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LETTERS

The Reader welcomes letters for publication. You may phone them in by calling 235-3000 ext. 460; address them to Letters to the Editor, Box 85303, San Diego CA 92186-5003; or fax them to 231-0489. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

Those Wealthy, Powerful People Are Enjoying That Land And We Want It

The article by Thomas Arnold in "City Lights" in the July 15 issue regarding the study on the Mission Beach boardwalk is amazing. Amazingly dumb. First of all, the premise of the article is that, by supporting a study of the congestion problems, the *Union-Tribune* could be guilty of "conflict of interest." This, because David Copley, president of Copley Press, owns property on the boardwalk.

Someone appears deluded into thinking the U-T is a government or public operation. It is a private company and, as such, has no obligation to check to see if anyone in management might be for or against an issue. I doubt if Arnold checked to see if there might be any Rollerbladers or bikers on the *Reader* staff whose presence might taint the objectivity of his piece.

Secondly, the article perpetuates the lie that has been the foundation of the argument to widen the boardwalk. It is that the property owners have "uturned" public land. The property owners own the land in question. They have, as most San Diegans, given an

statement over a portion of their property which, it is understood, may be exercised if the city deems it necessary. The city is not expected to take a right-of-way just because it has the right. We are currently studying the widening of Esplanade Road, probably Poway's most beautiful street, and that would involve the removal of landmark trees and landscaping. It is not a decision to be taken lightly, and a number of alternatives are being studied.

The article implies that improvement of land in the easement at Mission Beach is an arrogant move on the part of the owners. Actually, this is typical of people who want to beautify their city. If it were illegal or if it were considered improper to improve easement property, you would have barren land lining every street in the city and throughout thousands of back yards where utilities are buried.

Third, the article tends to ignore the point that congestion is not caused by strollers on the boardwalk. Strollers create a problem for Rollerbladers, skateboarders, and bikers who prefer to travel at

speeds above the posted 5 mph. Proponents for widening want to create a separate lane for "wheelie" traffic alongside the pedestrians. They know that a study will note the random pattern of walkers to and from the beach as well as those who cross to talk with a friend. It would be like putting a speed lane through a shopping mall.

The one point the article makes very clear is that this is not a safety issue. It is a "class" issue. The whole tone of the rhetoric in the article and by proponents of widening is "those wealthy, powerful people are enjoying that land and we want it."

Neil Larson
Poway

More Decent? Nope.

In answer to "After the Stinger" (July 15), it sounded pretty audacious to have been alive back then. Definitely sounds as if the city had things better organized in terms of handling the situations that they do of present date.

I do disagree with that last paragraph. I was always led to believe that it was religion that influenced the Feds into establishing a method to close down the system at that time. There was no such thing as "junkies." As to the "homosexual lovespots," they've always been about (in different areas). As for locking doors, that started in the early '60s ... shortly prior to the "Freedom Revolution" (more decent? Nope. More like restrictive to a Communist manner of bigotry, for even today (43 years later) we lack in ethics! C.L. Williams North Park

The Gall To Whine And Cry

The San Diego Music Awards are a complete farce. The last time I looked, there were 30 or 40 acts advertised in the *Reader* under the "blues — rhythm and blues" section. But when I looked at the nominees this year, what did I see? The same old things ... Tomcat (am I still breathin'?) Courtney, Earl (the girl) Thomas, Willie (the Texas drizzle) Jaye, and Blonde (call me tokens) Bruce. I mean, good God, has anyone at SDMA actually seen Tomcat perform lately? One can only imagine how much work he would get if his name were "Dion."

It's the familiar San Diego story ... the same promoters book the same bands over and over and over for the same "guest-list" crowds ... any new band had better be able to bring in 50 to 100 free friends every gig, or forget it. And then the same people who create the problem have the gall to whine and cry about how stagnant the S.D. music scene is. (Gee, I wonder who?)

At least the SDMA should nominate some different acts

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Worming their way home Six months ago, the county's air-pollution control board shut down the Fallbrook Sanitary District's worm-breeding operation because neighbors complained about the smell. The Fallbrook project, in which worms were fed partially composted sludge and the resulting digestive product was sold as fertilizer under the brand name "Vermigro," lasted six years, with annual sales of \$150,000. Now the sewage savants are talking about building a new sludge composting facility with the sanitation districts of San Diego, Escondido, and Encinitas. But "it may not involve worms," says district superintendent Michael Page. Regulatory approval for the new plant may take up to five years. In the meantime, Page says, Fallbrook hopes to rawn off its sludge to a private company that bought its defunct worm operation earlier this year. "But that hasn't restarted yet because they want to secure enough solid waste from sanitary agencies to make the project viable for them financially," Page says. "They can get 60 to 70 tons each week from us, but they need at least 100 tons for their \$1 million investment." A private contractor is eyeing two potential sites, one in Miramar and one in the Anza. — T.K.A.

Mikely liked it An "infomercial" for appetite-suppressing "diet patches," hosted by former First Son — and San Diego radio talk-show host — Michael Reagan, is among four half-hour television ads that got a Los Angeles-area TV producer in big trouble with the Federal Trade Commission. While not admitting guilt, Michael Levey of Positive Response Marketing agrees to refund \$275,000 to consumers to settle a lawsuit in which the FTC charged him with false advertising. The FTC said the four infomercials, made and shown between 1987 and 1989, were misleading. Not only did Reagan's pitch falsely claim "EuroTrim" diet patches would suppress appetite, federal regulators said, but *The Michael Reagan Show* misrepresented itself as an independent TV show. The *Washington Post* quoted Reagan as saying he considered the infomercial just another acting assignment and felt the FTC criticism was unjustified. Michael Levey was unavailable for comment, and his wife, Lisa, would only say, "That show was before my time. It's like seven years old." — T.K.A.

Juan Vargas paints the town white A month after he began setting up street-corner "mobile offices" with two chairs, a table, and an umbrella, Eighth District City Councilman Juan Vargas is going to start cruising around his inner-city neighborhoods in a red van with "District Eight Graffiti Buster" signs on each side. The van belongs to one of Vargas's aides, according to chief of staff Ralph Inzunza. The van will be on the road every weekday, with a staffer behind the wheel and paintbrush-wielding volunteers in the back. Vargas will come along as often as he can find time, Inzunza says. "It was the councilman's idea," he adds. "You know how in the movie there's a Ghostbuster, and they go after ghosts? Well, our Graffiti Buster is going to go after graffiti." Just to make sure there would be no problem with Columbia Pictures over copyright infringement, Vargas asked for a city attorney's opinion on the legality of using the name. The attorney said it's okay, as long as the name is registered with the County Recorder and "is not intended to deceive the public." — T.K.A.

There goes the neighborhood Another community is up in arms over low-income housing. This time, it's not rich La Jolla who are screaming, "Not in my backyard," but **Rayuela Placita**, chairman of the Southeast San Diego Development Committee. In a letter to the Transportation Land Use Committee, copied to Mayor Susan Golding and all eight city council members, Placita asks that "impacted communities be excluded from incentives programs of inclusionary housing." Translation: Southeast San Diego already has too much low-income housing, and the city council should no longer offer developers incentives to build more. Low-income housing, the planning committee chairman says, should be distributed throughout the city. Right now, everything is concentrated in impacted communities like Southeast San Diego, Center City, and San Ysidro. Yet there are other parts of the city with vacant lots and reserves, where it is not being addressed. — T.K.A.

Contributor: Thomas K. Arnold

The Reader offers \$25 for news tips published in this column. Call our news desk at 235-3000, ext. 440. Or fax your tip to 283-2251.

Delsohn doesn't agree that he was flacking for Governor Wilson.

Critics Charge Bee's Urban Puff Piece Full of Hot Air

By Thomas K. Arnold

Sacramento Bee reporter Gary Delsohn came to San Diego and wrote what some are calling a fairy tale. San Diego, he wrote in a May 16, page-one article, "now has one of the liveliest and most cosmopolitan downtowns in the country." San Diego's downtown redevelopment project, he claimed, "is often held up in national planning circles as a model of how to create a viable downtown. The city's experience is also instructive to Sacramento and other mid-sized cities struggling to infuse their central business districts with around-the-clock excitement and enough permanent residents to make them safer, livelier, and more economically vibrant."

"Thousands of people now live in downtown San Diego," Delsohn continued, "most in attractive condominiums, town houses, apartments, and lofts.... Four-star, San Francisco-quality restaurants, filled with residents, conventioners, and tourists, enliven streets that not too long ago were anchored by X-rated movie houses. Quaint little cafes and boutiques seem to be everywhere. Nearly 4000 new hotel rooms have been built, including hundreds that cater to the poor and are rented for weeks or months at a time. And an eight-year-old, pastel-colored shopping mall (Horton Plaza) is said to draw twice as many people as Disneyland."

Delsohn goes on to attribute this "great civic undertaking" to "the drive and determination of a few key people willing to lay their reputations — and often their careers — on the line. In San Diego, citizen groups, developers, planners, and academics of all political persuasions agree that much of the credit belongs to two men: Governor Peter Wilson, who was mayor from 1971 to 1983, and Gerald Trimble, the real estate expert Wilson Wilson" and charged that Wilson's efforts actually led to "disastrous overbuilding" and the destruction of low-income, single-room occupancy housing. "In their place stand new, glitzy, bankrupt, empty concrete structures," Ryder wrote. "As a result, downtown is now overrun with homeless people."

Another letter, from Libertarian activist Mimi Kotner, who lives in La Jolla, chastised Delsohn for failing to point out the high cost



Gary Delsohn

San Diego: Pete Wilson given much of the credit

A model of success in ending blight

By Gary Delsohn

San Diego is now one of the liveliest and most cosmopolitan downtowns in the country. The city's experience is also instructive to Sacramento and other mid-sized cities struggling to infuse their central business districts with around-the-clock excitement and enough permanent residents to make them safer, livelier, and more economically vibrant.

Thousands of people now live in downtown San Diego, most in attractive condominiums, town houses, apartments, and lofts. Four-star, San Francisco-quality restaurants, filled with residents, conventioners, and tourists, enliven streets that not too long ago were anchored by X-rated movie houses. Quaint little cafes and boutiques seem to be everywhere. Nearly 4000 new hotel rooms have been built, including hundreds that cater to the poor and are rented for weeks or months at a time. And an eight-year-old, pastel-colored shopping mall (Horton Plaza) is said to draw twice as many people as Disneyland.

Delsohn goes on to attribute this "great civic undertaking" to "the drive and determination of a few key people willing to lay their reputations — and often their careers — on the line. In San Diego, citizen groups, developers, planners, and academics of all political persuasions agree that much of the credit belongs to two men: Governor Peter Wilson, who was mayor from 1971 to 1983, and Gerald Trimble, the real estate expert Wilson Wilson" and charged that Wilson's efforts actually led to "disastrous overbuilding" and the destruction of low-income, single-room occupancy housing. "In their place stand new, glitzy, bankrupt, empty concrete structures," Ryder wrote. "As a result, downtown is now overrun with homeless people."

Pages from Sacramento Bee

Further east, what was supposed to be downtown's new arts district has turned into the new skid row. The city's "Live/Work Quarter" ordinance of 1985 was intended to let property owners turn rundown industrial buildings into residential lofts by exempting them from strict health and safety codes favoring commercial use. These lofts, according to the ordinance, were "intended to be occupied by artists, artisans, and similarly situated individuals." Today, however, many of the buildings are vacant because rents are too high for their intended tenants.

Downtown's hotels are ailing, and the consensus among downtown civic leaders is the "nearly 4000 new hotel rooms" Delsohn mentioned in his article were too many, too soon. San Diego's hotel occupancy rate has gone from 77 percent in 1980 to 64 percent

continued on page 8

"Perot doesn't have his facts straight."

La Jolla Beach Bunny Now NAFTA's Woman Warrior

By Jamie Reno

You don't get any more gringa than Kate Griffith. Blue-eyed blonde and self-described "surfette," Griffith spent much of her time as a UCSD undergraduate surfing and working on her tan. "I'm about as California as they come," she smiles.

Griffith lived in Yuma, Arizona, until she was ten. With her father, a former rodeo bull rider, she regularly visited border villages in Mexico. She earned two master's degrees — one in International Affairs from Columbia University (emphasis on Latin America), the other in Communications from UCSD — and was a fellow at the Mexico City think-tank El Colegio de Mexico and UCSD's Center for U.S./Mexican Studies Summer Institute. Fluent in Spanish and Portuguese, Griffith has worked for corporations in Peru, Brazil, and Mexico. In the early 1980s, she lived in Brazil, where she worked in telecommunications.

Mexican Commerce Secretary Jaime Serra Puche is among the chief architects of the North American Free Trade Agreement (NAFTA). Griffith first met Puche at a conference in Rio De Janeiro. At that time, Puche was an advisor to the Mexican government, recalls Griffith. "He was very dynamic, and he told me at that

time, 'Look at Mexico. Consider Mexico.' Well, it was always in my own backyard, so I sort of took it for granted. I had spent so much time there. But it was then that I really started to think about Mexico again."

In 1989, Griffith opened Informatica, an international consulting firm, in La Jolla. In 1991, Puche asked Griffith if she'd be interested in taking on NAFTA as a client. Griffith said it was an offer she couldn't refuse. The Mexican Government is now her only client.

Griffith describes herself as NAFTA's "goodwill ambassador" to California. She has given presentations to such groups as the Greater San Diego Chamber of Commerce, the World Trade Association, the Hispanic Chamber of Commerce, and the Border Trade Alliance.

According to a Justice Department spokeswoman, Griffith registered with the U.S. Government as a lobbyist in April 1992. For the six-month period ending October 1992, she was paid \$32,224.87 by the Mexican government to lobby for NAFTA. The spokeswoman says Griffith is one of 24 lobbyists, public relations firms and law firms hired by Mexico's government to promote NAFTA at an annual cost of about \$15 million.

Charles Lewis, executive

director of the Center for Public Integrity, an organization that tracks lobbyists, says NAFTA's efforts may be the biggest lobbying campaign by a foreign government in history. In describing the massive lobbying effort by Mexico, the May 20 issue of the *New York Times* said, "Indeed, no opportunity for influence seems too remote for Mexico's legion of lobbyists. Kathleen Ann Griffith, a trade accord lobbyist, paid to woo environmentalists, even published a pro-accord piece in the *University of California's Journal of Environment and Development*."

One concern of NAFTA critics is that, if passed, NAFTA will turn Mexico into a sanctuary for U.S. companies that want to take advantage of Mexico's less-strict environmental regulations. "NAFTA will have significant environmental effects and may worsen the environmental problems already existing in the United States-Border area."

Interviewed by telephone last week, Griffith called the judge's decision "laughable" and suggested that NAFTA is "one of the greenest treaties that has ever been written." In her paper for the *Journal of Environment and Development*, entitled "NAFTA, Sustainable Development, and the Environment: Mexico's Approach," Griffith said, "Despite the fears of some critics of the agreement, the NAFTA process has already produced more than an environmentally friendly trade agreement."

She also defends Mexico's environmental record, citing legislation that supports Mexico's concerns for the environment, including Mexico's General Ecology Law, passed in 1988 by the Mexican government. That law, she writes, "seeks to prevent and control water, air, and soil pollution; prevent exploitation of non-renewable resources; and prevent noise, vibration, and thermal pollution.... 83 technical standards have been implemented

regarding air and water pollution and hazardous waste, and 125 new ones are forthcoming. Of the 31 states in Mexico, 29 have already enacted local environmental laws."

Walt Tunnessen, conservation coordinator for the San Diego chapter of the Sierra Club, says Griffith is "painting a rosy environmental picture of Mexico that I am too cynical to believe will exist." Tunnessen placed no blame upon the Mexican government for paying Griffith to lobby for NAFTA. "There are lots of people lobbying for this, on both sides. It's her job," he says. "She has a business background, a strong cross-cultural back-

panies wish to move to Mexico because of lower labor costs and less stringent environmental and safety standards. Tunnessen placed no blame upon the Mexican government for paying Griffith to lobby for NAFTA. "There are lots of people lobbying for this, on both sides. It's her job," he says. "She has a business background, a strong cross-cultural back-



Kate Griffith

ground. And she absolutely has a right to do what she's doing. I just don't agree with her position."

Another highly visible NAFTA foe is former presidential candidate Ross Perot, who suggests the agreement will export American jobs to Mexico. Griffith disagrees with the Texas billionaire. "He doesn't have his facts straight," she says of Perot. "He has been very effective in disseminating misinformation. For example, Mexico is predisposed to buying U.S. goods. If the agreement is passed, they will buy even more goods. More demand, more jobs."

Griffith believes Perot's anti-NAFTA speeches are a political tool. "See, he wins either way. From a business standpoint, if NAFTA wins, he'll win because he's the major investor in a Texas airport that will benefit greatly from NAFTA. Politically, he will win if NAFTA loses."

As for charges by Perot, members of Congress, and others that human rights violations are occurring in Mexico, and that the U.S. should not enter into an agreement with a government that does not respect human rights, Griffith responds: "I am not aware of any human rights environmental laws. There are some good laws on the books, but there are really no mechanisms set up to enforce them." Tunnessen says there is "no question" that American com-

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WHY TRADE BASEBALL CARDS WHEN ALL THE TOP PADRES PLAYERS WIND UP ON MILK CARTONS?



J.D. Croves

Urban Puff Piece
continued from page 4
last year. William J. Hoffman, lodging consultant and president of Trigid Corporation, a hotel and apartment manage-

ment company, says the average San Diego hotel is now worth 30 to 70 percent less than what it was worth just three years ago.
— Horton Plaza may be a tourist attraction, but it's hardly a magnet for downtown business. Even before its 1985

opening, the center was lambasted by planners for shutting off foot traffic through surrounding streets. Particularly vocal in their criticism were existing businesses along Fourth Avenue, across the street from Horton Plaza. They had expected a row of neat little

storefronts facing their own; they got an impenetrable wall and a giant parking garage.

Interviewed by phone from his home in Sacramento, Delsohn said he obtained his material for the article through

interviews with "local developers and politicians and architects like Rob Quigley," as well as his own observations as an urban affairs writer for the *Sacramento Bee*, a position he's held since 1988.
"I've been awestruck on page 4

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CITY LIGHTS CITY LIGHTS CITY LIGHTS CITY LIGHTS CITY LIGHTS

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 downtown San Diego situation for years," he says. "And what San Diego has done downtown really is the envy of a lot of cities, including Sacramento, which is also trying to create a more urban and cosmopolitan downtown. San Diego now has

one of the most interesting and lively and cosmopolitan downtowns, certainly in the West." As for the critical letters to the *Bea*, Delsohn says, "I think those letter writers have their heads up their butts." he says. "Would they like to go back to pre-redevelopment San Diego?

If they would, then good for them. The point of the story was that San Diego took a downtown that was dead, that was non-existent, and created a downtown with people living, working, shopping, and enjoying themselves. I'm sure there were some problems — with

the tax situation, with the fact that they lost a lot of SROs — but redevelopment by its very nature is often messy and controversial, and most of the SROs have been replaced. "As far as the fact that there are empty condos and bankrupt hotels — and I know

there are those twin towers are ill-conceived, a disaster — maybe people are not aware that California is in one of the worst recessions it has had since World War II, so there are a lot of problems. Redevelopment still got a lot of people living downtown, and

San Diego is infinitely better off than before redevelopment. I defy anyone to prove otherwise. You just can't make that argument."

