
Margarita Rocks 2 for 1 cover
Moondoggies \$1 off cover
Neimans 2 for 1 admission
North County Sports Dome 2 for 1 cover
P.B. Bar & Grill 2 for 1 entree
Patrick's II 2 for 1 cover
Pentagon free admission
Sevilla Free cover
Sham Rocks Shack 1/2 off cheeseburger combo
Tio Leo's Lounge \$1 off club admission
Tsunami Beach Club \$2 off VIP admission
Winstons 2 for 1 cover

www.sdreader.com
For information on advertising your club online, call the Reader's Display Advertising Department at 619-235-3000.

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San Diego's Best Happy Hour
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THURSDAY, DEC. 2 • 4-9:30 PM
JAZZ & PUNK
Quiet Storm

FRIDAY, DEC. 3 • 4-9:30 PM
LATIN FUSION
R.A. Brotherhood

EVERY FRIDAY & SATURDAY
San Diego's Hottest Dance Bands
NOVA MENDO

FRIDAY, DEC. 3 • 4-9:30 PM
HIP HOP & SOUL
Dave Wakeling

SATURDAY, DEC. 4
LATIN FUSION
B-Side Players

MONDAY NIGHT FOOTBALL
HAPPY HOUR 4:30 PM TO END OF GAME
12/19: QUIET STORM
12/19: DINA SOLA
12/19: CARL EVANS ENSEMBLE

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New Year's Eve Celebration!

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Premium Champagne toast
Party hostess

The Bitter End

Millennium Martini!
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\$150 per person
Call to reserve your space 619/233-4603

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www.thebitterend.com

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THURSDAY, DEC. 2 • 4-9:30 PM
JAZZ & PUNK
Quiet Storm

FRIDAY, DEC. 3 • 4-9:30 PM
LATIN FUSION
R.A. Brotherhood

EVERY FRIDAY & SATURDAY
San Diego's Hottest Dance Bands
NOVA MENDO

FRIDAY, DEC. 3 • 4-9:30 PM
HIP HOP & SOUL
Dave Wakeling

SATURDAY, DEC. 4
LATIN FUSION
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An Apocalypse a Day

Schwarzenegger does not play a role; he plays the audience.

Most of us, at the end of the year, that begin with the numerals one and nine is more notable, move noticeable, more noteworthy, than the much trumpeted end of the millennium. We have checks to make out, birthdays and anniversaries to calculate, the Y2K bug to worry about. The actual end of the millennium, meanwhile, as the ever-present Mr. Persnickety keeps trying to explain to the hardheads, does not arrive for another year. The distinction seems more than mere hairsplitting if, for a pertinent example, Lucifer has precisely one appointed hour, from eleven to midnight at the close of the millennium, to mate with his preordained human bride and thus pave the way to his thousand-year reign on Earth. In *End of Days*, the Devil (Schwarzenegger) does seem to have arisen from the sewers of New York City a year too soon. (If Mr. Persnickety could simply explain it to him, it could pave the way to a sequel.) I myself, with unextinguished fond feelings for things like *The Devil's Bride*

Calendar MOVIES



End of Days

firefights, fireballs, helicopters, bazookas, and computer-generated liquidly demons and smoky phantoms. (This is *Dogma* done with a straight, or a horror-struck, face.) Whatever chances might have remained were reduced to nil as soon as Arnold Schwarzenegger was signed up to occupy the principal role—or as soon, anyway, as his first appearance on screen, preparing an Osterizer breakfast of (if I could see clearly enough through the mark) hot coffee, Peppermint, leftover Chinese takeout, and a slice of pizza peeled off the kitchen floor. Schwarzenegger doesn't play a role; he plays the audience. Doesn't "play," that is, in the sense of Definition 14 in my Webster's New World Dictionary, "to act the part of," as in "to play the fool," but rather in the sense of Definition 19, "to use or exploit," as in "played him for a fool." The ostensible role is that of some kind of law-enforcement agent—it was never clear to me exactly what kind—who, despite his ingrained

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A film by ALMOUDÓVAR

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Calendar MOVIES

(in *Elvira*). Such a projection from a man of his age and experience must be taken as firm proof of his skills as an actor. With Rupert Everett, Jody Fisher, and Michelle Trachtenberg, directed by David Kallig, 1999.

★ (SANTO DRIVE IN)

Last Night — Revisiting this issue. With Don McKellar, Sandra Oh, Callum Keith Rennie, Sarah Polley, and Genevieve Bujold, written and directed by McKellar. ★★ (LA JOLLA VILLAGE, FROM 12/3)

The Legend of 1800 — Overblown anecdote about a shipboard founding (found at the turn of the century and hence christened "1900") who never leaves the theatrical liner throughout all his days, despite an unending parade of women, in styles ranging from Late Romantic to Impressionist to boogie-woogie ("When you don't know what it is, it's jazz"), which would have guaranteed his fortune in the world of large. Once, Jilly Bell Morton comes aboard — an overblown anecdote in itself — to face him in a piano duel ("You asked for it, sucker"). Immediately afterward, he consents to be recorded for the first and only time, and improves (courtesy of Ennio Morricone) a Bach/minuet.

pride inspired by the sight of a virginal signora outside the porthole. He then refuses to let his muse leave the ship, either. He himself almost follows his muse ashore. He gets halfway down the gangplank. "Land is a ship too big for me," Giuseppe Tornatore's hand of waterlogged lyricism (Cinema Paradiso, *Evangelina*) *Fin* does not make a smooth crossing into English (Tim Roth, Pruitt Taylor Vince, in chief), jettisoning the language barrier that acted as at least a partial buffer. And now does the similarity in setting and in period to *And the Ship Sails On* help him to fill the void left by Fellini (his life's ambition). It merely emphasizes the chasm between.

1999.

★★ (LA JOLLA VILLAGE, THROUGH 12/12)

The Limey — Modestly budgeted revenge tale (somewhat akin, *Johnny Suede*) about a British ex-con, just out of prison after a nine-year hitch, who comes to L.A., tussling around uncomprehending slugs, such as "nickel" and "scuppern". To look into his daughter's death. The reconstruction of the Terence Stamp character from Kenneth Loach's *Poor Cow*, or at any rate the resurrection of old delectable loogie from *Poor Cow* is not apt to excite a chad with very many of today's moviegoers — even those who might actually have seen that 1967 film. But the contrast, in any case, between the gorgeous Stamp of the Sixties, with his Mark Antony haircut, and the white-haired balding Stamp of the present, will have an impact without any need of prior knowledge. And Peter Fonda, although incapable of acting his way out of

a paper bag, makes a fitting adversary, a show his marginal who clings nostalgically to his Golden Moment in the Sixties. "It was just '66, and early '67." The glowering of the action into a montage; jump-cut, nonsequential narrative line — as if director Steven Soderbergh had wanted to out-*King* Nicolas Roeg — is a little annoying at first, a little reminiscent of the unravelling nervous mannerisms of his *Out of Sight*. But soon a purpose can begin to be glimpsed, a point can gradually be grasped, namely, splintering as a shortcut to unity-of-action (contradictory as that may sound), reminding us all along the way of the earlier steps (the plane, the motel, England in the Sixties) on the predestined path, how one thing led to another. The few flash-forwards and images of fantasy do not fit so well with that purpose, but the climax, when the avenger belatedly recognizes his own role in the emerging pattern of tragedy, fits perfectly. Lesley Ann Warren, Luis Guzman, Barry Newman. 1999.

★★ (GASLAND 15, LA JOLLA VILLAGE)

Mannequin Park — Drawing on Jane Austen's life, letters, journals, and maybe even montage in addition to the novel itself, writer-director Patricia Rozema projects the author onto the heroine to that 1967 film. But the contrast, in any case, between the gorgeous Stamp of the Sixties, with his Mark Antony haircut, and the white-haired balding Stamp of the present, will have an impact without any need of prior knowledge. And Peter Fonda, although incapable of acting his way out of

hypocrisy. (Which, incidentally, spoils an otherwise enjoyable performance from plebeian Harold Pinter, a commanding presence, a fine speaker, an understated actor.) The novel, in common with other Austen, is in essence a fairy tale — in specific, a Cinderella story, and there can be no place in it for *Drake Two's* Cabin. The same could be said for the gross carnality with which the marital indirection of Mrs. Rushworth is depicted, when Fanny bursts through a bedroom door and finds herself, as it were, momentarily in an illustrated edition of *Tom Jones*. The delicate balance of Austen's make-believe universe again gets hit with a sandbag. One wonders why Rozema thought she wanted to take on Austen in the first place. To improve her? To educate her? To convert her? Frances O'Connor, Jeremy Lee Miller, Alessandro Nivola, Embeth Dattoli. 1999.