Delsohn doesn't agree with Ryder's charge that he was flackeing for the governor. "That's bullshit," he says. "Individually, I am no fan of his. I didn't vote for him. I don't think he's been a very good governor, but that's irrelevant. Anyone who knows anything about what happened in downtown San Diego knows that Pete Wilson had a large hand in it. I heard that up here, too — 'How could you give credit to Pete Wilson?' But hey, if he deserves it, he deserves it."

Delsohn adds that his article "was not meant to be an independent evaluation of San Diego, but part of a series on six American cities (among them Detroit, Louisville, Charlotte, Portland, and Denver) that have done a particular thing well in areas that Sacramento has been struggling with. Could I have mentioned more [of the problems]? Maybe, I guess, but that wasn't the point of the story. I wasn't writing for a San Diego audience. I was writing for a Sacramento audience, and the point of the series was to inspire people and politicians and business to think a little bigger and look around the country and see how other places are doing things."

Counters Dick Ryder, "Obviously, Gary Delsohn was raised reading *Sleeping Beauty* and *Snow White* and the *Seven Dwarfs*, because he is basing his research on the same fairy tale mentality. Maybe he didn't come far enough south, because his description matches Disneyland better than San Diego. As a matter of fact, the parallel may be greater than we realized, because Disneyland, with its empty facades and useless buildings, is worthless to anyone except tourists."

Adds Miami Kotner, "It's a logical fallacy, and a big one, to say San Diego is better off now than before redevelopment. To say San Diego's better off is to ignore the fact that taxpayers were forced to subsidize a benefit package aimed at a very few developers. The vacancy rate downtown is phenomenal, just as it is in every other major city. Yes there are benefits — to the few people who got in early and found leases. But what about all the other people who owned real estate downtown and paid for it themselves without these massive, low-cost government loans?"



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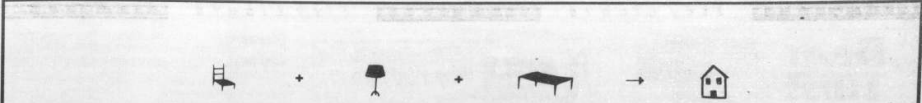
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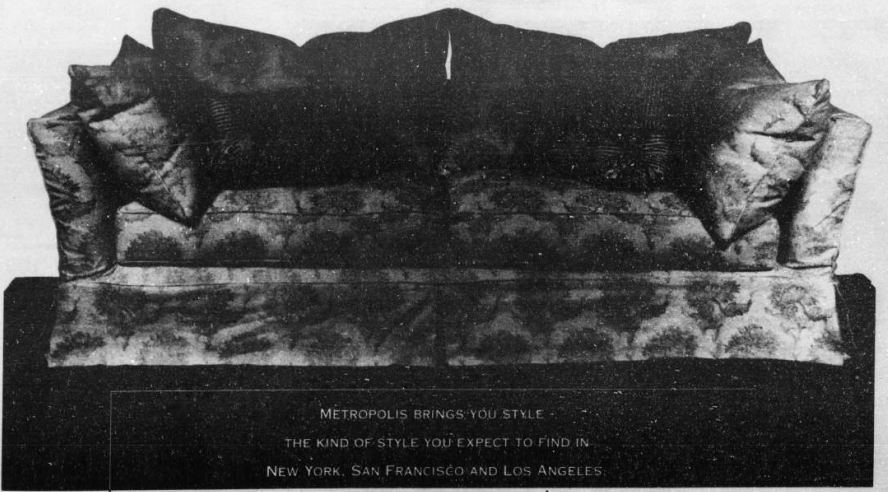
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continued from page 5

rights. And their labor laws are in some cases more progressive than ours. I think they treat their citizens well, sometimes better than in the U.S."

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"The corpse is in a vinyl bag."

Last Laugh

By Glenn Daly

Henry Schubach's card states, "Schubach Aviation Services — Pilot Services — Aviation Consulting." Henry looks like what might happen if a leprechaun got hooked on steroids, Twinkies, and conspicuous consumption, simultaneously. He is short yet wide and broad through the shoulders, chest, and stomach, and very, very red: face, hair, and sparse beard.

Despite the bulk, he is surprisingly thin through the hips and thighs, as if the Twinkies and the steroids worked only above the waist. He wears a hunter green silk shirt, designer jeans, dressy, hatched slip-ons, a Rolex, a wedding band, and a gold and diamond ring. A beeper hangs on his belt and he carries a portable "bat-phone." He drives a new, blue Lexus.

"These guys [Management Air Transport Services, Inc.] called me one day — I've done a little work for them, here and there, and I've flown that airplane, a Citation — so they called and said, 'Would you be interested in taking a trip up to Yakima, Washington, with Kevin [another pilot]?' I said, 'When you leaving?'

"Like now," they said.

"So I ran home and changed clothes, screamed down to the airport, filed a flight plan on the way. We had to go from Lindbergh over to

Brown Field, and they really didn't tell me anything, just that we were going to go over to Brown and pick up four passengers and then to Yakima from there. It's a long trip — three and a half hours — and frankly those trips are fairly boring. Personally, I prefer a shorter trip: there's more to do. You get in a jet and, basically, it's a climb to the mid-30s [thousands of feet], and you sit there and wait for

the clock to go around. So they're not thrilling trips, but it's an afternoon, and some income.

"When I get to Lindbergh Field there's like five guys around the airplane and everybody's chortling and chucking, but the Captain's late and I'm trying to get everything going. Then he shows up, we fire up, taxi out, go over there to Brown Field and we land, and Kevin [the Captain] says, 'Now did they tell you about that trip?' and I said, 'Just that we're going up to Yakima,' and he says, 'Well...that ain't exactly it.'

"The story is that this guy apparently had cancer — he was a sick guy. The week previous he had chartered a Lear to take him to Tijuana for

treatment — something that wasn't available in the U.S. — last ditch, what's he gonna do, die? — And the guy did die. And Kevin's telling me this story and I say, 'This guy's a dead guy! You told me there's four people.' 'Cause I get in there and he's got the airplane with a big, five-gallon plastic bucket between two seats. There's two seats on each side of the aisle

So, we're just sitting there...and we sit...and we sit...and we sit. And it's getting to be like two hours of this shit, and they're sitting in the airplane. And we're calling the office 'cause we don't have the number of the funeral parlor and they're calling the funeral parlor and they say, 'Oh, he's on his way, he's just at the border, there's heavy traffic and stuff.' And we sit there for like four hours, waiting for this dead

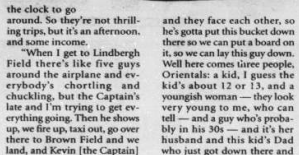
guy. So the guy finally shows up and it's not a hearse, it's a goddamn station wagon, and we

lose until four o'clock, Friday afternoon. The guy at the border just said, 'As soon as it's four o'clock, you can drive across.' So they show up, which is, of course, the time Kevin picks to go inside and make a phone call. So these people come out of the airplane and everybody's screaming and weeping. They were not happy. The guy who drove the station wagon, the undertaker, says to me, 'Well, okay, give me a hand.'

"[The corpse] is in a vinyl bag. And I have seen a body bag before and I wasn't in much of a situation to deal

these people want this guy in the airplane. So, the undertaker and I grab this thing and I kind of grab the top of the bag and I'm trying to lift it — and it's a big, stiff vinyl bag and you can't really get a grip on it — you've gotta reach under and carry it. It's this cold, dead guy... he sighs, 'It's creepy.'

"So we get in the back and Kevin shows up, we get in...and this is where I start getting the giggles. This is starting to strike me as funny. It's odd, really awkward, these people are not happy, we're not having a good time because we can't get the son of a bitch to fit in the



Flying Henry Schubach

and they face each other, so he's gotta put this bucket down there so we can put a board on it, so we can lay this guy down. Well here comes (are people, Oriental: a kid, I guess the kid's about 12 or 13, and a youngish woman — they look very young to me, who can tell — and a guy who's probably in his 30s — and it's her husband and this kid's Dad who just got down there and died.

So these guys show up in a cab from Tijuana — we're supposed to leave around two — we get there around 1:30. They get out of the cab and the kid doesn't speak shit for English and the one guy speaks a little English — and what are you supposed to say, 'You're sorry?'

look in the back and it's a body bag. It turns out that the reason for the big delay is that the Mexicans won't release the body until it's been dead for 24 hours. He died at four o'clock, Thursday afternoon, and they're not gonna turn him

with it...uhh, my first wife died in a car wreck, and I had to fly her home in an ambulance. Of course, she's in a bag, but I didn't get a fuck if I ever saw a body bag again. So, this is bringing back some really weird memories for me. But

seat — he's too long. He's not designed for people to lay down. It's designed for two people to sit and face each other, not for somebody to lay down, particularly if this person isn't

continued on page 14

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Last Laugh

continued from page 12
particularly flexible. So we dink around and we finally get the guy moved. Right behind the co-pilot's chair is what they call a barrel seat — a sideways-facing chair — then there's the

emergency exit, then there's a seat that faces aft, then there's a space, then a seat that faces forward.

"What we did was slide the aft-facing chair all the way forward and reclined the seat back as much as we could, slid the other chair back, reclined it as

much as we could, with this five-gallon bucket plopped in the middle to hold his butt up.

"The undertaker is completely nonplussed — I mean, it's a dead guy and he's strapping him down and I'm thinking, 'Jeez, that's all I want to do. Don't squeeze too

hard... Christ... I don't know what's going to come out. And I've heard stories from people about dead bodies sometimes making noises because of pressure changes.

"We finally get this guy strapped in and everybody's seated and this poor little kid

is crammed in this [barrel] seat like this" — he scrunches his body up into a ball — "this woman and this guy are sitting next to this dead guy and there's going to be three and a half hours of this torture.

"We can probably make this trip nonstop, but we don't

know for sure until we get up and see what the winds are. So we get up and we're busy the first ten minutes.

"I don't remember how it started, but I turned around to see how everybody was, to show them where coffee was, show them where drinks were, show them where the ice was, and they all just said, 'Yah, yah, yah.'

"There's an intercom so that the two pilots can hear each other without being over-heard, and I said to Kevin, 'Yoshi's cold.'

"He said, 'Who's Yoshi?'"

"And I said, 'The guy in the vinyl suit.' I had decided to name this guy, 'Yoshi.'"

"It just went from there ... and he and I got hysterical ... tears are coming down our faces ... we can't turn around ... and this went on for two and a half damn hours.

"How do you think Yoshi feels about the terminal control area we just left?"

"Ask Yoshi his thoughts on final approach."

"Tell Yoshi we just flew over Terminal Island." Yoshi this and Yoshi that. These people are being very solemn, and we're thinking it's moderately unprofessional to start giggling about this guy we named 'Yoshi.' Literally, every time we'd give a radio call — anything — neither of us could maintain our composure because we were just hysterical.

Fifteen minutes out, we call Yakima and say, 'We understand there's going to be an ambulance or a hearse meeting us.' And they said, 'No. Nobody's here. Perfect. What could be better than that?'"

"So, we get there, had to do the circle, had to do the approach, we get busy the last ten minutes again. We land, we get there — nobody on the goddamn ramp.

Guy comes out and says, 'You need fuel?' He giggles. "No...yes, we need fuel, but we need somebody to be here."

"I'm losing it right there, but then, here they come — they're about ten minutes late. There's somebody who's a family member and this guy is really outraged now and everybody's going nuts, everybody's weeping, wailing and screaming, and Kevin and I, we can't get out of the airplane. Everybody's in the doorway and we're sitting in there listening to this crap, and they don't care, obviously, and I'd just as soon be away, to let them do their grieving or whatever.

"So the undertaker backs his van up, it's a real hearse, and we go into the van, and Yoshi's gone stiff, now. Yoshi and the bag ain't going through the door. And we're granting and groaning and the undertaker is with his wife and Kevin has disappeared again. The family's gone. So I'm in the goddamn cabin, try-

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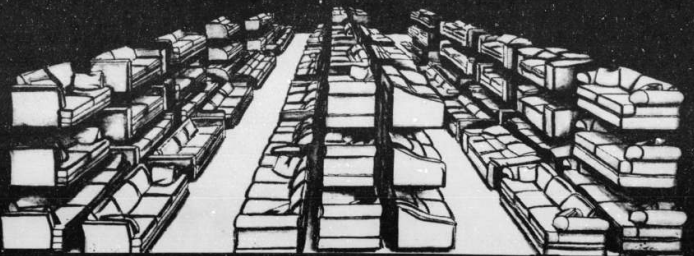
ing to pick this guy up. The cabin's like this [he indicates long and narrow] and to try to get him through, we kept whacking the other side. If he'd been alive, he'd have been screaming bloody murder. He just wasn't going to fit. So we finally ended up rolling him up, kind of [he grunts] bending him at the waist to get him through the door. It really was awful, but I didn't want to end up taking him home or end up burying him in the airplane — those were the alternatives — or just ride around with him, forever.

"Who's that?"
"Oh, that's Yoshi. He's kind of quiet, but he's a nice guy to watch." ■

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STRAIGHT FROM THE HIP

BY MATTHEW ALICE

Illustration by Rick Conry



Dear Matthew Alice: My husband's sport jackets have three buttons on the sleeve that seem to serve absolutely no purpose. One of his jackets has something that looks like a flap that the buttons are supposed to be holding closed, but the flap isn't real and there are no buttons — just three stupid buttons. Why, WHY do men's jackets have those buttons on the sleeves?

—Rosemary F., San Diego

Like most questions for which no one has the real answer, there are two answers, the rational-sounding one and the goony one. Life being what it is, the goony one is probably correct. If you like your explanations tidy and tasteful, then the buttons are vestigial decorations, a sort of fashion appendix, left over from the days when wealthy men buttoned tight-fitting coat sleeves over their lace-cuffed shirts. Buttons actually were a fashion decoration many a few centuries ago. The ruder, cruder explanation credits either (a) the French or (b) the Prussians with covering the cuffs of military jackets with big buttons to keep the troops from wiping their noses and mouths on their sleeves. Today's cuff buttons are said to be the only reminder of the more disgusting days of yore. Actually, the two explanations are not incompatible. Mix 'em, match 'em. Take your pick.

Dear Matt:

On the news tonight, I listened to the announcers going on about how this was the only day of the year when you can stand an egg on its end without having it fall over, but nobody explained why that was true. They all looked like they were serious. Were they serious? If they were, why can you only stand an egg on end one day a year?

—Believe Almost Everything I Hear, Sanitee

Sorry, Mr. Guillebe. A little late getting to this question, I guess. Our annual egg-balancing festival falls on the vernal equinox, March 21, when the sun passes over the equator. I've been a little slow to hop on this one because it's bunk science. I was unable to trace the faulty facts back to any specific sources, but undoubtedly they are ancient. This particular theory has led the weak-minded among us to believe that on the vernal equinox, somehow all unseen forces in the universe (primarily the force of gravity) are in some mystical balance, allowing anyone so inclined to balance an egg on its end. By implication, then, it should be possible to balance that same egg on March 20 or March 22. And pins, knitting needles, ice cream cones, dollar bills, small children — all manner of other things should balance on point on March 21.

We'll leave the pins and needles to others, but in the interests of thorough investigation, the scrupulously staffed of the Matthew Alice Media Watchdog and Macramé Research Lab stood common uncooked chicken eggs on end on a tabletop virtually at will on July 26 this year. (It helps if you use eggs that have well-centered yolks.) It's easier to stand the eggs on their fat ends, though I've heard it's not impossible to stand them on their pointy ends too. We could only get that one to work on a carpet.

So consider the vernal equinox theory more dead science laid to rest. You should have been suspicious when nothing was said about the autumnal equinox, six months later, when, presumably, gravitational forces would again have been "in balance." And say, if you believe everything you hear, do you also believe everything you read? (It's only a small leap of faith.) If so, then consider this fact: If Matthew Alice answers one of your questions in print on July 29, you'll have seven years' bad luck if you don't mail in a large check to show your gratitude.

Dear Matthew Alice: Now that cherry season is here, I have to know where those "Siamese twin" cherries come from — the ones that have a single stem but two cherries stuck together.

—J. Moore, Coronado

We've meddled with the genetics of the cherry tree enough that some of the resulting cultivars exhibit a few sexual quirks. Ordinarily, a cherry blossom has only one pistil, the structure through which the pollen bores to reach the ovary in the base of the bud that eventually becomes a fat, juicy cherry. One bud, one pistil, one fruit is how it goes — on paper, at least. But a few of the sweet cherry varieties, including two popular fresh-market cultivars, Napoleon and Bing, of the sweet cherry varieties, including two popular fresh-market cultivars, Napoleon and Bing, occasionally freak out when the weather is hot at budding time and produce some flowers with two pistils. One bud, two pistils, two cherries jammed together. Sometimes the second fruit is undeveloped and remains a small dark nub near the base of the stem. Strictly speaking, these undeveloped cherries are considered unacceptable for market, but small fruit harvesting and grading is a tedious job, and double cherries will find their way into the produce bin.

Another sexual quirk of cherry trees is their inability to pollinate themselves. Growers of the sweet cherry varieties of two compatible varieties to make sure they have any fruit at all. No wonder those succulent little devils are so expensive by the time they get to us.

Got a question you need answered? Got it straight from the hip. Write to Matthew Alice, c/o The Reader, P. O. Box 85803, San Diego, CA 92186-5803, or fax your questions to 231-0485.

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by John Brizzolara

photographs
by Paul Stachelek

A lifetime of provocation!

Defense attorney Bradley Patton, facing the jury, throws evidence or witnesses — only the defendant's confusion.

It is the first week of June 1993. The final day of the trial: *The State of California vs. Charles T. DeWoody* in the courtroom of Judge Runston G. Mains, Vista Superior Court. DeWoody is charged with his father's murder. His arrest nearly a year ago for attempted murder was made without benefit of incriminating evidence or witnesses — only the defendant's confusion.

Patton warns to his closing arguments, becoming more dramatic, alternately hushed and emphatic after some 15 minutes of defining legal terminology for the jury. Later he will wish he had spent more time making them understand the mechanism of "implied malice," but possibly he sensed he was losing them in the dry jargon, the elaborate charts with categories and subheadings like "malice forethought," "unlawful killing," "burden of proof," "ordinary prudence," "reasonable doubt."

Patton continues, "The flower pots used to kill Mr. DeWoody, Sr. speak to us of spontaneity!"

The statement, jotted hastily in my notebook, reads as if Patton were recounting a particularly clever, if unfortunately deadly party prank.

This is not the case. Murder trials are an occasion, outside of the theater, to enact a ritual with conventions as rigorous as a kabuki play. Good vs. Evil, each side exhaustively persuading the silent chorus that they champion the first, and their contenders its opposite. In the middle is the defendant: the embodiment of a morally ambiguous soup, a composite of elusive truth or equally shoddy dissembling, a metaphoric stew signifying the DMZ of passionate human intercourse.

Charles Tremaine "Toby" DeWoody, the metaphoric steam, an emaciated man, looking at any given time somehow older or younger than his 52 years, blinks rapidly into the overhead fluorescent lights. He clutches his arms together, shivering in his burgundy V-necked sweater and button-down, pin-striped shirt, though it is possibly 70 degrees in the courtroom. He has close-cropped salt-and-pepper hair, sunken cheeks, collapsed posture — the air of a seated disaster victim about him. He looks for all the world like an abused Chihuahua or what he is exactly — the principal, though possibly muzzled player in a modern-day Greek tragedy.

Many of Patton's remarks to the jury about the long-term abuse Toby suffered at the hands of his "controlling, abusive, martinet" father are punctuated with gestures to the defendant as if to say, "Don't take my word for it, just look at this guy." It is not unthinkable that North County superior defense lawyer Patton built his case around Toby DeWoody's fragile presence.