★★ (HOLLYWOOD CINEMA)

The Messenger: The Story of Joan of Arc — Here we have a Joan, presumably, for the Nineties, a demystified and deconstructed Joan, an important important peevish bratty outspoken student starring model Joan, a Joan on coke, speed, angel dust, something, a Joan more ripe for analysis than for canonization. She has little in common with any other screen Joan, least of all the Joan of Robert Bresson — a filmmaker not prone to be confused, despite the similarity of name and nationality, with our present filmmaker, Luc Besson, master of the wide-angle bulge and the chicken-with-its-head-cut-off Sicilian. Milla Jovovich, John Malkovich, Faye Dunaway, Dustin Hoffman. 1999.

★★ (CINEMA STAR 6, CINEMA STAR 12, FISHGUT VALLEY 18, MISSION VALLEY 20, OCEANSIDE 8, PALM PROMENADE 24, SANTEE VILLAGE 8, SOUTH BAY DRIVE IN, LA HORTON PLAZA 14, WESTGARD PLAZA)

Music of the Heart — A change of pace for horror-themed Wes Craven, although the title (old *knows*) is pretty horrible. Originally it was to be 50 *Violins*, much better even before you know the significance. These instruments, purchased cheap on a family auction in Greece, are the personal possessions of one Roberto Guaspari, and they form the foundation of her innovative musical program in a tough East Harlem school, after her husband walks out on her and she is obliged to start a new life. The fact-based story had been

told already in the documentary *Small Wonders*, and the retelling of it here, under the banner of Miramax, is more like something that would come under the banner of Miramax's parent company, Disney (something, in specific, like *Mr. Holland's Opus*) cannot inspirationalism, regaled with a couple of straw-man villains (a tenured drudge in charge of the Music Department, a saccharine budget-cutting Board of Education), some unimpassioned suspense ("What about a benefit concert?"), a long-drawn-out triumph at Carnegie Hall, a standing ovation. Craven, nonetheless, is lucky to be leading lady, Meryl Streep. (Originally it was to be Madonna, scared to think about that any *Craven* fight film. Streep is a showgirl, almost suffocatingly generous actress, and she sets up a separate tempo within the film, practically a separate film within the film, struggling against the formulaic, forestained, forced-march of the plot, struggling to make every moment vital and alive and immediate. Just look, for a single instance, at her posture in the back seat of the cab as she gets her first glimpse of *Violence*: as if frozen at the very brink of a crisis.) Streep's angry struggle but all the same a valiant one. And the only relevant one. The scene comes in for none of the glory of Guaspari's violin program. It is one only look, with Aidan Quinn, Angela Bassett, Gloria Estefan. 1999.

★ (GROSSMONT TROLLEY, PARKWAY PLAZA 18, VILLAGE)

Pulse: The First Movie — Cruel piece of Japanese animation — additionally subtitled *Mechanic Drives Back*, in reference to a laboratory clone of a "podiatrist" named New, but enhanced with psychic powers, world domination plans, and elementary existential questions along the lines of "Why am I here? Who am I? What is my reason for being?" — is for adults only. And perhaps also the occasional outsider who craves the experience of voicing an alien civilization and wondering what the hell. Directed by Koshiro Yoyama. 1999.

★ (CARNegie MUSEUM, CINEMA STAR 12, CINEMA STAR 13, CINEMA STAR 6, FISHGUT VALLEY 18, GROSSMONT CENTER, HAZARD CENTER 7, LA JOLLA 12, MISSION VALLEY 20, OCEANSIDE 8, PALM PROMENADE 24, PARKWAY PLAZA 18, SANTEE VILLAGE 8, STUDIO 3 CINEMA)

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San Diego Reader December 2, 1999

1999

Generous to a Fault

Roppongi in La Jolla opened one year ago and it's not always easy to get a table in its huge, earth-toned dining room. Despite the room's size, its low ceiling, dim lighting, pervasive beiges and muted browns, bamboo this and rattan that, make you feel as though you were sitting inside an enormous, if stylish, Polynesian hut.