Charles T. DeWoody has been held on \$1 million bail since his arrest at Lindbergh Field in September of last year and his subsequent confession to the killing of his father, Charles O. DeWoody. The son beat the older man into a coma with ceramic

Charles DeWoody Shames Rancho Santa Fe

pots containing orchids. — "at least two of them," the discovery evidence states and Deputy District Attorney James Valliant underscores at every opportunity. Valliant also misses few chances to state that the victim's mouth and nose were "stuffed full of potting soil." Enough, according to paramedics, to make up a ball the size of a "standard orange in volume of dirt."

The senior DeWoody was a retired attorney. He and his wife lived on one of the snaking high roads of Rancho Santa Fe in a multimillion-dollar home where he spent his days lifting weights at poolside and gardening. He cultivated, among other things, the difficult to grow, fleshy, tropical orchids whose containers became the instruments of his sudden death. Whether DeWoody Sr. had long ago planted the seeds of his own violent demise was the pivotal evidence issue in the State of California vs. DeWoody Jr.

The ten-day trial was, as much as anything else, an examination and attempted indictment of the victim's life. The questioning kept returning to the issue of "lifelong abuse" or "perceived abuse." The senior DeWoody had "humiliated Toby consistently," "beat

him with a leather moccasin," and had years ago "stomped a litter of the DeWoody children's rabbits to death while wearing a pair of work boots."

Early on, Patton entered damning evidence of the victim's lifetime of provocation. Expert psychiatric testimony made much of the fact that the defendant's sister, Penny DeWoody Beirnie, committed suicide (an overdose of medication) in 1965 after her father arranged the "kidnapping" (prosecution's term "sequestration") of her children from her Virginia home.

Following the kidnapping/relocation, the senior DeWoody alleged the children had suffered abuse at the hands of their mother, his daughter. Testimony from a psychiatrist spoke of a "chain of abuse" in the family.

STATEMENT OF THE FACTS (Pages 2 through 5 of the Trial Record): "On August 31, 1992, at 9:42 a.m., Sheriff's Communication Center received an 'open line' 911 call from the DeWoody's Rancho Santa Fe home; no

response could be heard to the operator's questions. Male voices could be heard arguing, though no words could be distinguished. After a thump or crash sound the voices ceased. Several seconds later the call terminated from the source of origin.

"Sheriff's deputies responded to the DeWoody home. The elder DeWoody was found lying, face to the side, on the ground of the side yard. Pieces of broken clay flower pots were about him. A flower pot shard was still embedded in his head.

"Severe lacerations were all over his head. Blood had already coagulated over many of them. The victim could be heard moaning and blood was coming from his mouth. He was unconscious."

"Paramedics arrived and began rendering first aid. They took turns removing dirt from the victim's mouth and throat... The victim was life-flighted to Scripps La Jolla. There, more dirt was removed from the airway. Extensive emergency surgery commenced.

"Mr. DeWoody never regained consciousness and died on September 17. The autopsy revealed more dirt, pebbles and twigs

in the lungs. The skull had been badly fractured. The medical examiner concluded that death was the result of severe head trauma and suffocation. Several 'defensive'-type wounds were noted on his arms.

"On the night following the attack Mrs. DeWoody tried to call the defendant to request that he come down from his home in Northern California. After several attempts, she reached him at 2:00 a.m. the following morning. Defendant declined to come down, despite his father's condition, due to a plumbing problem.

"Mrs. DeWoody became suspicious of her son following this conversation. She contacted Sheriff's Detective R.T. Anderson and told him her suspicions and the hostile relationship that existed between father and son.

"She had recently inherited her own father's Pacific Palisades home and expected a good deal of money from its planned sale. The defendant's dream, she explained, was to build a house in Nevada City. He had already spent \$200,000 for an architect and had made significant plans towards its construction.

"The defendant, age 31, already depended on the income from a trust that his father had previously assigned to him and an additional monthly allowance from her. Nonetheless, he needed at least \$200,000, and his mother had indicated she would help defendant with the proceeds from the sale of the Palisades home.

"The elder DeWoody, however, had opposed such financial help and felt that defendant should stand on his own. Mrs. DeWoody then agreed with her husband and explained this to her son.

"The defendant's requests for money were becoming increasingly persistent. She suspected her son of the attack, fearing his frustration over the money."

"On September 5, 1992, Mrs. DeWoody informed Detective Anderson that her son was arriving at Lindbergh Field at 5:30 p.m. She explained that she did not want to see him, and she wanted additional precautions taken at the hospital. She asked Detective Anderson to take this message to her son at the airport before he tried coming to her home.

"As defendant was exiting the ramp after coming off the plane, he was met by two detectives with the Sheriff's Department. They were not in uniform. One was unarmed. No weapons were displayed.

"The detectives identified themselves and informed defendant of his mother's request. They asked if he would be willing to answer some questions at a more quiet location. Defendant simply asked if someone could get



his luggage. Nothing more was said.

The uniformed Harbor Patrol officers who were present were told to leave and did so. Only one remained to drive them to a Harbor Patrol office at the airport.

"Defendant went with the detectives to a marked Harbor Patrol vehicle waiting on the tarmac. It was not a 'caged' unit, and doors could be opened by back seat passengers. The drive took moments, and only the two detectives were present during the interview."

"At no time prior to the termination of the interview was defendant handcuffed. No weapons were ever drawn or displayed. Defendant was not told he was under arrest or that he was not free to leave. Defendant never asked if he was under arrest or if he was not free to leave."

"The interview was taped on audio. The defendant was told he was not under arrest prior to any admissions being made.

"Sergeant Robert Plumbly, S.D.S.O., "This is a very important time for you. If you did it, then right now, you're wearing handcuffs. We haven't told you you're under arrest because we haven't got 100% proof..."

"The interview was low-key. No threats were made. Defendant was fully informed of his Miranda rights, despite the fact he was told he was not under arrest and waived them."

"During the course of the interview, which lasted about 55 minutes, defendant admitted to the attack on his father. He admitted he did it because of his frustration over the money..."

Prosecutor Valliant's case returns as inescapably to "the money" as "Patton's does to "decades of abuse."

The 30th district attorney's presence contrasts markedly with Patton's.

Valliant is cheshire, yet ferret, shrewd, though personable, posturing as the incarnation of bourgeois at such familial atrocity. He drives home the portrait of the defendant as an overgrown truant baby who had never taken responsibility for his endeavors,

aborted ambitions, "his actions." When Toby came to Rancho Santa Fe to ask his father for money that day in September, he was told by the senior DeWoody, "Not in my lifetime." In other words, the deputy D.A. suggests, "Over my dead body." At that point, "defendant might have said to himself — *Ammmmm*," Valliant scratches his chin and shifts his eyes back and forth, across the room to dramatize heinous premeditation.

Valliant brings up an incident in 1968 in which Toby DeWoody had also attacked his father, breaking two of his ribs.

CONFESSION TAPE of Charles "Toby" DeWoody, 9/5/92: "It was in Ohio, the Cleveland area, and it was very much of a family crisis. My sister had attempted suicide at that time, and I was in real turmoil, and [DeWoody Sr.] and I were conflicting... He got really physical then. He tried to throw me out of the house. He kicked me and I got angry and beat him up. I broke a couple of ribs. That's why he had to go to the hospital. But that was the only time..."

During cross-examination, Patton elicits certain details of the event that indicate DeWoody Sr. was trying to throw his son out the front door by placing his knee in the small of his back and pushing, causing the younger man to retaliate.

Defense attorney Patton, in what might be construed as a subtly artful display of humanity, wears, if not shabby, certainly less G2-style rough-cloth suits. His hair is thin and streaked with grey. His face seems pinched, ascetic, almost priestly. He wrings



his hands and speaks quietly to the jury, diverting any associations with violence, inviting them to recall their own abusive experiences at the hands of a parent: "Haven't you ever said, 'I could just kill him'?"

Valliant listens to the defense and smiles as he makes flamboyant entries on his legal pad. From where the jury sits, it might well appear that Valliant is making extensive notes with which to contradict defense. But from behind the prosecutor, he can be seen to be merely drawing bold asterisks, check marks, and angry doodles.

Sheriff's Detective R.T. "Tim" Anderson is a powerful-looking, dark-haired man, possibly in his late 30s. His mustache is full, brush-like, his eyes are not harsh but they are intense, absorbing. In any room with him — or, say, a soccer field — one would suspect that Anderson is taking in more than you are.

At the Vista sheriff's office, Anderson shows me crime scene photos of the elder Mr. DeWoody. "These photos were kept from the jury because of their inflammatory nature." DeWoody had been beaten violently. Deep, wide lacerations score his almost hairless scalp, blood covers much of his face, and a triangular piece of one ear is missing. It was never found.

Anderson also displays the architect's plan for Toby DeWoody's home in Nevada City: an elaborate multi-bedroom house, with a two-car garage and an office with a view. Anderson calls attention

to this feature and says, "An office? For what? The guy doesn't have a job."

Anderson describes meeting DeWoody Jr. at the airport in September of last year.

"We [Anderson and Sgt. Plumbly] said, basically, 'We would like to talk to you. Your mother feels that you are a suspect in this, before we go any further, and I would like to advise you of your rights.' He seemed very pleased and compliant, but he said, 'I'm shocked, I'm shocked.' We asked him why he was shocked, and he said,

"Because I wouldn't do such a thing. Why me?" "He saw all the Harbor Patrol officers and got a nervous look on his face. He went along quietly and I taped the conversation. One thing that was interesting, though I didn't get it on tape, was when we were in between the Harbor Patrol car and our sheriff's car. DeWoody said that his father 'just hated me. He dismissed me like a common person. You got the impression this guy thought of himself as some kind of royalty.'"

Anderson locates DeWoody's confession tape, the 911 tape, and a letter from Toby DeWoody to his mother, dated September 17, the same day his father died. "Read this letter," Anderson suggests. "If this doesn't piss you off by the time you finish it, then you can't get pissed off."

The letter reads: Dear Mom — I has hurt me very much that you stopped communicating, even refusing to accept my phone calls. I presume that you received the message from my lawyer about a weekend visit, but in anticipation of your coming, I'm writing this letter. The last of many, you'll be glad.

could get an intermediary so we can communicate in some fashion. Also he's going to pick up my suitcase from police and bring it to the house if that's okay.

As Mr. Patton says, I too will be fighting for my life in court. Although you are not sympathetic at this time, would you really want to lose both of us?

I assure you I wouldn't survive a long-term confinement, even doing poorly now with Candida problem [intestinal yeast infection]. I apologize for shifting the emphasis toward me at a time when your focus is with father, but above matters need to be handled.

Mom, I wish for many things that he and I could have had a normal father/son relationship, that you both would have been fully supportive instead of evasive and often critical of my dream to build a house. But I have recognized the futility of a personal visit etc. Obviously these weren't to be. Although unworthy of it, I would very much like some indicator that you care at all about me. — Toby

A source close to the DeWoody case indicates that the DeWoody fortune Toby stood to inherit, even with a manslaughter conviction, would be "in the millions, though probably less than ten. Mr. DeWoody Sr. was a very wealthy and successful lawyer, but Mrs. DeWoody has the real money."

Mrs. DeWoody's home in Pacific Palisades sold for \$1.6 million. Her half of that community property was, prior to taxes, \$723,000. Anderson found the escrow papers in a search of the Rancho Santa Fe home. "Still," Anderson says, "I didn't know this was a motive in this case. I got some calls from the Ranch, some of them anonymous, saying, 'You know, the DeWoody's have a son. It's odd he's not down here. I thought so too. They went on to expound that this guy was kind of an oddball. Still, he wasn't a suspect in my mind. I was just storing this stuff away.'"

"Finally I met with Mrs. DeWoody and her sister Sally. Sally is a fiery woman. I like her a lot. We thought, Toby can't come down here because of a water leak in his house? His father is on



Sheriff's detectives Plumby (left) and Anderson

the verge of death. There was no evidence, but it just didn't sit right. I thought, *This stinks*. So I gave Mrs. DeWoody my pager number and said, 'When he comes down, I want to talk to him.' This was on Friday. On Saturday, I got a page. By this time Mrs. DeWoody

had an opportunity to think about this...

"I thought, if the son did this to the father, what's to keep him from doing the same thing to his mother? I called my sergeant, and he agreed we should meet this guy at the plane."

CONFESSION TAPE

Anderson: Toby, the reason why we're here is the problems you've been having with your father and your mother over money—or building your house.

Plumby: Was it a spur-of-the-moment-type thing? A reaction in anger? Or was it planned? If it was planned, it's a lot more serious. You have the right to remain silent. You have the right to an attorney...

In the prosecution's closing arguments, Valliant would rail at Detective Anderson, who sat next to him throughout the course of the trial, thundering more than once, "The detectives were the authors of his defense."

Had DeWoody Sr. long ago planted the seeds of his own violent demise?

CONFESSION TAPE

Anderson: You must be curious about this. Your father doesn't have an enemy in the world. I've been talking to people, combing that street for three days, and I can't get one person to say anything bad about him...

DeWoody: Do you want to know about any of the previous stuff [the 1968 attack on his father]?

Sgt. Plumby: The previous stuff we'll talk about later.

Defense points out that "later" never came, and so the story of DeWoody Sr.'s attempt to throw his son out of the house and his son's retaliation was not introduced in the discovery material or pleading papers.

Patton calls to the witness stand psychiatrist Dr. Gail Waldron. The defense's expert witness is severely beak, eyebrows that almost appear to have been bleached. She is examined by Patton, cross examined by Valliant for more than one-and-a-half days. She would charge the defense \$150 an hour for more than 20 hours of interviews with Toby DeWoody, as well as \$900 for trial preparation and her testimony.

In response to Patton's questioning, Waldron describes the senior DeWoody as "militaristic... He used a whistle to summon the children like Colonel von Trapp. He was abusive to children... cruel to animals..."

During cross-examination, Valliant refers several times to "the rabbit," until Waldron restates Toby's testimony that it was

a litter of rabbits, not a single animal that DeWoody Sr. had crushed to death with heavy shoes.

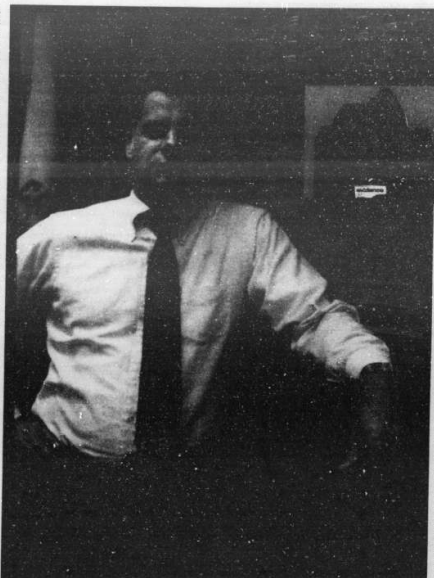
Waldron goes on to describe incidents where the senior DeWoody hit his children with "a big set of keys." He would "pull down their pants in public and spank them."

Waldron speaks of "scathing diatribes" inflicted on the DeWoody children and "holding off on punishment in order to create tension." She describes an incident in which DeWoody senior ran over a child's wooden boat with a lawn mower and then beat Toby with the broken toy.

In her interviews with him, Waldron says, Toby "understated the abuse. He has a history of coping with detaching, which is typical in such cases. It is "characteristic of automatic behavior," she says, and DeWoody Jr. developed "a serious order of detachment." She describes the defendant as "ego dystonic" and suffering from "dysthymia, a chronic depressive neurosis." She speaks of "a borderline personality."

"Was there abuse?" Patton asks straight out.

"Objection." Valliant speaks clearly but not loudly and does not look up from his notes. "Argumentative and vague." During cross-examination, Valliant will insist upon referring to Waldron and a later witness, psychologist Sheila Bastion, as "Ma'am" rather than "Doctor" in an indulgent tone that suggests he's humoring



Judge Raymond Marino

"Overruled," Maino mutters into his own paperwork at the bench. He tugs at his hair and scribbles notes furiously through much of the trial. He has, for the most part, the look of an unhappy parent listening to his children blame each other for burning down the house.

Patton puts the question again, and Waldron indicates that indeed there was abuse. He asks her to describe Nancy DeWoody's role during her children's formative years. Waldron describes Mrs. DeWoody as "passive. Dominated by her husband... an alcoholic and sociolite... very

much into appearances."

These factors in Toby's life, Waldron suggests, were compounded by his sister's suicide, his own "deteriorating health since the early '80s [yeast infection and allergies to gluten, wheat, and dairy products], the long-term loss of self-esteem, and sense of loss — he never gave up hope that some mutual caring might

be established with his father — and financial pressures, direct and significant to aggravating physical ailments and psychosocial stress factors." All these brought the defendant to a state of "compromised impulse control" on that last day in August 1992.

The D.A. objects strenuously to the phrase "impulse control," and the objection is sustained.

Waldron concludes that "from babyhood on, [the defendant] was cared for financially by a trust. That trust represented a birthright, a legacy."

CONFESSION TAPE

Anderson: Last Monday morning at exactly 9:40 a.m., your father looked up the hill. As was his custom, he was out in the back working out with his weights, wearing the back hill, and he saw something that alerted him. Something that was not enough of a threat for him to run off or hide, but somebody he knew he was going to have problems with.

Your father went into the downstairs suite, opened the door, stepped inside, and took the phone off the hook and decided to dial 911. Now if people come to your house and you don't recognize them, you don't dial 911. You only dial 911 if you're going to have a problem. Well, he knew he was gonna have a problem.

He walked outside again. He was outside for approximately 35 seconds talking to this other person. There were a couple times in these [911 tape] where the voices raised. You could hear yelling outside the house. Then the person hit him over the head with a pot. We can hear it on the tape.

DeWoody: Oh, my God. Oh my God. I don't want to hear the details about it. I just dread seeing him... Why me?

Anderson: The deputy assigned to this case got to the house at 9:53. Thirteen minutes after the initial 911 call. Probably within 11 minutes of when your father went down. She walked... around the house, and she saw your father wearing his red bathing suit, lying face down with a broken pot over his left shoulder. Blood was coming from his head, and pieces of shard were embedded in his scalp. There was a guy kneeling or squatting over him. The guy was described as thin of stature, gray hair, a yellow bicycle helmet, T-shirt, and bicycling shorts. The guy was described as being between 50 and 60 years old.

It looked to her like the guy was rendering aid, helping him out. She called out to the guy. "Hey, you watch him" and ran up the hill to use her car radio to call for an ambulance... She was gone not more than ten seconds and this guy was gone.

DeWoody: Yeah, they told me there was a cyclist that had stopped there.

Anderson: I understand you're a cyclist.

DeWoody: Yeah, I ride...

[Anderson would later admit there was another bicyclist in the neighborhood who matched the description and that it may not have been DeWoody at all. But by DeWoody's own testimony, he had brought his bicycle down with him from Nevada City. At this point on the tape Sgt. Plumby tells the then suspect that "this is a very important time for you" and asks DeWoody if his act was planned or spontaneous.]

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DeWoody: [voice shaking, adolescent, on the verge of tears] I should never have gone down there—I, I—I—just had a lot of anger. I just had too much. I shouldn't have gone to talk to him, but I didn't know what else to do. I was just so damned frustrated....

Anderson: I know it's rough, but let's try and get it out once, complete. That's the first step in getting it behind you.

DeWoody: I didn't plan it. I didn't mean for it to happen....

Plumbly: Don't tell us what you think we want to hear.

DeWoody: I'm very remorseful about it. I drove down and, uh, I've been through a lot of emotion lately because...you already know about the details of the house and things....

Plumbly: I can imagine that you've gone through hell....

Plumbly: Now you drove down [on the night of August 30, 1992] in what?

DeWoody: A Ford Probe.

Plumbly: What were you going there for at that time?

DeWoody: I think I was just going



Prosecutor James Valliant portrays the defendant as an overaged trust-fund baby who never took responsibility for his actions.

to talk to him one last time...I mean, I was getting nothing out of the phone. He was shutting me off and not talking to me. I thought I'd go down and just talk to him.

Plumbly: What amount were you asking for?

DeWoody: Well, I'm trying to build a house and I—I try not to get too much into the earlier stuff, but—I was led to believe that it was going to be financed. My mother was going to do that and I got myself out on a limb with the architect and all these expenses. I was thousands of dollars in debt and all of a sudden I'm hearing it's not gonna happen that way.

In summary that's what happened. All of a sudden there's

a different change of tune they're not gonna do it. I was desperate and destitute. Plus, there was the dream that I thought was gonna happen. And I'm miserable where I'm living now, and there was a lot of stuff that led up to it....

Plumbly: You came down to talk.

DeWoody: Yeah.

Anderson: You wanted to convince your dad to help you out with the money.

DeWoody: Or that he should not inhibit my mother from wanting to do that. My father's a very controlling person and....

Plumbly: You didn't come down with the thought of attacking him physically?

DeWoody: I did not.

Anderson: All right, so you get to the house.

DeWoody: I parked in the driveway.

Anderson: Was your bike in the back of the car?

DeWoody: Inside the car.

Plumbly: What happened after you got out of the car?

DeWoody: I went down into the house and didn't see anyone inside so I presumed they were outside. I found my father down at the pool doing his exercise. [Long silence] First of all, he said he was surprised to see me. I said, "I decided to see you and talk to you in person.... I'm just really depressed, and I thought this house thing was gonna come through, and do you really wanna stop me? Why? How can you do this to me? Is there anything I can say or do or make it different or... I know you don't think very much of me, but I've really gone all out in personal labor and finance to make this thing happen. Can't you let her do this for me? Let her finance this thing and let this dream come true?"

He said, "Not in my lifetime. Not in my lifetime." And I believed that. He was so controlling, I believed that's what it would be.

I was angered, enraged. He said, "Why don't you just get out of here?" I just grabbed him and said, "I can't accept that." At that point he got inside and dialed 911.... I could see that I meant nothing to him. That he could just call somebody else to deal with the problem. I didn't know he was calling the police.

Plumbly: He just dismissed you?

DeWoody: Yeah, that's what happened. It triggered something. I lost it.

Plumbly: Just like that? No planning whatsoever?

DeWoody: Yeah...I just felt sudden rages coming over me. I lost control and started attacking and beating him. I was grabbing him like this [gestures], and then he ran off and started to go up the stairs.

Plumbly: So you struggled man to man for a while?

DeWoody: [almost enthusiastically] Yeah.

Plumbly: You didn't have a weapon?

DeWoody: I didn't. I didn't bring a weapon.

Plumbly: But you fought.

DeWoody: [again, almost with pride] Yeah! I mean, I know there's an age difference, but he lifts weights.

[Here Plumbly asks DeWoody if his father had hit him or hurt him. DeWoody could not remember. He had an injury to his shin that may or may not have been a result of the struggle.]

DeWoody: I knocked him down and I grabbed the pot. I guess you know the rest of that.

Anderson: What happened when you caught up with him? Did you wrestle some more and get him down? Was he conscious when you hit him with the pot?

DeWoody: Yeah, somewhat.

Plumbly: He was somewhat struggling? He wasn't just laying there passed out, inert?

Anderson: Was he facing you when you hit him with the first pot?

Plumbly: Or was he facing down?

DeWoody: [emotionally] Sir, I'm trying to be exact as I can...because I....

Plumbly: He was hit several times so it's hard to, I realize that. But do the best you can.

DeWoody: L...it was...like...it wasn't even me that did it. I snapped or something.

[DeWoody is asked to close his eyes and remember.]

Plumbly: Do you remember shoving dirt in his mouth?

DeWoody: [sighing] No. I heard about that. I remember something related that could explain that. I don't know.

The man on trial for patricide faces 25 years to life for first-degree murder. His attorney

hopes for a verdict of second-degree manslaughter. In either case, DeWoody is likely to spend years in prison. By the time of his trial, he has been incarcerated for nine months and appears extremely unlikely to serve much more time easily. When he is called to the stand and sworn in, his pants sag from his hips, a result of pronounced weight loss.

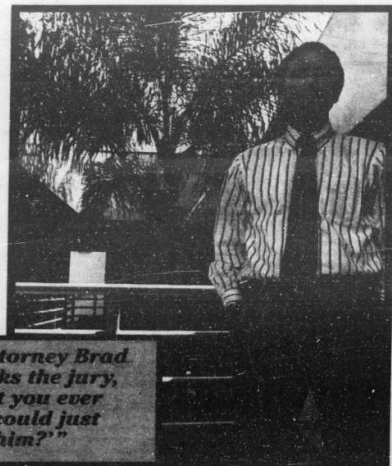


Defense attorney Brad Patton asks the jury, "Haven't you ever said, 'I could just kill him?'"

Toby DeWoody's testimony on the stand on June 3, 1993, keeps, in most every particular, to the story he told the sheriff's detectives on the confession tape. Some variations arise in the courtroom version of the events, such as DeWoody Sr. suggesting that his son buy a "prefab" house.

At the point in his testimony where he describes the attack on his father, Toby begins to weep tiredly. "It wasn't me doing it," he says, "but it was." The tears seem genuine and unforced, but if it has occurred to DeWoody to help his cause with a calculated demonstration of remorse, clearly here it would have maximum effect.

During cross examination, the D.A. asked DeWoody about attacking his father at the telephone during the 911 call. The D.A. maintained that DeWoody wiped blood from the instrument before hanging up. The 911 tape indicates some handling of the receiver for several seconds before hang-up. DeWoody could not remember wiping blood from the phone but did not deny it. DeWoody also testified that on the day of the attack he stopped



Attorney Brad Patton-Caribid, defense for DeWoody

his car somewhere outside San Bernardino and threw his bloody clothes into a Dumpster. He would be unable to locate that Dumpster again, he said.

At one point in the defendant's day-long testimony, a jury member asks permission to pass a note to Judge Maino. Maino allows the unusual request and reads the note to the defendant: "When did Toby stop loving his father, if he ever did?"

DeWoody responds by saying, "There was never anything between us."

When court reconvenes, Nancy DeWoody is called to the

stand. Her hair is in a tight winged wave at her ears; large-framed glasses magnify a glazed, yet determined expression. She wears a blue denim blouse and matching skirt. She is sworn in within feet of her son and never once looks in his direction. She is on the stand only briefly, possibly ten minutes.

Asked to characterize her late husband as a parent, she uses the words "patience and firmness."

Mrs. DeWoody No.

Valliant: Did you hear complaints from the children about the rabbits?

Mrs. DeWoody: Not that I know of.

Valliant: Did he demean the children?

Mrs. DeWoody: No, he was supportive.

Valliant: Did he insult the children?

Mrs. DeWoody: Never.

She also never saw any marks on the children that might be a result of physical abuse. She knows nothing of discipline with keys or any other object other than "a slipper, a leather slipper," and that was "very rare."

When Bradley Patton questions Mrs. DeWoody, it is about her suicidal daughter Penny. He asks if her daughter had sought therapy or counseling as a young woman. Mrs. DeWoody allows that she had but referred to it as "school trouble."

Patton: What of Penny's self-inflicted wounds?

Mrs. DeWoody: Not at that time. Penny asks about her alcoholism. Wasn't it true she was hiding vodka bottles around the house and was oblivious to much that was going on?

Mrs. DeWoody answers simply, "Not then."

At the end of the day, I find myself in the courtroom with the defendant and the bailiff. The defendant turns to face me. The bailiff, wearing a toupee that looks like a coral formation, is on the phone. While he speaks, he stares at the pictures on his desk. One is a photograph of himself and Ronald Reagan, the other a photo of Ross and Nancy Reagan waving from a helicopter.

DeWoody smiles and pulls up his pants. He clutches his shoulders and smiles again, "Gold."

The bailiff slams down the phone and barks that I am breaking the law.

The jury members, an equal number of men and women, appear to be over 40 years old, with two possible exceptions. Much gray is in evidence in coats and beads. In general, their clothing signifies "middle class." No Gucci shoes, no Armani jackets, no Versace vests.

The 12 men and women and two alternates seem acutely attentive.

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No one drifts off or even closes his eyes. What did defense attorney Patton look for when selecting jury members?

"I wanted to exclude, generally, younger people. Because I don't think they have life's experience such that would allow them to evaluate the emotional issues here."

Any particular income group?

"No, we don't really have that luxury. I tried to exclude older people, people in their 70s or so, who might feel the vulnerability that Nancy DeWoody obviously feels. Beyond that, I was looking for women because I like women jurors. They tend to evaluate things as much with their hearts as intellectually."

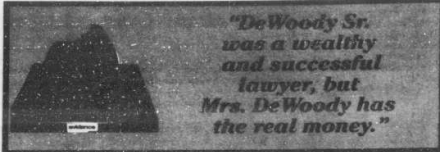
"I think the two most important things that came out [of the psychiatric testimony] from a defense point of view is the propensity of Toby DeWoody to underestimate the severity of his own background. I think one of the problems I had when Toby testified, and I anticipated this, was his inability to describe in any graphic detail what really happened to him as a child — because he doesn't want to remember any of that stuff."

"What we accomplished today was to put in perspective what really happened. What's important is, that now gives the jury the opportunity to reflect on the background information as it really happened and then put that into the perspective of 'What was this man carrying with him by way of emotional baggage when he confronted his father?'"

When prosecutor James Valliant is asked what he selected for in the jury, he pauses. "That's a real good question. I sometimes think that picking a jury is a mystical process. Part of it is what I call a gut test. It has to do with a series of objective impressions. Whether or not a person might be able to make a decision about someone else's life. It's a very important thing we ask them to do. Some people are very uncomfortable coming to decisions of this magnitude. I'm looking for people who are willing to make judgments about other people. Obviously you want a certain variety of life experience. Frankly, income level was not a consideration. I don't know if it's proper to tell you that, but no."

Changing the subject with agility, Valliant continues, "Pretendation and deliberation are, I think, misunderstood. It

a matter of seconds, this can happen. Even if the factors [Toby] considered were delusional, as long as he considered what he was doing and then went ahead and did it. The evidence, I think, does show that."



Valliant, in his closing argument to the jury, goes to great lengths to define the difference between premeditation and deliberation. He enacts the final seconds of a hypothetical Chicago Bulls game. The clock is ticking and Jordan has the ball. He has three, maybe four seconds to decide whether to make a long shot or pass to Pippen. Valliant bounces an imaginary ball, strides left and right in a tight four-foot circle, his eyes shifting between the basket (the bench) and Pippen (the defendant and his attorney). "Jordan has no time to deliberate," Valliant says. "But he has to premeditate his move, even if that premeditation consists of seconds." His point is not likely to be missed by anyone: Jordan aims for the basket; Toby takes his chance with the jury. *How could it be premeditated, I hit him with flower pots!* Valliant points out that the defendant was sure to have previous knowledge of other weapons at hand — his father's free weights, stones from the garden, tools.

The jury deliberates for three days before returning a verdict of second-degree murder. A perfect compromise, it seems, between the defense's objective and the prosecution's. Convicted of second-degree murder, the defendant could not hope to profit from the estate of the man he had admittedly killed. Nor could the message from the judicial system be interpreted as, *If your father is enough of an asshole, killing him may be an option, if one that is officially frowned upon.*

The jury told me that they did not believe he had the intent to kill his father," Patton says by phone the day after the verdict is delivered. "They used a notion called implied malice to reach their verdict, and they had questions concerning the crossover between 'heat of passion' and 'implied malice.' It seemed clear to me that the jury had a great deal of difficulty understanding the legal technicalities of implied malice and how they relate to [the lesser charge of] manslaughter through 'heat of passion.'"

"The jury instructions are horribly confusing. They asked for clarification, but there really isn't any that is available. My impression is that they were very divided among themselves. At least one juror has already written to the court expressing concern over the result and having second thoughts about the decision."

"I think if they had understood the concept of implied malice, they would have agreed that either manslaughter was the correct verdict or they would have been unable to reach a verdict."

"Undoubtedly the case will be appealed," Patton concludes. Deputy D.A. Valliant comments, "I thought the verdict was a very thoughtful and well-considered one. I spoke with the jury, so I know from them that they believed there was an intent to kill. The part that they had a hard time with was 'careful deliberation,' that's in the instructions. They weren't too sure how carefully [Toby] deliberated it, so they gave him the benefit of the doubt on that one. But from the nature of the attack and motive and everything else, they had no problem with an 'intent to kill.' We're very happy with the verdict."

As to Patton's statement that had the jury understood implied malice more thoroughly, they would have been dissatisfied or arrived at manslaughter?

"I disagree. I think the jury understood the instructions and applied them properly. I spoke to them afterward and confirmed that in my own mind."

At the sentencing July 12, William Fletcher sits in for Brad Patton. DeWoody is brought into the courtroom wearing navy blue jail pants and shirt. The defense makes a motion to delay sentencing for 30 days in light of questions that have since arisen with jury members. Maeno acquiesces, saying, "I don't want to get overturned. It hasn't happened yet." He reacts the sentencing date for August 16.

Two days later, a brief interview with Brad Patton in the *Union-Tribune* indicates that the juror who had written to the court expressing doubts about the verdict felt that her vote for second-

degree murder had not been rendered freely. "We knew there were serious problems during deliberation," the article quotes Patton. He describes the first jury foreman asking the judge's permission to be relieved. "In 18 years, I've never seen anything like it," the article quotes Patton. He describes deliberations as "tainted by a pattern of hostility, that at times almost came to physical confrontation... By the end of the second full day, this one juror had been broken down. She was in tears and didn't want to talk to the jurors or be talked to by them. It became personal."

According to the same interview, "Patton said that at one point during deliberations the judge's instructions were literally thrown at a female juror... The next day, she caviled in." Two male jurors were cited as the source of pressure, "one of whom discounted

the defense contention that the father's abusiveness caused the son to crack. He told them, 'What's the big deal? I throw my son against the wall...'" The other jurors were taken aback."

On the juror intimidation issue Valliant comments, "So far there is no indication that there was true jury misconduct. The psychological pressures that are on jurors in the course of a trial are significant. In a murder case, the pressures are even greater. When do those pressures get to the point of intimidation? Unless there are actual threats of harm or actual violence or they're flipping a coin or something, we must take their vote."

"We asked each individual juror in open court if that was their vote, and each juror unanimously stated that, beyond a reasonable doubt, that was their vote. We've got to leave that as

final unless there's new evidence that's come up, a mistake of law, or evidence that was improperly introduced. Jury verdicts must remain final."

"Currently we have investigators in the employ of the district attorney's office asking every single juror what their impressions were about the process. Just because voices get raised does not mean we can challenge the authenticity of the verdict. So far we have nothing more than people getting distressed at other people's comments... I think the judge bent over backwards to make sure that evidence [Charles DeWoody's] favor came out. He was given a very fair shake, one of the fairest trials since Moses."

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In the beginning, there was the steel wheel. Not big on traction, but definitely built for speed with a durometer that didn't quit. As noisy as it was dangerous, the steel wheel was found on ancient roller skates. Enterprising individuals ripped the uppers off the skates and bolted the remainder onto two-by-fours and other bits of lumber, thereby creating primitive skateboards. The riding of these boards is considered by historians to be a lost art.

Evolutionary progression led to the clay or "rock" wheel. The clay wheel offered slightly improved traction with a major reduction in noise, but it had two disadvantages. If one struck a pebble or cigarette butt on the sidewalk, a subsequent face-plant and irritating road rash were certain. The clay wheel also had a tendency to explode on impact during radical drop maneuvers. This disintegration factor did nothing for the popularity of the clay wheel.

The first skateboard I owned was a rounded wooden pin with suicide trucks and rock wheels. I rode off an 18-inch ledge and as soon as I landed, a big chunk promptly fell out of the right rear wheel. This damage hardly affected the performance of the board, and I rode it as for months afterward. I made steady strides toward mastery of the art and soul of skateboarding before the board was finally put out of its misery by a large American automobile.

In 1973, Frank Nasworthy and the Cadillac Wheels Company introduced a molded urethane wheel that revolutionized skateboarding. The Cadillac Wheel was probably the most radical innovation in skateboard history. Combining superb traction with a smooth, quiet ride, Caddies opened up a new realm of surface exploitation. Previously sketchy sidewalk runs and freestyle maneuvers now could be executed with a sense of security and style. Graceful curves and cutbacks became the standard, and skateboarding enjoyed a surge in popularity as aficionados everywhere took to the streets.

Like thousands of other San Diegoan youths in the early 1970s, I became addicted to skateboarding. With money earned from my paper route, I purchased a set of Chicago Trucks and Cadillac Wheels, which I promptly bolted onto a crudely shaped, homemade mahogany board. This was my primary mode of transportation, and I spent many afternoons cruising around the streets of Coronado with my friends in search of the ultimate terrain. Curbs, driveways, and short downhill runs were all fair game.

Summer of the

by Evan Douglas

Sixth Street Hill was only two blocks from my house, and our downhill technique improved as we sped down the slope. I remember eating shit on one occasion when my wheels struck a slightly raised manhole cover near the bottom of the hill.

I entered Coronado High School in 1975 at 13. There I met other kids who were hooked on skating. After consultation with my new acquaintances, I purchased a pair of Bennett Hijacker Trucks and a set of Road Rider Wheels — Road Rider 4s with precision bearings, the latest technological advance. I still rode my own decks, which were cut and shaped from hardwood blanks in Coach Greene's woodshop. The only reason I took woodshop in my freshman year was to bag the wood and fashion these decks. It made no difference that I was the world's worst woodworker, so long as I had access to clean, virginal hardwood. My handmade boards were usually in vogue, but my toothpick holder, box, and cheesy magazine rack were horrible. Whenever Coach Greene inspected my latest shop project, he would shake his head, smile, and ask, "Whatcha makin'." Douglas, FIREWOOD?

Not all boards were crudely cut and shaped from solid wood. My brother had an aluminum board crafted from sheet metal, while a friend rode a funky fiberglass laminate. Logan Earth Riders were popular among classmates, and several rich kids already sported the new generation of Gordon & Smith Fibretex laminates. Color advertisements in early issues of *Skateboarder Magazine* described the G&S Fibretex deck as being "a full six and a half inches wide." The evolutionary expansion of the skateboard deck had begun, and truck widths slowly adapted to meet the new specifications.

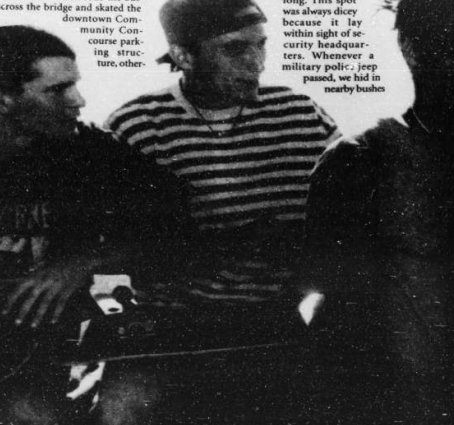
During my freshman year, my friends and I often rode the bus across the bridge and skated the downtown Community Course parking structure, other-

wise known as "Skateboard Paradise." Eleven stories of smooth concrete and an elevator ride back to the top. Some brave souls attempted and actually made the central "Cockscree," but most were content to ride the less intimidating "Outer Spiral." Staggered runs were always fun, although two skaters could have a blast while riding in a catamaran configuration. A nearby bank building sported a five-story parking structure known as "Off the Tops." Frequently, when kicked out of Paradise by security guards, we went to Off the Tops.