Sleek people through this hut-ish room — women with short, slicked-back hair, men in tight black sweaters. The "Asian fusion" food they eat while they chatter and sip their splits of Yeuve Cliquot, is generally very good...and expensive.

\$150 was the total, without tip, on the receipt I fished last week from the table of a couple of guys who'd sat across from us. The two couldn't have been more than 20 years old, possibly younger. At one point they sounded as though they were talking about what they were going to wear to a school dance. "I'm going to buy a simple black Armani jacket," one of them said. "White shirt, Silverfish tie." The other picked at his platter of Mongolian grilled shrimp (\$24). "Cool," he said.

Roppongi's menu lists 23 "Asian tapes" — intriguing dishes that, if you're not careful, will send you spiraling toward Chapter Eleven proceedings. Sometimes these pricey appetizers don't live up to their descriptions. The "Polynesian Dungeness Crab Stack with Mango, Peas Shoots, Cucumber, Tomato, Avocado, Peanuts served with Spicy Ginger Lime Dressing," for example, was pretty much a 15-dollar rose. Poking through the "crab stack" with chopsticks, I had a difficult time locating crab flavor. I found plenty of crab meat, but it was overwhelmed by the sweetish slurry of other ingredients that, in the end, tasted like an Asian version of Russian dressing.

Roppongi's simpler "tapes" are best. The "Chinese Potstickers Filled with Shrimp & Scallop," with Tobiko Caviar Sauce (\$8.75) were toothsome, plump dumplings with taut al dente skins that, when pricked, gave steamy signs of scallop essence and lemon grass. The "Pan-Seared Foie Gras" (\$20), cooked until just barely firm, bathed in an orange-tamarind sauce, weighed on the tongue like heavy whipped cream. Roppongi serves you what appears to be an entire goose liver and it could be easily shared by three or four people.



Roppongi's big-horned kitchen sometimes tries too hard.

Roppongi shows its largesse in other ways. The "Crispy Whole Striped Bass" entrée could satisfy four people. From head to tail the lightly breaded fish is crunchy outside. Garlic and ginger fill its juicy interior. The mild white flesh falls from the bone in moist flakes. Roppongi's "Chinese Duck Confit" entrée, heady with star anise and garlic, is more than enough for two. After a while, however, this generosity appears reckless, as if the kitchen, in its rush to be big-hearted, to offer you large portions, to deck-out its dishes with touches that might taste good, hasn't taken the time to think its food through. The "Teriyaki Fortabella Mushroom, Macadamia Nut Breaded Goat Cheese, Roppongi Organic Greens, Miso Vinaigrette" salad is an honest attempt at something tasty. The big grilled mushroom is savory. The greens are crisp and bitter. The goat cheese, crusted with crunchy macadamia bits, is really a fancy cheese ball that sits atop the mushroom and greens. What do you do with it? My dinner companion and I took turns mashing it with our chopsticks

and trying to spread it around the salad. Mashing goat cheese with chopsticks isn't easy, which may be why you don't often see goat cheese on Asian menus.

Eating my way through Roppongi's menu, this lack of refinement became bothersome. I had an overall sense that Roppongi was feeding me well, but I wanted cleaner, unencumbered flavors. The "fusion cuisine" at Hillcrest's Parallel 33 succeeds because the kitchen has a lighter hand. I missed Parallel

REVIEW MAX NASH

33's airy, buttery date maddelines when I sampled Roppongi's desserts. Roppongi served me a big soupy bowl of Bananas Foster covered with a translucent golden sheet of almond brittle. While it was fun to crack the almond brittle with the back of my spoon, dip into the perfumy bananas, the dessert was crude and too rich. As was Roppongi's peach and ginger ice cream that came with bland little shortbread cookies. Between...the cookies and ice cream, the kitchen had nestled slivers of candied ginger drizzled with chocolate sauce. The ice cream lacked ginger's peppery taste. The