Police and security guard hassles were nothing new to dedicated skaters in the mid-1970s. Skaters had been hassled as far back as 1965, when dangerous street riding prompted a number of cities to outlaw skateboarding altogether. The resurgence of skating in the 1970s led to an increase in injuries and fatalities, and neither cities nor private property owners were willing to accept the liability associated with such accidents. Legislation restricting or outlawing the use of skateboards in certain areas became commonplace, with permanent board confiscation posing the ultimate threat.

This legislation did little to deter us. My friends and I were forced to exercise caution during our excursions. We were kicked out of numerous restricted areas and we gave fake names when confronted by authorities, but none of us ever had his board confiscated. Citations bearing fake names were later displayed to jealous classmates.

I remember climbing the fence at NASNI (Naval Air Station, North Island) to skate an asphalt trench roughly 100 feet long. This spot was always dicey because it lay within sight of a security headquarters. Whenever a military police jeep passed, we hid in nearby bushes



Alibi borne Poodle

Wheels Remembers

Photographs by Sandy Huffaker, Jr.

covered in the trench. Impending confrontation usually inspired us to haul ass to the fence, where boards were hurled as we swarmed and scrambled for safety. Once over the chain-link barrier, we could laugh at the hysteric MPs.

In March 1976, Sparks, Inc., opened the county's first skateboard park at 6600 Palomar Airport Road in Carlsbad. For the first time, skaters could enjoy hassle-free riding at a facility designed exclusively for the purpose. Each skater paid \$3 per day to enjoy this privilege. At around the same time Sparks Carlsbad Skatepark opened, film producer Scott Dittich and skateboard star Stacy Peralta gave us *Freshwheeler*, a movie billed as "the first professional feature film on skateboarding." With the advent of the skatepark and the feature-length skateboard film, skateboarding was destined to become a mainstream sport and a multimillion-dollar business.

During the following months, my friends and I carefully monitored new trends. We faithfully pored over every issue of *Skateboarder Magazine* and marveled at the style of riders such as Jay Adams, Tony Alva, Wakko Antry, Bob Biniak, Arthur Lake, Stacy Peralta, Lonnie Toft, and Gregg Weaver. Every effort was made to duplicate the style of these riders. In the winter of 1976, I purchased a G&S Peralta Warp Tail to replace my handmade deck. I also replaced my Bennett Hijacker with a pair of Tracker Trucks. I experimented with various wheels lent or given to me by friends, but I found no set worth retiring my Road Rider 4s.

In February 1977, Moving-On Skatepark opened at 4333 Home Avenue in San Diego. The park boasted a shallow reservoir and three color-coded runs that ranged in difficulty from

beginner (yellow) to intermediate (blue) to advanced (red). A \$3 annual membership fee was required, but this included an identification card and free skating on one's birthday. Admission was \$1 per hour, and sessions usually ran for two hours. One could skate all day Monday through Friday for \$3. Safety equipment could be rented for 50 cents.

Unlike the Sparks Carlsbad Skatepark, Moving-On was only 15 minutes from my house. I remember the first time I went there with my friend Greg Phillips. The park was fairly crowded, and some dick started to get in my face after I cut him off on one of the runs. Heated words were exchanged. When the other skater turned away, Greg planted a foot in the guy's ass. The impact of the kick lifted the poor bastard several inches off the ground.

One month after Moving-On began, the National Skatepark of El Cajon opened at 1299 East Main Street. I never skated this park, but I heard it was a fun place to ride. As a 14-year-old delinquent lacking a driver's license and rich parents, it was difficult to finagle a ride to such an exotic locale.

The park scene was cool but crowded, and there were times when I just wanted to skate with my friends. This meant searching for banks and drainage ditches suitable for riding. The ditch off Telegraph Canyon Road in Chula Vista was a personal favorite because it could be ridden for hours without any hassles.

The following summer, in June 1977, *Skateboarder Magazine* faced its first real competition when the premier issue of *Skateboard World* hit the stands. *Skateboarder Magazine* remained the rag of choice, but nobody could argue with increased coverage. Two mags meant more photos, and photos were

more photos, and photos were

sources of inspiration. A new set of facts rose to prominence in the skating scene. Stylists Tom Inouye and Shogo Kubo blasted into the limelight, while local rippers Steve Cathey, Dennis Martinez, and Doug "Pineapple" Saladino gained recognition throughout San Diego County. There were others who skated equally well, but these were the riders I remember best.

Improved safety equipment also appeared in the summer of '77. Helmets and pads underwent dramatic evolutionary changes, while wrist guards, Rector Palm Pads, and Van's custom shoes offered serious protection for the extremities. Skatepark operators recognized the potential for on-site injuries, and safety equipment (especially helmets) became mandatory for most park riders.

Superior gear flooded the skateboard market. I was riding a secondhand Zephyr stick given to me by a friend, but I traded this in for a new Rocket Skateboard. An equipment update in the August '77 issue of *Skateboarder Magazine* described the Rocket as "a new skateboard set that has developed to be extremely strong, light, and thin. This superlative top is made possible through a process in which hardwood veneers are laminated with a waterproof epoxy glue under tons of pressure." A righteous stick it was, too. New Tracker Midtrack Trucks and a set of Yo-Yo Wheels designed by Steve Cathey completed the ensemble. With its 1/4" radiused outer edge, the Yo-Yo was the finest wheel on the market.

Also that August, Skateboard Heaven opened at 1020 Sweetwater Road in Spring Valley. With heavy emphasis on vertical riding, Skateboard Heaven was the raddest local park yet constructed. Its dominant feature was the Soul Bowl #2, a perfect keyhole pool designed with the aid of professional skaters. The Soul Bowl #2 incorporated key design elements of San Diego's once heavily ridden Soul Bowl, a private pool in the College Area that was retired when late residents trashed it with jackhammers.

The first time I went to Skateboard Heaven, I witnessed a gashy accident. While resting between runs, I looked over and down just as two skaters collided at high speed in the bottom of the reservoir. I heard bones break as they collided. The two skaters lay groaning afterwards, one with a compound fracture of the leg and the other with some sort of abdominal injury. Neither moved until the ambulance arrived.

Growing weary of the crowds and bullsh*t attitudes involved with park riding, I scrounged wood from construction sites and built my first skateboard ramp in September 1977. It was a six-foot quarterpipe with beautiful transition and over a foot of vertical. Three layers of plywood laid across the frame gave this ramp a firm, fast surface. Simulated pool coping consisted of a wooden half-round tacked to the lip.

The smooth concrete driveway behind my back gate seemed to be an ideal location for the ramp, and after positioning and shoring





difficult maneuvers became tests of patience and endurance.

Despite my desire to maintain a low profile, word of the ramp spread across town. The same assholes who had given me lip in the past began skating by

my house and sassing out the situation. Some even had the audacity to ask if they could ride my wooden work of art. In this respect, the ramp empowered me beyond my expectations. Humble petitioners were permitted to ride for short spells, while arrogant idiots were denied. "The neighbors already called the cops," my brother needs to work on his car," and other tactical lines of dismissal were employed when dealing with large or popular assholes. The gate would shut, the wankers would split, and five minutes later, after a round of bong hits in my room, my friends and I would open the gate and begin to ride again.

The first ramp lasted about four months. By the time it started to fall apart from hard usage, we had it totally wired and were ready for something new. We tore the damned thing to pieces and recycled 90 percent of the wood in the construction of a second ramp superior to the first. Another clean six-foot wall with a four-foot vertical extension, which meant ten feet of wooden perfection with five feet of vertical. Not a bad ratio when the mean test is smooth and the action is hard and fast.

The second ramp proved to be a gnarly test of vertical skill. Like the first ramp, it was positioned in the corner of my driveway. One had to fully jam at speed down the sidewalk, cut left hard, and then draw the fine line up and down the face. The drop was even more radical than the ascent, and depending upon his stance, a rider who lost control at the critical moment either slammed into the wall of my house or struck a solid gatepost. I was a regular-footed skater, so I worked the post on several occasions. Groofy-footers who ate shit usually bit the wall.

I don't think anybody ever hit the top of that ramp, but a few of us came damned close. I attribute this apparent failure to the piss-poor approach and the lack of space in which to maneuver near the bottom of the face. Even Doug Dickey,

a superb skater with fluid style, couldn't hit the top of that miserable ramp. Doug's brother Art would later become famous for his one-footed-two-wheel carves in park pools. I only met Art once in my life, and I don't feel qualified to speak of his achievements, but I can honestly say that Doug Dickey was a truly radical skater. Although he probably never knew it, his graceful riding style was an influence on my skating career.

After two months of heinous drops and major concrete rash, my friends and I decided to re-work the second ramp. With a bit of creative modification, we transformed the ten-foot terror into a righteous seven-foot slice of perfection. Tired of making the cut on approach, we moved the ramp out onto the sidewalk during skate sessions. Long wooden beams and metal gliders were used to shore the upper half of the ramp whenever it was in use. Within two days of modification, we built a platform for elevator drops.

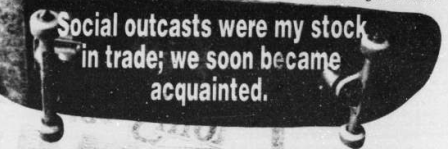
After two months of gnarly vertical, we found this third ramp a pleasure to skate. In the spring of '78, white Yo-Yo Wheels appeared on the market and blew away the competition. Hal Iepson's movie *Skateboard Madness* appeared at the movies. In April, Oasis Skatepark opened at 2928 Camino Del Rio South in Mission Valley. I bought the wheels, saw the flick, and dragged my tired ass to the park. Radical maneuvers witnessed in the pool and haltpipe were later attempted on my wooden ramp with varying degrees of success.

The magazines began to go off, especially with regard to the park and aerial scene. My friends slobbered over

drugs, and we skated uptown to get a tap whenever we needed beer. We skated everywhere, and I mean everywhere, we must have ridden down every stinking street in Coronado over the summer.

Nights were spent at the Rotary Bench and Home Federal building at 10th and Orange. There we alternately skated, partied, and engaged in our favorite pastime, the fine art of burning swabs. Skaters were universally regarded as hooligans, and swabs on liberty routinely approached and asked if we knew where to score drugs. We responded with astronomical quotes for weed, shrooms, sid, blow, etc. Money changed hands, and a substantial purchasing run was made, and a substantial amount of swab cash went directly into our pockets. After delivering the goods, we usually asked the swabs to buy us cases of beer, and we forked over the same bills they had given to us minutes before.

Sales were brisk on payday, and we took turns making runs to our supplier's house. One payday night, three swabs approached and told us they were looking for some weed. It was my turn to make the run, so I gave the usual rip-off rates in an attempt to deter the swabs. They were destined to get ripped off, however, and I couldn't help smiling as they pooled their funds and gave me \$400. I grabbed my skate and rode to the source, where I pocketed \$100, bought a quarter of da kine for my friends, and blew the remainder on a bomb bag of shitty bud for the swabs. Re-turning uptown within ten minutes, I unloaded the bag of ragweed and sent the swabs on their way. Then I revealed the truth to my friends, who roared with laughter as I flashed



photos of skaters getting air in new parks, while I preferred pictures of hardcore stylists carving, grinding, and tapping to the limit. The latest techniques gleaned from photos were immediately applied during ramp sessions. Long, drawn-out frontside grinders, backside misadventures, and extreme tail-taps were my favorite maneuvers. My friends and I skated through the summer of '78 - we skated ramps, we skated parks, and we skated drainage ditches. We skated to the beach to cool off, we skated across town to score

the cash and the quarter of killer buds. I remember passing out teners as an older local rode across the street by a case of imports. On another memorable evening, we were sitting on the Rotary Bench when an impressive automobile entered the intersection of 10th and Orange. A well-groomed poodle was hanging out the shotgun window. The driver, a snobish, elderly woman, suddenly turned left on Orange. Excessive centrifugal force was generated by her reckless turn, and we watched as her poodle was

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ejected out the window. We skated over to check the animal's condition, and the woman went ballistic, misunderstanding our intentions. She shouted accusations until we turned away in disgust.

The technological advances that made summer by industry manufacturers in the skateboard industry were significant. Following the lead of Dogtown pioneers Jim Mair and Wes Humpston, deck manufacturers began to produce a new generation of wide boards. Most of these boards were hardwood laminates, but there was one notable exception. In August 1978, Kryptonics, Inc., unveiled an innovative board that consisted of a lightweight foam core wrapped in fiberglass and surrounded by a resilient urethane bumper. This ultralight skateboard deck had an advanced \$59 price tag to match its superior design. Skaters with limited financial resources could only drool over these boards before purchasing \$30 wooden laminates.

Better boards, trucks, wheels, bearings, grip tape, and accessories boosted sales and promoted interest in the skyrocketing skateboard industry. Millions of eager American kids snapped up the choice equipment as quickly as it could be manufactured. The phenomenal growth in trade was matched by the rate of skatepark construction. The *Guide to Western Skateboard Parks*, published in 1978 by the Third Eye Press of La Jolla, listed over 120 skateparks across the United States. Kids from California to Connecticut were buying skateboards and hitting the parks in unprecedented numbers. Competitive skaters pushed the limits in red-hot skatepark sessions and contests. The general level of proficiency rose as new gear was employed in vertical terrain. Skateboarding had arrived in a big way, and everybody figured it was here to stay.

I entered my senior year at Coronado High in the fall of '78. By this time, the only people I spoke to were social outcasts and skateboarders. I never went to school dances or other social functions, and I deliberately avoided participation in all academic organizations and extracurricular activities. I lived to skate and party with a handful of friends and acquaintances.

Darren Keating was a new student who moved into a house around the corner from mine. He and his skateboard were inseparable, and he could always be seen riding on the fringes of campus during break and lunch. Due to his long hair and wild appearance, the local kids called him "The Womanman" and gave him a hard time. Social outcasts were stuck in the middle, and we lived less than a block apart, we soon became acquainted. The Womanman and I regularly bailed from school to ride the ramp at my house. The daily lunch break was a prelude to the inevitable afternoon skate session.

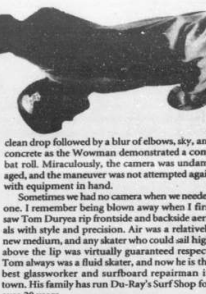
One day the Womanman and I drank a half pint of Hiram Walker's blackberry brandy and a full fifth of Seagram's V.O. during lunch break. Then we skated uptown to bag some gum before returning to school. The alcohol was pumping through my bloodstream when I entered my sixth period A.P. biology class. I couldn't understand a word of the instructor's lecture. I finally stumbled to the door and made it into the hallway before I ralphed hard. The instructor followed me, nearly slipping in a large, purple puddle of puke. Two students took me to the school nurse, where I concocted some bullshit story about falling off my skateboard and banging my head while riding the L.B. Pipes on the previous afternoon. The nurse sent me to the local hospital, where a doctor diagnosed my condition and recommended that I go home, crawl into bed, and sleep it off.

Afternoon ramp sessions were occasionally filmed for posterity. One day we were riding on a rotational basin when a friend produced a cheery Super 8 movie camera. I happened to be riding a 38-inch longboard that I had fashioned from an old water ski. The longboard handled well, especially during frontside grinders and elevator drops. After casually pulling a few "vator drops," I decided to film my

clear drop followed by a blur of elbows, sky, and concrete as the Womanman demonstrated a combat roll. Miraculously, the camera was undamaged, and the maneuver was not attempted again with equipment in hand.

Sometimes we had no camera when we needed one. I remember being blown away when I first saw Tom Duryea rip frontside and backside aerials with style and precision. Air was a relatively new medium, and any skater who could sail high above the lip was virtually guaranteed respect. Tom always was a fluid skater, and now he is the best glassworker and surfboard repairman in town. His family has run Du-Ray's Surf Shop for over 20 years.

During another session, we were thrashing hard when a green Ford Pinto pulled up to the curb. A guy stepped out and introduced himself as a skater from Imperial Beach. His name was



heavy sessions our mouths felt like the desert for one rad grinding session, Greg Phillips took a long draught from the hose in the front yard. I'll never forget his grimace: "That agu tasted primo for a second, and then it turned into hose-water."

Our riding was not restricted to my backyard ramp. We still rode ditches, skated Parkside, and visited skateparks whenever possible.

In addition to established facilities, new skateparks in La Mesa, Del Mar Vista, and Escondido offered a range of vertical terrain. Situated at 15555 Turf Road, the Del Mar Skate Ranch was the biggest attraction. Clean pools and a smooth halfpipe were visible from I-5, and millions of commuters must have witnessed the action.

In December 1978, a deck even better than the Kryptonics mold appeared on the skateboard market. Built by California Glass & Skate on Commerce Street in San Diego, the new Cloud was perhaps the finest deck available. Similar in construction to the Krypto board, the Cloud possessed a design advantage with its superior shape. I don't remember whether his was a birthday or Christmas gift, but the Womanman was the first proud owner of a Cloud in Coronado. I tested it on the ramp, and I must say it was a clean stick.

I bought a new board at the Spring Valley Swap Meet that winter. A 33" x 10" Slim Lonnie Toft deck with Gullwing Pro and Wing Wheels. I originally wanted a Sims Brad Bowman design, but I chose the slightly longer Toft model because the merchant gave me a deal. The entire board, German bearings and gnarly grip tape included, cost \$60, a reasonable sum in those days.

After I had adjusted to the length of my Sims skate, I decided to build another ramp for my new board. I raided several construction sites and amassed a pile of lumber before carefully disassembling the existing ramp. Over the next two days, my friend Lon Richmond and I labored to produce a wooden masterpiece. We built a sturdy 11-foot ramp with 6 feet of beautifully smooth transition, 3 feet of vertical, and 2 feet of

he Womanman was the first proud owner of a Cloud in Coronado. I tested it on the ramp, and I must say it was a clean stick.

Robert and he seemed pretty cool, so we agreed to let him ride the ramp. He extracted a skateboard from his car, and we continued to ride. After a while, Robert asked if we wanted to burn a fat one. We told him to bring it, and we soon discovered he wasn't kidding when he said "a fat one." Pulling his stash out of his bag, he produced an enormous, six-inch spool rolled with custom paper. It was only red hair, but there must have been a full quarter or more in that single joint. We sparked the damned thing and gave it our best shot. I don't think we ever killed the roach, but we certainly were ripped before that particular session ended.

Ramp skating was thirsty work, and during



gradually curving overhang. Three layers of plywood gave this ramp a hard surface, thus accents and descents were smooth and fast. This was the finest ever built in my yard, and most local skaters agreed it was absolute perfection.

The new ramp was too big to move onto the sidewalk, so we rigged it in the center of the driveway and made a long, curving approach down the middle of the street. Seven or eight kicks was enough momentum for a skater to hit the top.

Soon my friends and I were pulling wheelies on the overhanging lip. Within days, I built a platform for elevator drops and nailed a strip of simulated coping along the edge. A "vator drop from the overhang was good for an adrenaline rush, while an extreme tail tap and floating re-entry could be jointly classified as a religious experience. My new board handled like a dream, and I systematically explored every inch of the overhang. Due to the ramp's sweet transition, even

mediscare skaters had no problem getting vertical. I decided to separate the men from the boys by cutting a 32" x 12" deathbox eight feet up in the center of the ramp. Riders who wished to rage on the overhang now were forced to carve over the deathbox. This development led to some stylish grinding and tapping, not to mention several spectacular wipeouts that occurred when uncommitted skaters lodged wheels in the dreaded box.

Sessions were enhanced by the placement of two speakers in my driveway; the stereo was a cheap one, but at least it worked and we had tunes. Some of my best memories involve rad sessions on the 11-foot ramp, Zeppelin blasting in the background and long hits waiting on the table in my room. The ramp was a powerful attraction for local skaters, and many brought party materials in a collective effort to break the ice and secure a chance to ride.

The Womanman and I ditched class one day and skated the ramp by ourselves. We were thrashing to the limit when a swab walked by with a fishing pole in his hand. He stopped to watch us skate, and minutes later he initiated a conversation. He told us it was his day off, and he asked if we wanted to get high. We agreed, and the swab extracted a pipe from his jacket pocket. We sat down on the curb and ignited the bowl, which was filled to the brim with opium-laced hash. The swab soon wandered off to his favorite fishing hole and the Womanman and I grabbed our skates and proceeded to thrash once more. The sensation of riding a perfect ramp while under the influence of a powerful drug is absolutely unreal, like skating down the Great Wall while drifting on an asteroid suspended in

a cosmic vacuum in a distant galaxy. After half an hour I felt lethargic, so I dragged out a chair lounge and soaked up some rays as the Womanman continued his quest for enlightenment. He eventually gave up and skated home, and I spent the next six hours in a narcotic haze.

This perfect fourth ramp was too good to last. Police hassles ensued when our dick-smoking neighbors complained about the loud music and rowdy activity. Even though the ramp stood on private property, the Donut Boys bitched and moaned about our allegedly unsafe approach and exit runs. Their censure was unfounded, for we constantly maintained a vehicle watch and our safety record was impeccable. Unfortunately, the average local police officer possessed only rudimentary intelligence, precluding an understanding of basic physics.

We decided to relocate the ramp to avoid further hassles. We commandeered Jesse Newgater's truck, hefted the ramp into the bed, and transported our illegally wide load to a prearranged, covered halfway in the vacant Gloria Elementary School. The surface of the hallway was wonderfully smooth, and there was just enough room for us to tap and grind beneath its high ceiling. We could even skate during occasional spring showers. Best of all, the ramp was hidden, and the Donut Boys were clueless about its new location. The vacant school lay directly across the street from the Coronado Hospital. The ramp lasted one month before a Coronado Public Works crew tore it down. One month in a quiet zone isn't bad, and I think of this grace period as a tribute to the nearly noiseless surface and solid construction of the ramp. Public Works crew are notoriously slow, and perhaps this particular crew lagged hard on the assignment. I heard it took an entire day to dismantle my wooden masterpiece.

GLOSSARY

- aerial — maneuver in which skater flies above lip before re-entry
- axle drop — maneuver in which board is placed across lip with both trucks on coping; skater lifts nose of board and pivots on rear truck while dropping into pool, down ramp, etc.
- backside — as toward lip
- BMX — bicycle motocross board — skateboard
- bomb — large bowl — pool or similarly bowl-shaped riding area
- carve — long, drawn out turn derived from surfing
- catamaran — two skaters riding while seated, facing each other, with hands clasped and feet on each other's board
- concrete rash — similar to road rash, but incurred on sidewalks or park runs
- coping — rounded, protruding lip of pool, ramp, etc.
- cut — turns
- cutback — reversal of direction, also derived from surfing
- deathbox — circulation vent beneath pool coping; hole cut in ramp
- deck — skateboard top
- double grind, double grinder — carving maneuver in which both trucks simultaneously grind across coping; maneuver can only be accomplished with two wheels already out (above lip)
- drop — rapid descent
- diameter — measure of hardness
- edger — one-wheeler with mere edge of lid wheel on coping
- elevator drop, vator drop — maneuver in which board is placed straight out from lip with tail on coping; skater leans forward and rolls down face
- face — surface of ramp, wall, etc.
- face-plant — what happens when one eats shit; this painful maneuver is an indication that one's style must improve
- flouter — four-wheel slide on overhang
- foot-plant — maneuver in which rider places foot on lip before re-entry
- freestyle — trick riding
- frontside — face toward lip
- glass — fiberglass
- goofy-foot — riding stance with right foot forward
- grind, grinder — maneuver in which one (usually the rear) truck grinds across coping
- grinder — rough tape applied to deck for better traction and foot control
- half pipe — long, semi-cylindrical trench or semi-

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I experienced family trouble in May 1979, so I bailed from my house and spent the following months with the Howard family in Coronado. My friends Roland and Jimmy (godard) lived on G Avenue near the top of a gently sloping hill. The Howard House was a well-known refuge for skaters and other hooligans, and my arrival had little effect one way or another. With so many dedicated skaters under its roof, the house already was destined to become a focus of heavy skating and partying.

I was living with the Howards when I graduated from Coronado High at the age of 16. I was ripped from pounding beer all day, but I still remember doing bong before skating down to the ceremony. I almost fell asleep in my chair as various idiots dived on. During that ceremony I swore I would never deal with any of them again, and I departed after collecting my diploma and shaking the principal's hand. I've never been to any high school reunion.

A group of us decided to build another ramp. The driveway of the Howard House offered sufficient room to construct a halfpipe, but we first needed to secure the wood from the Midnight Lumber Supply. We scouted the neighborhood and finally selected a target site four blocks away. An ugly, three-story condo complex, with stacks of plywood and assorted beams just begging to be stolen. Using a giant transport rig created for the purpose, six of us hit the target at 0300 and loaded enough wood to build our ramp. The Maple Legs must have been fresh that morning, for the Donut Boys were nowhere in sight as we wheeled our cargo down the center of Second Street. On July 4, 1979, Jon Richmond and Jimmy Howard tolled in the hot sun while the rest of us went to view the parade and pound cold tinnies at the beach. We returned to find a beautiful halfpipe in the driveway. Jon and Jimmy were proudly putting the finishing touches on their creation. A

seven-foot wall topped coping on the lip, while the opposing nine-foot wall presented at least four feet of vertical. Solid framing and a smooth, firm surface indicated a factor of speed, while a decant interior guaranteed ample time for setup and recovery. After inspecting the craftsmanship, we all agreed the ramp was an

excellent piece of work. The next few weeks were characterized by intense skating and partying. We skated all day every day and partied every night. Vast quantities of alcohol and marijuana were consumed. The house was a litter of beer bottles, skateboards, and organic debris. The Howard brothers were casual about hurting stems and seeds onto the carpet, and during the summer several seedlings appeared as a result of frequent bong spillage.

Increased activity at the Howard House led to an influx of rich kooks and posers.

Carol Howard, the hard-working, long-suffering mother, noticed the ramp's proximity to a window in the house. We laughed when she expressed concern over the possibility of window breakage. Minutes later, the Woman was riding and he lost control of his skate. We stood and watched as his board sailed through the air in slow motion, describing a perfect arc until it struck the window in question — dead center, of

course. The glass shattered, the Woman paid, and the skating continued nonstop. In order to avoid the jinx, no more was said about window breakage. In a frenzy of skateboard madness, we invented a midnight variation of the sport. Between the hours of 0100 and 0400, each participant carried a spare sheet of plywood from the summit of G Avenue. There we centrally positioned the skateboard beneath the plywood sheet, upon which we each sat or lay in corpse-like fashion before rolling down the hill at speed while ripped out of our minds. Loud, grinding turns and splintery collisions often occurred at the bottom of the hill. This popular mode of transport came to be known as "spaceboarding."

Increased activity at the Howard House led to an influx of kooks and posers who wished to skate the ramp. We developed a system for processing undesirable. After being made to look like fools during brief halfpipe sessions, kooks were given bong hits of oregano and dismissed. When the oregano supply dwindled, we broke out the industrial tin of dull weed. Bong loaded in the kitchen were usually ignited in the salon, where skeptical guests were shown buds reserved for our own use. These spicy bong hits must have

been harsh, for we soon earned a reputation for intense skating and partying. We skated all day every day and partied every night. Vast quantities of alcohol and marijuana were consumed. The house was a litter of beer bottles, skateboards, and organic debris. The Howard brothers were casual about hurting stems and seeds onto the carpet, and during the summer several seedlings appeared as a result of frequent bong spillage.

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cylindrical ramp designed exclusively for skating
jam — haul ass
keyhole pool — pool in shape of keyhole
laminate — board made from layered plies of wood, glass, etc.
lip — upper edge of ramp, wall, pool, etc.
lip slide — stylish slide across lip
longboard — board a yard or more in length
microdigger — extreme edge nose — front end of board
one-wheeler, wheeler — ma-

neuver with three wheels out and one wheel on coping
overwing — surface beyond vertical
pin — board with pointed end
spinner — lame, lacking precision bearings — scaled, virtually frictionless bearings that made bearing cups obsolete
quarterpipe — ramp or wall curving upward 90 degrees
ramp — structure designed for skating
re-entry — aerial or surface descent from lip



regular-foot — riding stance with left foot forward
road rash — abrasions, contusions, etc., incurred while street skating
run — chosen or designated course
session — period of skating activity
skate patrol — skatepark employees
spacewalk — freestyle maneuver in which nose of board is lifted and moved from side to side without touching ground

speed wobble — loss of control at speed
stick — skateboard
tabletop croussup — aerial BMX maneuver with frame flat and bars crossed
tail — rear end of board
tail tap — maneuver with four wheels out, tail still on coping
tap — tail tap
tile — decorative ceramic material beneath pool coping
transition — surface curve between horizontal and vertical
truck(s) — hardware used

to mount wheels on board; board has front and rear trucks
two-wheel carve — carve with only two wheels (left or right side) still on coping
vertical — 90-degree surface walk-the-dog — freestyle maneuver in which feet and board are transferred from end to end
8-wheeler — extra-wide board with four trucks and eight wheels
360 degree — rotational spin over one axle

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descent on the right wall. High, arcing smoking shitty weed.

A rich wank from Arizona once requested permission to ride. We let him skate for ten minutes while Roland and Jimmy devised a plan. Following their cue, we threw down our boards and invited the wank inside for a drink. Leaving his brand-new board near ours, he joined us in the cool interior of the house. While we entertained our guest with loud music and refreshments, Jimmy crept around the side of the house, scooped up the boards, and hid them in the tool shed. He rejoined us via the back door, and we waited five minutes before stumbling outside and angrily sounding the alarm.

We ranted over the apparent theft and expressed slim hopes for the recovery of our boards. The dejected wank eventually split, and I watched the merry hooligans tear apart his board as they bickered like so many vultures at the kill. The hallpipe disintegrated after months of hard usage, and the Howard House experienced a decline in popularity. By the time the autumnal equinox arrived, the Rise and Fall of the Howard Empire was already ancient history.

I was living with my family in the fall of '79 when a friend discovered the skater's ultimate dream: an empty pool in the abandoned Coronado Club Apartment Motel at 707 Orange Avenue, just two blocks from my house. We immediately went to check it out, and we found a righteous eight-foot bowl with at least four feet of vertical. We christened it the Vertibowl and promptly began to skate. A high wall surrounding the pool kept neighbors and Donut Boys away, and for the next two months we rode the shit out of that place.

The Woman was in heaven because the deep end favored goofy-footed skaters. Regular-footed riders had to draw a fine line, especially during



trolled the property to ensure our strict compliance. The place became a bust and we turned our attention elsewhere, but not before I crept in one night and pried up a loose coping block as a souvenir. That coping block now lies somewhere in Huntington Beach. The Coronado Club Apartment Motel was demolished and replaced by an ugly new building, but the renovated Vertibowl still exists, full of water and proudly sporting fresh tile and coping. Perhaps someday the pool will be drained and a second generation of skaters will rise to grind the coping again.

Several months later, my friends and I learned that Home Avenue's Moving-On Skatepark had

We finally found a bomb hill on the fringes of Chula Vista, a hill with a smoothly paved road and no dangerous intersections.

shut down. The park could still be ridden by climbing over the fence, and thus we began a long spell of skatepark visitation. The park was actually more fun after it shut down. No crowd, no mandatory safety gear, and no dicky skate patrol; just righteous morning sessions with close friends pushing the limits of style and speed.

At first, we just skated the park, shredding every inch of smooth, curved concrete. Then somebody knocked down a section of the fence with a four-wheel-drive truck, and local kids began to ride their bicycles down the runs. This looked like fun, so for the next session we brought our Schwinn Cruisers. A fine cruising tradition was born, characterized by graceful, high-speed carves and exhilarating aerial maneuvers. Whenever we

visited the park in following weeks, we always brought the Three Bs: Bikes, Bong, and Beers.

I remember the day we crammed six riders, four boards, three bikes, and two cases of cheap domestic beer into my old VW bus. Feeling like sardines, we crossed the bridge and arrived at the park before 0800. We proceeded to unload the vehicle and relieve our cramped bodies. I had a dual-chamber U.S. Bong in my backpack, and we burned the killer weed before we cracked the first tins and hastily sucked down the Breakfast of Champions. The beer and weed loosened us up, and a rad session ensued. I recall Gene Galasso soaring off the projecting point at the end of the red trench and catching about six feet of air before landing down

near the bottom of the bowl. The local kids preferred to log light time between the blue and yellow runs. Striving for stylish tabletop croussups, they routinely flew out of the blue and into the yellow bowl. I saw one rider eat shit when he flew into the yellow bowl with his bars crossed. One handicapped gored his stomach when he slammed into the opposing wall. Common courtesy dictated that a rider who ate shit immediately cleared the bowl, but that guy took forever to drag his carcass over the lip, and he even left his bike behind for someone else to remove. So much for the circus bike scene. Severe injuries were nothing new at this stage of the game.

Much to our dismay, we showed up one

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morning to find the park ruined. Workers with jackhammers had torn apart the surface. Free sessions were over at Moving On, and we returned to the ditch and ramp scene with waning enthusiasm. I built another six-foot ramp and several mini-ramps, but they were nothing compared to my former wooden masterpieces.

Occasional nocturnal jaunts to Paradise were enticed by major alcohol consumption. We were pounding beers on top one night when a van pulled up and disgorged a half-dozen skaters. A full keg of beer was tapped in the van, and the skaters proceeded to get ripped before jamming down the spirals. On another night, some girl hurled a beer bottle off the top, and it exploded in a halo of glass when it struck the pavement 11 stories below.

Joining for excitement, three of us once searched for a red downhill run in the South Bay. We finally found a bomb hill on the fringes of Chula Vista, a hill with a smoothly paved road and no dangerous intersections. After parking at the summit, Jon and I tightened our trucks as James donned his roller skates. I barely had time to offer a silent prayer before taking off with the others in loose formation. Two-thirds of the way down, we were pushing freeway speed when James developed an ugly speed wobble. This wobble was accompanied by a horrible case of "sewing machine leg," and I was certain my friend would eat shit and pick up some nasty road rash. He miraculously maintained control and made it to the bottom without a quail. This was the same learner who declined safety gear before skating down Hill Street in Point Loma while peaking on mushrooms. Such behavior was considered normal, for we understood total commitment unto death led the true Viking into Valhalla.

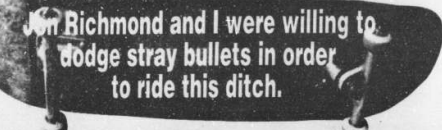
The early 1980s evidenced a slow decline in the sport. One by one, local skateparks shut down—sad victims of lawsuits, insurance swindlers, and skyrocketing costs of emergency medical care. Jon Richmond and I hopped the fence and skated the red Oasis halfpipe shortly after the park closed, but some wanker with an interest in the property soon put an end to our free sessions. My passion



for the sport subsided as it became difficult to find areas in which to skate without crowds or police hassles. I rode at Del Mar for the last time in 1984. The park was full of screaming kids, and I felt like a geriatric case as I dodged loose boards in the halfpipe. A BMX rider stirred old memories by doing foot-plants on the fence. Local pros pulled funky new maneuvers in the pools, where simple carving, grinding, and tapping were obviously passé. I was beginning to loosen up and enjoy myself when my acquaintance dicked and broke

his wrist in the halfpipe. I had to grab a bag of ice from the snack bar and transport the casualty to Coronado Hospital.

My final burst of banked skating occurred in the late 1980s in a flaring ditch off Imperial Avenue. Jon Richmond and I were willing to dodge stray bullets in order to ride this ditch, which was situated in a crime-ridden area of San Diego. At least the Donut Boys were too busy chasing criminals to stop and hassle two mellow, geriatric skaters. The ditch was ideally suited to the old style of riding, and high-speed carving runs were capped by lip slides and tail-taps. We rode the spot for several months, and then local residents began to go off. The ditch



was eventually ruined by these irate wankers, and I finally gave up on the skating scene.