Roppongi
★★
975 Prospect, La Jolla
858-551-5252
ATMOSPHERE: Upbeat, fairly trendy, unpretentious.
SERVICE: Usually good but often rushed.
SOUND LEVEL: Somewhat skull-numbing on busy weekend nights.
RECOMMENDED DRINKS: Chinese potstickers filled with shrimp and scallops; pan seared foie gras; ali pok; crispy whole striped bass.
WINE LIST: Not as interesting as you might expect. A nice selection of sake, however.
PRICE RANGE: Expensive. Appetizers \$6 to \$20; entrees \$15.50 to \$26.
HOURS: Monday through Thursday, 11:30 a.m. to 10:00 p.m. Friday and Saturday, 11:30 a.m. to 10:30 p.m. Sunday brunch 10:30 a.m. to 3:00 p.m.

WHAT THE STARS MEAN:
(None) Poor to satisfactory
★ Good
★★ Very Good
★★★ Excellent
★★★★ Extraordinary

Ratings reflect the reviewer's reaction to food, ambience, and service with price taken into consideration. Menu listings and prices are subject to change.
Hundreds of past reviews are available online from the Reader at www.sdsreader.com

chocolate and candied ginger were too much. Roppongi is soon to launch another La Jolla restaurant, an as-yet unnamed "Latin fusion" joint. Before the ink dries on too many contracts, I wish Roppongi's management would visit Parallel 33 to see how "fusion cuisine" benefits from refinement. Roppongi's food is often quite interesting. I hope the new venture will be even better. ■

The Height of Sophistication

"My wife! The fights we had to get this place going. I'm Mexican. She's Austrian."

Crown men! Shawn and Bino, sitting at the table, tasting and testing. Cakes. Cookies. Cupcakes. It's like a wine-tasting. They nibble, look out at the blue sky, gaze up, close their eyes, swallow. "Mmm. About a five, I'd say," says Bino.

"Six," says Shawn. He's the pastry chef from Tomaso's, a classy Italian joint up the road. "These are cookies, they're each made."

"Lot of chefs from around town come and eat here," says Shawn. "Bino has the best coffee. Austrian. And his croissants! You want tender and flaky? It's like New England in the fall Golden flakes. All around you on the floor. That's how croissants ought to be."

Turns out Bino bakes his own bread and his own croissants. And makes his own crepe mixture, and cuts up his own fresh fruit, and doesn't charge you Coronado rates to sample all this stuff.

Actually, on this day it's hard to get into Bino's. You have to walk a narrow gravel channel between ditches and rubble. They're ripping out the road to make a kind of plaza here. But it's worth it. We're in the old Spanish-style building where the El Dorado hotel rules over its rabbit

warren of inner courtyards. Kitty-corner to the Hotel Del Remembrance, this is Coronado. But here at Bino's seven bucks should fill the belly. Plus, at no extra cost, there's Bino himself. The guy's a traveling road show.

"My wife! The fights we had to get this place going. We only opened in July. I'm Mexican. She's Austrian. Can you imagine even deciding the daily special? 'Mexican crepe!' 'No! Viennese Chocolate Gateau!' 'No! Tortilla soup!' It's not the War of the Roses, it's the War of the Rasse!"

Sounds like me and Carla. Actually, I'm doing a dry run for her. Her friend Sarah the teacher who drives through Coronado every day on her way to L.B. told her about this "cute new little European crepe place. My dear, Sarah coos. It's the height of sophistication." Me Uh-uh. Switch-off. Carla Big-time turn-on. "Go. Go! Try it! You're getting to the age where you should be mixing with more sophistication."

So here I am, more to keep the peace than anything. Ordered a cup of Metel's Austrian coffee (\$1.25) while I check the menu. Bino has your simple "Sidekick Crepe" filled with sugar, cinnamon, honey, or jam (\$2.50); a seasonal fruit crepe with "fresh fruit, topped with whipped

cream," for \$3.75; or even a chocolate banana crepe, also \$3.75. (For \$1.25 extra you get a blob of ice cream.)