Two years ago, in an alcoholic haze, Jon Richmond and I decided to pay a nocturnal visit to Paradise. We crossed the bridge and parked the car a block away from the familiar structure. As we were heading toward the elevator, a security guard hailed us from the fifth floor. Riled by the sight of our boards, he threatened us with confiscation and warned us off the Concourse. Maybe we should have driven to the top, as in old days, but some gig was going down in the Civic Theatre and we didn't feel like dealing with the lame parking scene. I haven't been to Paradise since that night, except to park my vehicle during a Maniacs concert. A far cry from the Sex Pistols on the

overhang. I bought a skateboard for my seven-year-old nephew last year. A 1985 Micke Alba Tombstone Model with Gullwing Pros and Alba T.A. Nationals. I decided to break it in by doing a few tricks on the asphalt outside my house. Three-stories, spacewalks, walk-the-dogs, and other obsolete freestyle maneuvers. I was enjoying the nostalgic footwork when four or five skaters approached from the west. They were cruising down the middle of the street, so I angled toward the curb and pulled over to let the younger generation pass. "Freestyle, huh?" one said with a sneer. "Yeah, right, freestyle, you pathetic fucking moron. I was skating vertical before you were

born, you pindick, so take your hip-hoppin', street-rappin', board-slappin', wannabe-gang-fashin', backwards-baseball-cap bullshit and BLOW IT OUT YOUR FUCKING ASS. I paid my dues and had my fun, and now I must surrender the primary pleasure of my youth. I may give my nephew a few pointers down the line, but I don't expect to ever seriously ride a skateboard again. ■

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LOCAL COLOR

Cuts and clippings from around the county

Metropolitan's Associate Editor...interviewed psychic Audrey Campbell for a metaphysical look into tomorrow. With more than 18 years' experience as a psychic and numerologist, Campbell has studied in San Francisco, Hawaii and San Diego. She is employed by two national psychic hotlines and does private readings for individuals. Among the organizations that have utilized her services: The National Kidney Foundation, The American Cancer Society, The Multiple Sclerosis Society and Bristol-Myers. **METROPOLITAN:** How do you envision downtown today? **CAMPBELL:** I am overwhelmed with sadness along with a lot of hope. The greas that made downtown are leaving and the big groups and developers don't have the love and belief that the founders had. There is no overall vision because it's all about money now. **METRO:** Which founders or companies had an overall vision? **CAMPBELL:** Definitely, Kim Fletcher. Ernie Hahn

and his incredible foresight in building Horton Plaza. And a trainman, the founder of San Diego Trust. San Diego Trust itself would be one especially with the cupola at the top of the building—it's magical... **METRO:** And the future of Centre City? **CAMPBELL:** I see a third-world influence coming in to revitalize the area, bringing back the original hope. High tech will allow the next generation, currently 7 years old and up, to make advances that will virtually save the city. These kids are the reincarnated leaders from 1840 to 1850 that are returning to redo the city and finish their original work... I see growth represented by things like the green of the Emerald Shapery building. Green always indicates growth. **METRO:** Will the airport issue be solved? **CAMPBELL:** San Diego will get a new airport but I see tragedy first. Every time I drive down Interstate 5, I get a strong negative vision of a plane crashing into one of the footbridges that cross over

the [I-5] highway... **METRO:** How long will crime and homelessness be an issue? **CAMPBELL:** I envision the problems being worked out with psychological approaches. For example, to stop car break-ins, mirrors will be put up in windows making the thief look at his own reflection. This will deter crime as people choose not to see themselves as criminals... **METRO:** What is in the future for San Diego County? **CAMPBELL:** For San Diego County, I see major inroads in the fight of AIDS being made here first. It will happen here as we are near the water, which promotes healing... **San Diego Metropolitan**

A 25-year-old man got a weird wake-up call...when a bullet came through his apartment floor and hit him in the foot... Jaime DeLeon...suffered a superficial wound... Sheriff's Detective Al Hudson said a neighbor in the apartment downstairs had just finished cleaning a handgun, loaded it and was putting on a trigger guard when the gun discharged, sending the bullet through the ceiling. DeLeon apparently didn't realize his injury until he stood up to answer the door and felt some pain... The knock on the door was believed to have been from the neighbor, who was not arrested. —Times-Advocate

Transsexuals live life in fear. They don't have to imagine what some people want to do to them. The conference...explored women busting expectations, committing violence, stripping away others' rights and even killing. It also explored violence as a human reaction and said to deny women the right to express their anger in more than words is to deny them the right to all emotions... —Times-Advocate

Although Bottom spends a lot of time following a paper trail, she is quick to point out that it's not all desk work. "There is a risk here." Bottom says, "We wear suits to work, but everyone carries a gun... I enjoy arresting people. It's an adrenaline rush." —San Diego Metropolitan

The tallest free-standing bungee-jumping tower in North America was privately presented with the amusement's executives and a few others taking the 210-foot plunge. Mega Bungee, taller than a 20-story building, opens to the public...in the parking lot of the Viejas tribal casino. Among those who jumped during a preview were the tower's designer, Ron Voorhees of Seattle's Bungee Towers Inc., and sportscaster Hank Bauer. Miss Pacific Beach, Alisa

Delgado, jumped wearing her pageant sash... —San Diego Daily Transcript

She said studying women who act outrageously violent is a process of recognizing the human qualities in women. The conference...explored women busting expectations, committing violence, stripping away others' rights and even killing. It also explored violence as a human reaction and said to deny women the right to express their anger in more than words is to deny them the right to all emotions... —Times-Advocate

Keith Pullman told fellow group member Sandy Adcock at the last public meeting not to "be such a bitch about" a procedural matter she was disputing. Pullman said...that the matter was "trivial." Newly elected planning group Chairman Craig Adams did not criticize Pullman, saying profane invectives have been a mainstay of planning group meetings for years... —Times-Advocate

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Mitchell Medeiros doesn't deny threatening Rose Marie Sweet, who manages the...apartment complex adjacent to his home...

He admits he told Sweet...that he was going to drop a bowling ball from an airplane onto her roof. Medeiros also doesn't deny repeatedly screaming obscenities in her presence while visiting some of his close friends...

Mitchell Medeiros...has suffered from Tourettes Syndrome since he was 16. Tourettes is a neurological disorder that causes uncontrollable vocal and motor tics. Tourettes is more predominant in males than in females...

As a result of this disorder, Medeiros also suffers from coprolalia, described in medical writings as involuntary outbursts of obscene words or socially inappropriate remarks, which may include ethnic and racial slurs, and references to genitals, excrement and sexual acts.

Coprolalia occurs in about one-third of Tourettes patients. [At the request of Sweet, El Cajon courthouse officials served Medeiros with a temporary restraining order. Sweet...said in her claim that Medeiros was violent and destructive...

Medeiros denied those charges. He also said he had repeatedly told Sweet that his verbal outbursts were related to his Tourettes Syndrome. But that Sweet didn't believe him, despite literature he had given her about the disorder. Earlier this week, Medeiros was in Municipal Court Judge Victor Bianchini's courtroom, fighting against a permanent restraining order that would have barred him from the...property for three years.

"All I was fighting for," Medeiros said, "was to have my rights reinstated, and be able to go over there and visit my friends." Sandy Shapery is a few million dollars richer since he unveiled plans for the land-

mark Emerald-Shapery Center five years ago. This attorney-developer recently sold his...interest in the green-glazed downtown office and hotel complex to his Japanese partners. Terms of the deal with Tokyu Corp. are secret, but we do know that Shapery has less than a month remaining to buy between \$24 million and \$48 million worth of real estate...

chini reinstated those rights... [One of Medeiros' lawyers, Lynne... Lasry's contention was that there wasn't evidence disproving that Medeiros' threat was induced by his Tourettes Syndrome. However, Bianchini wondered if a well-constructed sentence such as "I'm going to drop a 2,000-pound bowling ball on your roof" could happen during a Tourettes outburst.

"I am the last person in the world who will want to be labeled as a person who would discriminate against someone who has a disability or disorder," Bianchini said in his ruling. "And I'm not sure whether or not this order is going to be correct, and I know it may be very unpopular...perhaps even arouse a sense of outrage in the Tourettes society."

—Daily Californian

mark Emerald-Shapery Center five years ago. This attorney-developer recently sold his...interest in the green-glazed downtown office and hotel complex to his Japanese partners. Terms of the deal with Tokyu Corp. are secret, but we do know that Shapery has less than a month remaining to buy between \$24 million and \$48 million worth of real estate...

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Not a bad spot to be in for a kid who grew up in blue-collar East San Diego. And not bad for a guy who says he bummed around pool halls and lived off his girlfriends in his early 20's...

This wiry man of 49 whose brown eyes seem to eat his surroundings says his success comes from "fulfilling everyone's wants, needs and desires."

Shapery...has been married and divorced twice, and booked off another engagement in the last couple of months...

Shapery's third long-term relationship did not end in marriage — "She didn't believe in prenuptial agreements, and I didn't believe in getting married without them" — but it did produce two children...Sage and...Sierra...

He takes care of his mother, too. Her latest gift was a 35-inch color television for her mobile home in Las Vegas...

All of Shapery's life, so far, it seems culminated in the Emerald-Shapery Center. The design of the \$100 million, 30-story building — actually eight hexagonal-shaped towers jutting into the skyline — is based on Shapery's somewhat "New Age" philosophy.

"I believe, like Frank Lloyd Wright, that the closest we can come to perfection in design is to imitate nature," Shapery says. And hexagons, made by circling six triangles, are basic building blocks of the universe, he adds...

...Crystals were the inspiration for architect C.W. Kim's design of the Emerald-Shapery Center. And crystals fill the shelves of Shapery's office on the 12th floor...

Shapery's eclectic philosophical-religious bent even takes into account the healing powers of crystals, as well as bits and pieces from many disciplines, ranging from Hinduism to the teachings of R. Buckminster Fuller...

Nature is the source of his newest venture as well, a vertical takeoff and landing vehicle that he says will replace cars...

Shapery lives in the clouds, too, in a penthouse suite atop the Pan Pacific Hotel, part of the Emerald-Shapery project. The deal with Tokyu includes the left, which Shapery keeps for only \$1 a month... — San Diego Business Journal

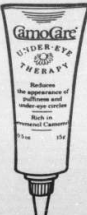
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LETTERS

continued from page 3
if for no other reason than to give the appearance of a fair vote, even the Communists did that. How about Ken Shopmire or the Mississippi Mud Sharks? Maybe Robin Henkel or the obscure Flatfoot Sam. If not, the awards should be renamed the San Diego Promoter and Club Owner Awards and be shipped to Mission Valley.

Florentine Mather
Ocean Beach

I'm Sure There Are Some Interesting Stories To Be Told
As the San Diego Music Awards approach this year, I notice a few changes in the

format. Gone is the "Club Band of the Year" Category, as well as the write-in vote option. I find this an unfortunate development. Without the write-in option, the SDMA becomes an invitation-only event. It would be interesting to know how bands and categories are chosen. The omission of the "Club Band" category is equally disturbing. The five nominees last year, Crystal, Flywell, France (Sounder), Nemesis, and Serious Guise, have all been performing in San Diego now for over ten years. That's an average of three to five nights a week in the club circuit! These bands all play for less money now than ten years ago. Yet they still continue to play because they have loyal followings and love performing music. In the past all of these

groups could be found advertised by the various clubs around town in the Reader's music section. But in these economically troubled times, a lot of clubs are unable to afford advertising space. Club bands must rely more on their supporters in order to fill rooms. The San Diego Music Awards provided some needed exposure and recognition for everyone. Now that option is no longer available to these bands. Does this mean that they are no longer considered a part of the San Diego music scene? All the above groups perform their own originals. They have also opened for national acts as well as performed over 150 times each in the last year. To omit these bands from the ballot is a sad statement on the part of the SDMA. Maybe next year they

can start the SDMA Lifetime Achievement Awards for these bands to correct this oversight. Or maybe just provide a plausible explanation for this decision?
May I also suggest that some recognition be cast on the individual nightclub owners who believe in live music and keep this scene going in spite of the fact that they could provide cheaper alternatives. The Navajo Inn in La Mesa has been supporting live music now for over 20 years! Don't forget Winston's and the Spirit Club. How about giving them and their owners and staff some recognition? The Reader could also help out by having a weekly review of a local San Diego band or performer, as well as an occasional article on some of these clubs and their owners. I'm sure there

are some interesting stories to be told, as well as a little local history to be learned. It could be good for business! And just think, as business improves, more clubs will be able to afford those expensive ads again!

Congratulations to all the nominees, and please continue to support all of San Diego's live music.

Mark Casta
San Diego

Iskay Aymay Utbay
Would someone please call a translator?

I tried to read and understand Steve Esmadina's review of Leonard Cohen's performance in San Diego ("A Sanctified Epiphany for the Damned," July 22). I really tried.

This thesaurus-tooting word monger is so busy trying to

impress the reader with his vocabulary that he has completely forgotten how to communicate a cohesive thought. Disjuncted phrases, surmounting important-sounding words in an attempt to intimidate the reader do nothing more than alienate him or her. We limit terms for presidents and senators. Why can't we limit critics' terms for a year or so to ensure they remain in some kind of touch with reality? This self-absorbed pontificating is truly getting old.

I'd like to request that Steve Esmadina contact his obitularis oris on the epidermal covering of my gluteus maximus.

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PHOTOGRAPH BY DAVE ALLEN

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Scott: I'm the manager of a glass company in North County, and the girls there put the ad in. They knew I was going through a divorce. At first I thought they were playing a joke on me. I had no idea what the ad said.

Scott: Our next date we went to the gym, and afterwards the Soup Plantation. The power suddenly went out. It was neat. Standing there in the dark I stole my first kiss.

Carol: Between working, going to the gym and being a single mother, I didn't have much time to meet men. I liked his ad because it was different. I didn't plan on leaving a message, but he sounded so nice and sincere, I did anyway.

Carol: At first this seemed risky and out of character for me, but it ended up being the best thing I ever did for myself. Scott is my dream made into reality.

Scott: A lot of people think that only losers use these personal ads. I had a doctor, an ex-C.I.A. agent, entrepreneurs, lawyers, etc. — all left messages. But from the moment I met Carol, I ignored all my messages and we've been together for over a year now!

Scott: One evening, while I was reviewing my phone messages, she called. I freaked her out by calling her back within two minutes.

Carol: We talked a long time. My dinner burned.

Scott: She was apprehensive at first, so I suggested a low-risk date. We went to Chuck E. Cheese's.

Carol: It was convenient for me to take my daughter; besides if I didn't like him, she would

Carol: We were sitting on the couch — all three of us — when he asked me to marry him. I said, "Wait a minute. I have to have a little conference with my daughter." She said, "Say yes!"

Scott: It's rare to find a beautiful woman who's even more beautiful on the inside, but I found her and I'm a happy man.

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Anders

Reader

Calendar



Photo Illustration by Craig Cole

beach parties around bonfires. "The big thing then was Hawaiian theme; we'd have big luaus, with ukuleles and lots of Hawaiian music," Ekstrom said. "We basically tried to promote surfing, though when 'Gidget' came along — well, that took care of that." The club members were industrious, too. "We'd go up to La Jolla Cove in the summer and rent out our boards. Some guys would even rent out beach chairs and umbrellas, anything people might use for a day at the beach," he said. Ekstrom's parents weren't so impressed. Until his early 20s, he'd managed to avoid serious, steady employment — until the day his father, a house painter, happened to gaze down from his job at a seaside construction site and saw his son cawing in the surf. "The following day, I was up there with him, filling little holes with putty," Ekstrom said.

He settled down quickly. The craze of the '60s and '70s came too late for him. His generation didn't save up nine months' wages in order to surf Hawaii through the winter; there were no global *Endless Summer* treks, no corporate sponsors who underwrote plane fares and hotel tabs. But Ekstrom, who turns 60 soon, still surfs. He's also on the advisory board of the California Surf Museum in Encinitas, which has helped set up an exhibit of local surfing history at the San Diego Heritage Museum in Encinitas. On loan to the museum are numerous San Diego County photographs, surfboards, facsimiles of advertising fliers and signs, T-shirts, record albums, and additional memorabilia, including a stripped-down Graflex camera housed in a watertight casing that the grandfather of surf photography, Doc Ball, sold to the Windansea Surfing Club. Ekstrom and other local surfing legends, including LeRoy Gramis, co-founder of *Surfing* magazine and world-renowned surfing photographer, are expected to be on hand for the opening reception.

Dinah McNichols

North County surf exhibit
Reception Friday, July 20,
5:30 p.m.
Exhibit runs through mid-October
Noon to 4:00 p.m. Wednesday
San Diego Historical Museum,
West Village Mall, 163-A Rancho
Santa Fe Road, at Encinitas
Boulevard, Encinitas
632-8711

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and Guide
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Music and
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Review and
Guide
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Before Endless Summer

North County Surf Exhibit

Jack "Woody" Ekstrom had already heard about the local surf scene when his family moved from East San Diego to La Jolla in 1940; the 14-year-old was eager to become a part of it. The new Ekstrom house, where Su Casa restaurant stands today, was just up the road from Windansea Beach, and when he wasn't in the ocean, he could monitor the wave break from his bedroom window. "Windansea was one of the best beaches in Southern California," Ekstrom said recently. "It still is — nothing changes. Everything else is still second-best.... It hasn't lost its sand, and it has a faster wave, it has that great reef break."

Fifty years ago, there were only about a dozen Windansea surfers, area high-schoolers who reveled, like Ekstrom, in the kind of adolescent wit that spawned Ekstrom's nickname (after the red-nosed Woody Woodpecker). Back then there may have been no more than 400 surfers up and down the state. Surfing itself had only been introduced to California in 1907, when the modified basketball trophy; the Recondo-Los Angeles Railroad

introduced service to the shore and brought surfer George Freeth from Hawaii to promote the route by giving wave-riding demonstrations. Thousands were captivated by his shows, but the solid planks the Hawaiian rode were leaden and unwieldy. Not until the 1920s did surfing gain momentum when the first lightweight paddle boards of hollowed-out mahogany were manufactured. Ekstrom's first paddle board — almost 14 feet of plywood — cost him just 25 cents at a sporting goods store on Prospect Street. Working as a baby-sitter, he eventually saved \$7.50, enough for a surfboard, an 11-foot, 72-pound, balsal-redwood slab that had washed up onto the beach and been appropriated by a teenage entrepreneur.

Hollywood's image makers had nearly two more decades before they were to notice the California surfing phenomenon. "Sure, we had girls around, though not many," said Ekstrom; and wave-riding competitions filtered belatedly to San Diego County from farther north. (Even up there, one of surfing legend Mike Doyle's first trophies was a modified basketball trophy; the player's arms reached for an

imaginary hoop, and he was laid out flat on a piece of wood.) Besides, Ekstrom said, early surfers simply weren't competitive. "Often the fellow who was the best out there never even knew it," he said. But there were solitary games to play. "I used to close my eyes as I was paddling out, and I'd just paddle and paddle until I thought I knew where the wave would be. And then I'd open my eyes, and sure enough, I'd be lined up perfectly on the reef. That's how tuned in [to the sea] I was," he said. Nor had the beachwear industry achieved a toehold. Old-time surfers didn't sport a "look," not even canvas had come of age. "We wore heavy wool bathing suits — I guess you could call it Navy-issue stuff," said Ekstrom.

Meanwhile, he and his buddies founded the Windansea Surfing Club, which, at its zenith, boasted about 30 members. It was social, of course, though membership was hardly exclusive. "Basically, we knew everybody, and if you hung around the beach, you were in the club," said Ekstrom. The members swore an oath, though "that was so long ago, I couldn't tell you now what we said," and they met once a month or so at the Mission Beach lifeguard's headquarters. Of course, they held

LOCAL EVENTS

Calendar
LOCAL EVENTS

Poor Woman's Road to Connoisseurship

"Buttons as Art and Artifact"

There are few cooler hobbies than button-collecting. For all the domesticity of the button's association with needle and thread, button collectors know that the satisfactions provided by the objects of their desire are decadent, tactile. Rumaging through the mustiness and quiet of dim shops, eager for new treasures, we know each find will be beautiful, cheap, small as a secret. Removing the lid of stamped cookie tin or cigar box, spilling out a horde (the contents clicking like teeth) over tabletop or bedspread, we're covetous as Croesus.

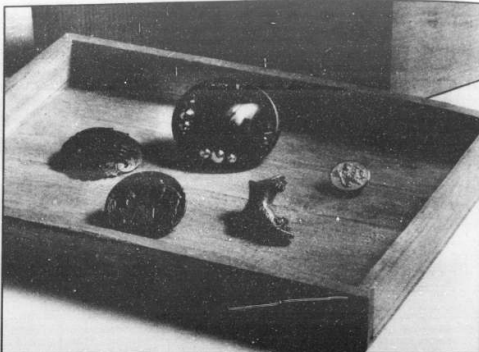
Diane Epstein, proprietress of the nation's premier button boutique, Tender Buttons, in New York City, dates her fascination to childhood, when the contents of her mother's button box would be emptied on the kitchen table for examination, with each item's provenance a matter of family folklore. (As a toddler, my great-

reach San Diego's Athenaeum Music & Arts Library next Tuesday. Epstein and Safro will give a lecture on their passion Friday, August 13.

Thousands of types of buttons have been cataloged, dating to ancient Egypt and Greece. Always more than "simply to fasten, humbly and quietly, the more flamboyant items of our attire," as author Tom Wolfe wrote in the Abrams book's preface, button design reached unprecedented magnificence in 18th-century Europe. Frenchmen in particular were walking art galleries. Their buttons depicted flowers, birds, notable figures of the day, or targets of the hunt (women of small woodland animals), engraved in metal, painted on porcelain, or embroidered in silk. A certain Centre d'Art's diamond buttons each encased a miniature watch. Particularly valuable today are mother-of-pearl buttons containing coded messages. One such button has on it the letters I.A.C.D.

Proounced in French, they sound out "Ile a ood"—"She has given in."

Twentieth-century buttons of different delight: deco designs in bakelite, "goodies" made of plastic molded into Princess telephones, various vegetables, cigarette packages. Diane Epstein loves them all. "I've become liberal in my prefer-



Photography by Cindy Coleman

ences, as to many thousands of buttons have flowed past my eyes. Used to think the cut-glass type, for example, were kind of gitchy-gooey, old-maiden-antique." She didn't like Japanese Satsuma — portrait buttons depicting famous samurai — either. "But as soon as you get obsessed with something as singular as buttons, with their per-

fect scale, colors, details, you can't help yourself. You lose control."