Then there are serious, savory crepes, like Chicken Piccata, cheese, and sour cream, \$5.75. Or the ham, cheese, tomato, and basil crepe, \$4.75. Plus lots of \$4.75 sandwiches with the usual beef, pastrami, turkey, chicken, and cheese. And, ooh: a "chicken, pepper, bris fantasy" (\$5.50), "chicken, roasted peppers, and 'double-cream bris' cheese on a French baguette. Or half a sandwich, a small salad, and a glass of Chablis wine for \$7.50.

But I smell carrots. Sweet, creamy wafts coming at me. Bino has taken the lid off a soup tureen and is stirring. "Carrot soup, my friend, \$3.50. Secret recipe. With my own French bread."

So I end up ordering the soup and the fruit crepe. The construction has taken the outside café table space away, so I sit inside, near Bino and Shawn. I like the marble-topped tables and wrought-iron chairs. No cheap plastic here. The floor is brick-red tiles, the walls cream. His Austrian wife Rowitha has put up a bunch of pictures, mostly of the Empress Sissi.

"It is 100 years exactly since Sissi ascended the throne of Austria," says Bino. "She's plunked down my soup and French bread. Man! It's not

just the smell. It's the plates. Fine bone china, I'd say. The knife and fork are solid, floral, and heavy. This is class stuff." Rowitha was trained in Austria, says Bino. "I was a waitress, waitress at the Westgate hotel. Nineteen years. That's where I met Rowitha. We went to France several times. I'd see these creperies on every corner. I said, 'We should do this in San Diego.' We got married, came back, and here we are."

The carrot soup is loaded with carrot slices, soft enough, but fresh, in a creamy bisque. The bread he baked is crunchy outside, airy inside. When the fruit crepe comes, it's full of fresh fruit he's chopped himself. Cantaloupe, grapes, apple, and kiwi, with whipped cream. Looks light, fills you up.

But Bino's not through. "Here," he says. "We've been arguing over this. Which is better of these two?" He comes across with two cookies on a plate, baked them this morning, he says. One is chocolate chip, the other is one of Rowitha's recipes. Lemon poppy seed. Bino tops up my "Meal Koffee."

Actually they're both beautifully moist, but it's the lemon poppy seed cookie that has a tart, seed-slick crunch and flavor that just marries with the coffee like Romeo and Juliet. I nibble, look out at the blue sky, gaze up, close my eyes, swallow. "Mmm. About a seven, I say."

The Place: Bino's European Coffee and Crepes, 1120 Adelle Avenue, Coronado, 619-522-0612
Type of Food: Crepes, sandwiches
Prices: Sidekick crepe (with sugar, cinnamon, honey, or jam), \$2.50; ham and cheese crepe (with ham, cheese, tomato, fresh basil), \$4.75; seasonal fruit crepe, with fresh fruit, whipped cream, \$3.75; roast beef and pepper jack cheese sandwich on baguette or Kaiser roll, \$4.75; chicken, pepper, bris fantasy (chicken breast, roasted peppers, double-cream bris cheese), \$5.50; mixed cold cuts with baguette, \$5.50; with a glass of Cabernet Sauvignon, \$7.50
Hours: 7:00 a.m. to 8:00 p.m., Monday to Friday; 8:00 a.m. to 8:00 p.m., Saturdays and Sundays
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RESTAURANTS**

is similar to the sister restaurant, the first Ribs Cafe, with many salads, pastas, and an excellent Sunday brunch. But there are terrific new additions: pasta and tender ribs cooked in a barbecue sauce plus mashed potatoes and vegetables. Neither is to be missed. Open daily. Low to medium.

NORTH INLAND

BERNARD'S RESTAURANT 12457 Rancho Bernardo Road, Rancho Bernardo Village Shopping Center, 858-487-7171. The newly inspired restaurant is elegant in food, service and ambiance. The cuisine is California French, minus change every few weeks and best bets are rack of lamb, filet mignon, fresh daily fish and extra holiday. You'll have a good experience here. Lunch, Monday through Friday. Dinner nightly. Moderate to expensive.

DELICIAS 6106 Pecos Delicias, Rancho Santa Fe, 858-751-8000. The room is amazing and the menu offers excellent pastas, fresh fish, first rate meat and chicken, gourmet pizzas. Open for dinner nightly. Expensive.

DICICENZO'S 11425 Duenda Road, Westwood Shopping Center, Rancho Bernardo, 858-487-2778. Should you be in Rancho Bernardo and seeking great Italian sandwiches or pizzas to eat or take out, keep this Chicago-style "deli" in mind. The Italian beef and Roast's Imperial sub are knockouts. Closed Sunday. Open Monday through Saturday, 11:00 a.m. to 8:30 p.m. Low.

HERNANDEZ' HIDE-AWAY Rancho and Lake Drives, Del Dios, Lake Hodges, 858-788-1444. The breakfast/brunch served both Saturday and Sunday until 2:00 p.m. offers outstanding value: steak and eggs, chilaquitas, sausage, beans, and omelets. Five dinner entrees. Because it's not easy to find, call for driving directions. Closed Monday. Breakfast/brunch, Saturday and Sunday. Lunch and dinner, Tuesday through Sunday. Low to moderate.

A LITTLE BIT OF GERMANY 1717 East Vista Way, Vista, 760-941-4628. Authentic German steins offer most of your favorites, chicken in champagne sauce, sauerbraten (beef in wine-vinegar sauce), Wienerchnitzel. Hot potato salad, made-on-the-premium grounds, and stouffed major plums. Call for directions. Closed Monday. Low to moderate.

MANDARIN GARDEN RESTAURANT 8243 Mira Mesa Boulevard, Mira Mesa, 858-566-4728. From the dim sum served Saturday and Sunday to the variety of exotic dishes, this restaurant is worth seeking out, especially after dinner. Located in the Mira Mesa Mall, it offers many unusual and hard-to-find appetizers. The noteworthy main dishes are steamed whole fish, twice-cooked pork (spicy), fresh red served in brown sauce. The extensive menu includes standard dishes favored by Americans. Open daily, lunch and dinner. Low to low moderate.

MEXI JAPANESE RESTAURANT AND SUSHI BAR 9433 Carrol Canyon Road, Encinitas Square, Scripps Ranch, 858-566-6206. You'll find a first rate sushi bar tucked away in this tiny shopping center. The fresh yellowtail scallops in spicy sauce (hotwings), in the special order of baked salmon roll are all wonderful. Fifty-three items appear on the sushi list. All prepared by a master chef. The cooked combination plates are also fine. If you sit at the sushi bar, you may be disappointed because chairs, not stools, are used and you can't

watch the chef. If you're in the area, don't miss this one. Open daily, continuous service, lunch and dinner. Sunday, dinner only. Low to moderate.

THE GRAND CAFE 150 West Grand, Encinitas, 760-718-6864. The new chef brings vision and expertise to the menu as well as gorgeous presentation. Best here: portobello mushrooms in puff pastry, creamed pork loin, steamed asparagus, fresh fish and apple pancakes. Romantic patio and interior. Closed Sunday. Moderate to expensive.

THE ORIGINAL PANCAKE HOUSE 140 South Rancho, Santa Fe Road, Encinitas, 858-943-1039. All the fabulous breakfast and apple pancakes, omelets, and waffles that you love at the beach on Conroy Street are available at this location. Don't be missed. Open daily, 7:00 a.m. to 3:00 p.m. Low.

REAL TEXAS BBQ 4904 Miramar Road, 858-566-5235. Texas barbecue consists of meat, chicken, and links that are smoked rather than cooked over a fire. The room is unadorned but very clean. Same menu lunch and dinner. Open daily, continuous service. Low to low moderate.

SHIMPO'S 113 West Grand Avenue, Encinitas, 760-763-3033. Located within two blocks of the California Center for the Arts, Encinitas, this restaurant stays open on Sunday when special events occur at the art center. A charming room and cuisine of high quality distinguish this restaurant. The menu is French-Italian. Superb desserts. Closed Sunday and Monday (except on concert days). Lunch, Tuesday through Friday; dinner, Tuesday through Saturday, 4:30 to 9:30 p.m. Moderate to expensive.

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ARTENIS GRIFF 5721 La Jolla Boulevard, La Jolla, 858-456-6299. The new La Jolla eatery serves amazing food, and it's the weirdest restaurant in town. Along with the vibrant personality of Artemis Grill's 26-year-old owner-chef, Drew McFarlin, you will find it exceptional appetizers, like yellow fin tuna, cioppino, or fresh mozzarella salad, and entrees like Giant Black pepper-crusted beef tenderloin. What do you do with an exciting new menu? The chef took it to, before it grows up. Moderate to expensive. — Mark Nash

ARIZLA JOLLA 1250 Prospect Street, 858-454-7614. The understated ocean view and opulent interior are glamorous. Cuisine is Mediterranean with California influence. Menu change daily. When available try pan-seared scallops and the outstanding asparagus soup, two magnificent appetizers. Fresh fish and seafood. Moderate to expensive.

CROPPAN 8555 Towne Center Drive #111, Renaissance Towne Center, Golden Triangle, 858-477-0106. Located in a romantic, elegant dining room, this Afghan restaurant offers fresh seafood — possibly the best Afghan menu in the city. Be sure to order two or three appetizers and the house specialty Labab-E-Chapatis, lamb loin chops on a skewer or lamb and chicken kabobs. Rice and vegetables are a good choice for vegetarians. Lovingly assembled, personalized service. Lunch, Monday through Friday; dinner nightly. Low to expensive.

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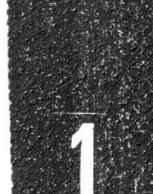
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May 29, 1939
Flag Springs Mountains, Arizona

broach and the only woman ever known
robbed one

l Hart 

held up the Globe-to-Florence stage. After
gers, the two road agents galloped away
they were sleeping. Pearl received five
on, but was paroled on Dec. 19, 1942 after
eighteen months.



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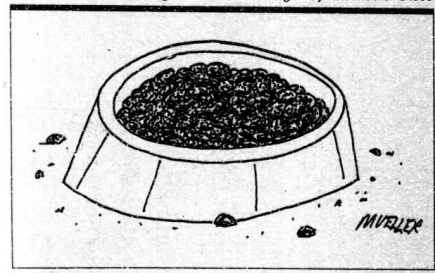
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San Diego Reader December 2, 1999 \$1

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THE SIGNIFICANCE OF GUNS IN THESE SHOOTINGS IS REALLY BEING OVERPLAYED.

LESS TV AND MORE CHILDHOOD SPANKINGS WOULD ELIMINATE 90% OF THESE senseless KILLINGS.

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THE FACT THAT MILITARY AND JANTEN BEND WOULD USE TRANDY FOR THEIR POLITICAL GIVE AND TAKE THE N.A.A. TO SPEND SO MUCH MONEY IS SICK.

THERE SHOULD BE SO MUCH MORE VIOLENCE IF THERE WAS JUST MORE POLYMER.

SOME OF US CARE ABOUT THE LIVES U.S. CONSTITUTION, MAN! I'VE HEARD OF IT.

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December 2, 1999

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The point is that any excuse for drinking is no excuse. Not for you. Whatever thought process that leads you to that first drink is what they call *smoke* (drugs).

"Yeah, I hate that expression. It's moronic."

"You know, I've never met anyone who's too dumb for recovery, but I've met some who are too smart for recovery. I think you're one of those."

"Thank you."

"It's not a compliment."

"Well, what do you mean then?"

"You can rationalize your way into the bottle quicker than someone with simple common sense."

"Well, can't I talk about my issues?"

"Like what?"

"I'm depressed. There are things going on in the world that are horrible. I mean, if the Prince is working, My girlfriend called me a dork. I think she's avoiding me. She never wants to have sex. I keep having dreams about my seven brothers and sisters, only they're dwarves and they're dancing around my Mother who is eating sautees. I wake up nauseous."

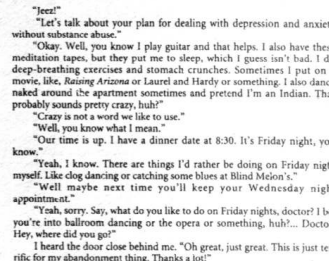
"Uh huh..."

"That's all you have to say? Uh huh?"

"What do you want me to say?"

"See, you're doing that thing again where you just answer a question with a question."

"And...and...others would..."



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24 HOUR PHONE OR FAX FOR PRIVATE PARTIES: USE FORM ON PAGE F146.

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24 HOUR PHONE OR FAX FOR PRIVATE PARTIES. USE FORM ON PAGE 11.

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