—Mary Lang
"Buttons As Art and Artifact"
Tuesday, August 3 through Saturday, September 4, 10:00 a.m. to 8:30 p.m.
Thursday through Saturday, 10:00 a.m. to 8:30 p.m. on

Wednesday, closed Sunday and Monday
Free Lectures by Diane Epstein and Millicent Safro
Friday, August 13, 8:30 a.m. to 10:00 a.m.
Athenaeum Music & Arts Library, 2550 West Street, La Jolla 92037

THE MAGIC

half-hour, beginning at 9:30 a.m. The last boat leaves Coronado at 11:30 p.m. on Friday & Saturday, (10:30 p.m., Sunday-Thursday). Or, drive across the Coronado bridge, turn right on "B" Avenue & continue straight ahead to the bayfront. The Parking is FREE!

Bring blankets, beach chairs, friends, family & your appetite! Bay Beach Cafe will be serving a special "picnic style" feast-to-go outside on the grass. Or, stop by **Meat By The Bay** and pick up a special all-in-one lunch prepared just for you.

Browse through unique shops and galleries. Come see what's new! Experience magnificent city views. Relax in the sunshine. Watch the sailboats glide by. Spend the day on the Bay & capture the magic of summertime in Coronado. You'll find something for everyone!

Anthony Furlano
Guerrero

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140 W. EL CAMINO REAL 945-3900

SAN DIEGO 350 N. 3RD ST. 444-8777
SAN DIEGO 3445 CALSON BLVD. 233-2322

SPORTS ARENA 3445 SPORTS ARENA BLVD. 233-2300

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DOW
10 am - 7 pm 10 am - 9 pm

Calendar LOCAL EVENTS

World's Highest-Paid Shrink

Seminar Program by M. Scott Peck, M.D.

Behold, I tell you a mystery. Psychiatrist M. Scott Peck's *The Road Less Traveled: A New Psychology of Love, Traditional Values and Spiritual Growth*, has been on the *New York Times* best-seller list for the past ten years, longer than any other single work of non-fiction in the list's history. It has sold more than five million copies. It has been translated into 20 languages. The author of six subsequent volumes of psychological self-help, including a novel, Peck characterizes himself as "the highest paid shrink in the world." And there is not a fresh thought in any of his books!

Perhaps that is itself explains his popularity. Still, a writer who does nothing but paraphrase the ideas of others must have a sure instinct about which thoughts to

borrow. Peck's primary source is the tradition of Freudian psychoanalysis, with its notion of the unconscious, its emphasis on psychological formation in childhood and within the family, its anatomy of neurotic disorders, and its technique of therapy. Peck has discarded superfluous concepts ("id," "superego," "libido"—though he keeps "catharsis") and antiquated therapeutic techniques (the silent analyst). He has absorbed the ideas of Kierkegaard on ego boundaries and Kohut on mirroring and empathizing. As a Freudian, he is enlightened, up-to-date, flexible, and free of jargon. But his psychological understanding of human beings is manifestly that of psychoanalysis, and *The Road Less Traveled* contains not only numerous case histories of neurotic



Scott Peck

patients who have been analyzed but even practical advice about how to choose a therapist.

Peck's book, then, responds to the sense so many people have these days that their unhappiness is the result of emotional illness, along with their desperate desire to find a responsible clinician who will help them. Peck's book cannot cure emotional illness, but it can make neurotically unhappy readers aware of the kind of thing that is wrong with them and of a way out. There have been scores of such books before, and there will be new ones when — in some distant cen-

tury — *The Road Less Traveled* finally fades from the best-seller list. In so far as psychoanalysis is the only way anyone has discovered to free the soul

tively, and with a greater conviction that they are doing what is morally right — and they want to bring up their children on the same principles. The book market has seen other moral self-help books and other books on building children's character, but Peck's book has the advantage of combining moral advice with psychoanalytical science, and of making the advice and the science compatible.

To account fully for the success of Peck's books, however, we need to point to a third crucial subject he addresses with the same earnestness and easy style he accords to psychology and to a good person. It also tells you how to become God. M. Scott Peck certainly deserves to be "the highest paid shrink in the world."

— Jerry Hampton

Seminar program by M. Scott Peck, M.D.
Saturday, July 21, 9:00 to 2:00 p.m. "Spirituality and the psychology of human nature" noon to 2:00 p.m.: "Intelligence and spirituality in personal relationships" 2:00 to 8:00 p.m. "Sexuality and spirituality leading couples" **Hotel Circle (Call for exact location)**
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Calendar LOCAL EVENTS

EVENTS LISTINGS

Contributions to the Reader's Guide to Events must be received no later than the Friday preceding the Thursday issue in order to be considered for publication...



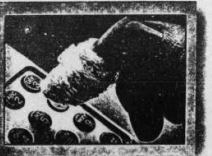
Let's say the bridge club's coming over at seven.



Let's say you won't be ready 'til eight.



Let's say you need to let all of them know.



Let's say there are 22 of them.

BAJA

'Tis the Season, the bullfight center at the Tierras Boutique Bullring on Boulevard Agua Caliente, on Sunday, August 14 at 6 p.m. ... 'The Boulder' is a show of paintings by Mexican-American artists on view in salas 2, 3, 4, and 5 at the Tijuanita Cultural Center through August 9.

Trand, Mission Beach, Pacific Beach, La Jolla Shores, and Del Mar. California law allows the taking of these grunions in summer (except in those areas classified an ecological preserve) ... American Contracto Marinas Anderson was denied a night at the El Cortez Hotel, the Victorian home where she ended up staying in an Old Town. Enjoy some other rams about Old Town when Downtown San leads a Walkabout tour on Friday, July 30, at 1 p.m. ... Wildlife and Plant Walks take place every Saturday and Sunday morning at the Blue Sky Ecological Preserve.

DANCE

The Pacific Stars Ballet and Dance has its annual studio performance planned for Thursday, Friday, and Saturday, July 29 through 31, at 7 p.m. each evening. ... Andean, Brazilian, and Classical music will be performed by the Miracosta College Guitar Orchestra, along with selected pieces choreographed and performed by Miracosta dance students.

OUTDOORS

Head to San Eligos Lagoon to search for waterfowl birds on Sunday, August 1, from 8:30 to 10:30 a.m. ... Ornithologists, the bright yellow or yellow-orange and black birds seen fitting among the palm trees, are summer residents of San Diego County's coastal areas.

FILM

A Small Town Desecrated by many of its citizens is run by the abandoned inmates of an asylum during World War I in King of Hearts, the 1967 film starring Alan Bates and Genevieve Buckill. ... The film begins at 8:30 p.m.; doors open at 7:30 p.m. Find the other Garden Cabaret at 4040 Goldfinch Street, Mission Hills, California 91364.

LECTURES

Making a Positive Difference in the lives of families and children is the theme of the 1993 Year of the Child Symposium, being held at the Manchester Room at the Hyatt Regency on San Diego Bay on Saturday, July 31, from 8:45 a.m. to 2 p.m. ... The festival is a late-night radio talk show host (Jack Nicholson) and his charismatic brother (Bruce Dern).

FILM

'Pink Floyd's Dark Side of the Moon in 3-D' is the latest 3-D laser light show, as the album reaches its 20th anniversary. Using animation and geometric graphic imagery, 3-D laser lights move to popular Floyd tunes. ... The program takes place in a large lecture hall at the University of California, San Diego.

LECTURES

An Improvisational Comedy Club called Encore Cabaret hosts a variety of comedy events throughout the week. ... The program takes place in Green Hall on the USC campus, found at 10455 Pomerado Road, in Scripps Ranch, San Diego, CA 92131.



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Calendar CLASSICAL MUSIC

CLASSICAL LISTINGS

Contributions to the Reader's Guide to Classical Music must be received by mail no later than the Friday preceding the Thursday issue for publication. Send complete information to Reader Classical Music, P.O. Box 48804, San Diego CA 92186-8003.

A Gospel Music Celebration is planned for Friday and Saturday, July 30 and 31, at 7 p.m. each evening, at Faith Chapel, 4999 Holly Street, Logan Heights. Enjoy music by the GCMWA Mass Choir, the Voices of Fulfillment Choir, the Faith Temple Choir, Cheryl Dearing and

Blessed; Spiritual Connection; Shirley Gary and the Evangelistic Singers; Terry Matthews and Vision; and the New Ventures. An offering will be received. Call 472-8800 or 472-0083 for further information.

Classical Guitar will be performed by George Svoboda, at the Better World Gallery on Saturday, July 31, at 4 p.m. Find the spot at 4010 Goldfinch Street, Mission Hills; 266-8007. Admission is by donation.

Organ Concert, civic organist Robert Plimpton plays music of Handel, Bach, and others on Sunday, August 1, at 2 p.m. This is the next installment of weekly free concerts on the 4400-pipe instrument at the Spreckels Organ Pavilion in Balboa Park, 226-0819.

Classical Guitar Duets with vocal, guitar, and flute may be heard when Quail Botanical Gardens presents Ron Workow, Peter Puppig, and Friends in concert on Sunday, August 1. Gates open at 5 p.m., and the

concert begins at 5:30 p.m.; there will be theater seating only. Tickets are \$7.50, and all proceeds benefit the gardens. Find the gardens at 230 Quail Gardens Drive, Encinitas. For more information, call 436-3036.

Zelinka, Fauch, Stozel, and Tele-manna are composers whose works will be performed on Sunday, August 1, at 7 p.m., when the M.U.S.E. Chamber Music Series continues. Susan Barrett and Scott Paulson will perform on oboe, Susan Schenman and David Savage will play bassoons, and the harpsichord will be played by Stefan Walek. Admission is by donation. Enjoy the concert at the University Lutheran Church, 9950 La Jolla Shores Drive, La Jolla. Dial 491-2473 for further details.

"What's So Heavy?" is the theme during the next Welcome to Opera program at the Better World Gallery on Monday, August 2, at 7:30 p.m. Soprano Dawn Vazquez Harrison and accompanist Jim Tomkins-MacLaine will entertain with operatic arias, operetta tunes,

and musical theater stage tunes. The Galeria is found in Mission Hills, at 4010 Goldfinch Street. Call 266-8007 for further information. Admission is \$7 per person.

Japanese Noh Kyo Watanabe is the organist during the next installment of the sixth annual Summer Organ Festival in Balboa Park. You'll hear music by J.S. Bach, Reger, Liszt, Dupre, Wolfend, Albin, and Durufle. The program is presented by the Spreckels Organ Society, on Monday, August 3, at 8 p.m. Call 226-0819 for more information.

Mozart Medes is planned for the next San Diego Symphony Summer-Pops concert, focusing on Mozart's music on Wednesday, August 4. The concert begins at 7:30 p.m. and will be held at Embarcadero Marina Park South, located directly behind the San Diego Convention Center, downtown. Tickets may be purchased by calling 278-7333 or at the ticket office at Embarcadero Marina Park South on performance days at 4 p.m. Tickets range from \$10 (lawn seating) to \$27. For more ticket information, call 699-4200.

The Psalms of the East County Jewish Community Center with the ECJCC Symphony Orchestra is set for Tuesday, August 3, at 8 p.m. The orchestra will present music by Dvorak, Sousa, Byrd, Mendelssohn, and Irving Berlin, among others. Guest violinist for the evening is Tamir Friedman. The ECJCC is located at 54th Street, East San Diego. Tickets are \$8 general, \$7 ICC members, with a \$1

discount for seniors and students. The price includes a wine and cheese intermission. Call 583-3300 for further information.

The Twilight in the Park concert series continues at the Spreckels Organ Pavilion in Balboa Park. On Wednesday, August 4, enjoy the La Mesa Community Concert Band in recital. The performance begins at 6:15 p.m. and lasts for one hour. Call 699-4273 for more information. The concert is free.

Villa-Lobos, Paganini, Bach, and Weber are composers who will have works played by classical guitarist Robert Wetzel on Thursday, August 5, at 7:30 p.m. Wetzel will perform in the Turinette Room at the Escondido Public Library, 239 South Kalmia Street, in Escondido. Call 738-4329 for more information. The recital is free.

Calendar ART

Don't You See What a Weird Painting This Is?

There have been few artists as profoundly strange as Paul Cézanne.

William Paley's magnificent collection, currently on view at the San Diego Museum of Art, offers an introduction — through masterpieces — into everything that is strange and wonderful about modern art. Perhaps a good way to begin your exploration of this strangeness is to spend a considerable amount of time contemplating one of the earliest paintings in the exhibit, Paul Cézanne's landscape of L'Estaque.

REVIEW JONATHAN SAVILLE

What is most intriguing about this beautiful work is that at first it may strike you as a "normal" representational landscape — that is, as a painting which, through artistic rendering and heightening, evokes in the viewer the experience of actually being in those natural surroundings. Cézanne's painting certainly does this to a certain extent. We see trees and cliffs, roofs and steeples, the earth, the sea, the sky. Personal memory or acquaintance with Cézanne's many other views of the area will fix the geographical location of this small town on the Mediterranean, west of Marseilles. Knowledge of the artist's working practices informs us that he painted the scene from life, slowly and meticulously translating his precise visual sensations into strokes of paint. All these factors combine to persuade us that we are seeing the real place, as it really was during the 1862-'63 season when Cézanne had rented a house

in the town and was assiduously painting the surroundings.

But to see how idiosyncratic a painting this is, how much it depends on the mysterious visionary character of Cézanne himself, it might be useful to compare it with a landscape of a more traditional sort. I choose, more or less arbitrarily, a great canvas by the English landscape painter, John Constable: *The Cornfield*. Painted half a century before

Cézanne's *L'Estaque*, this picture (in London's Tate Gallery) represents the culmination of a European landscape tradition flourishing from the Sixteenth Century. It has the distinctive impress of Constable's personality on it, but anyone who has looked at landscape painting by Titian, Claude Lorrain, Rubens, or Ruysdael will feel completely at home in its dark, rich, vital, enveloping naturalism.

The Cornfield, typically, invites us from our space into its own by a pathway opening at the lower edge of the picture. A series of diagonal planes zigzag back to a great distance, leading us ultimately to a tiny village and low hills. The topography is open, lucid, intelligible. You may project your mind into the painting, hover above the path, the receding wheatfield, and the distant village, and imagine a clear map of the scene. If you were to find yourself in the position of the



Cézanne, *L'Estaque*, 1862-63, Paley Collection

The William S. Paley Collection San Diego Museum of Art Through October 3

farmer at the center and looked back toward the foreground, you could envision without any difficulty the composition of what you would see: the groves of trees at left and right, the advancing

sheep followed by the black-and-white dog, the prone shepherd boy drinking from the stream. In *L'Estaque*, in contrast, no pathway draws our eye into the depths of the scene. The trees at

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Calendar ART

the left, the cliff at the right, and the broad, convex mounds at the bottom set up a three-sided solid frame that keeps us out. Within the scene itself, there are ambiguous suggestions here and there of sections of path, but no hints as to how they might be connected with one another, or where they might lead, or even whether they are shallow or steep. Instead of being conducted through the countryside in clear, easy stages, we are confronted with a solid mass of variegated color, barring our way.

Nor is there much topographical intelligibility to be found in the Cézanne painting, whatever a quick glance may deceptively tell you. Constable, in the traditional way, creates a sense of perspective by carrying lines back to vanishing points, by diminishing the size of objects as they recede, and by softening and blurring contours in the distance as an effect of the atmosphere. Cézanne offers no parallel lines receding into the distance; he makes no use of atmospheric perspective (the island in the rear is as sharply outlined as the cliff in the foreground); and since we are given no sure signs as to the actual relative sizes of the cliff, the town, the forest, and the island, we cannot accurately judge their distance by how large or how small they appear. Cézanne's professed method of indicating depth by tone and color value scarcely functions: the near cliff and the distant island are visually identical in these qualities, as are the near and far trees. Quite unlike our experience with the Constable, we cannot tell — or feel, except in the vaguest way — how deep Cézanne's scene is supposed to go.

For this reason alone it would be hard to draw a map of the scene set before us. The shape of the island in the bay seems clear, like the sharp lines delineating it, but while middle ground is something of a conceptual jungle. And aside from the absence of clear indications of distance, we are

constantly left in uncertainty as to what it is we are seeing at any point, and what the spatial relations between the objects may be.

The straight lines in the lower center and left of the picture evidently represent the horizontals and verticals of walls and the diagonals of roofs; the cream color sometimes obviously depicts masonry (a wall, a chimney, a church steeple), and the muted peach or terra cotta stands for roofs (although the color is far less vivid than in Cézanne's more habitual rendering of the pitched roofs of L'Estaque). But what may be walls or roofs are sometimes as green as what must be trees; some patches of cream color cannot be walls but must represent earth or rock; and the actual interrelationships of the various patches of color, even when they are divided by lines that must be architectural, are often close to impossible to make out (this is particularly so in the lower center of the picture).

Even the triangular wedge of forest is filled with ambiguities. The compact masses of green and dark green, while solid enough in appearance, never declare unequivocally where they stand in relation to each other. The darker green suggests the shadowed portions of the foliage, but one can never feel sure about this, for there are no shadows in the picture as a whole to determine unambiguously where the sun stands (contrast this with the Constable, where the shepherd is clearly trailed by his shadow, and the other shadows are similarly distinct and consistent). Irregularly shaped patches of lighter green, along the steep diagonal contour of the cliff at the right, appear confusingly as lighter trees in the middle ground or even as forest clearings, although close observation shows that they are intended to represent the foliage of trees growing obliquely out of the side of the cliff, and hence much closer to us.

There are no such confusions in the Constable. There, every object is decisively in its place, every clump of foliage belongs unambiguously to one tree or another, and there are no equivocations between fore-



Constable, *The Cornfield*, 1827. Tate Gallery

ground, middleground, and background. The effect of clarity is enhanced by the fine detail characterizing all the forms. Each stone on the ground, each tuft of wildflowers, each recognition of bark, each ripple in the stream glitters in its res-

plendent integument around the atmosphere. It is only when one looks at the Cézanne next to the Constable that one realizes how little detail the French painter has chosen to give us. Cézanne shows us not the tiny, infinitely

variegated twigs, leaves, pebbles, and blades of grass that for Constable make up the reality of the world, but only the large substantial forms, solidified and reduced to relatively simple shapes. All one needs do is compare the large trees at the

left of each of these paintings in order to see the astounding pictorial difference.

Cézanne omits not only the minuscule physical and visual details of the natural world but also the living creatures and human activities by which nature presents itself to us as a setting for our lives. Constable urges us to identify with the boy cooling his throat, with the busy farmer standing between his plow and his flourishing fields, with the alert and curious dog, with the stolid sheep shuffling along to their next nibble. Just as the earth shimmers with the energies of growing vegetation, so animals and humans ineluctably assert their appetites, seek their goals, do their work. The sheep-herding, the farm, the distant town — these are the spiritual centers of Constable's picture, expressions of the human will that gives shape and meaning to the natural landscape, clearing the forest for paths, fields, and habitations, making practical use of the fruitful soil and the clear green water.

Cézanne, too, is portraying a scene in which nature and civilization are mixed. But his town's buildings are assimilated into the overall harmony of shapes, colors, and textures; their human purposes are rendered anonymous; their human inhabitants are ignored. Instead of civilization ordering, cultivating, and harmonizing nature, we are shown nature absorbing civilization into its

own forms and patterns. Further, we see nature itself being absorbed — into an underlying matrix of shapes and hues that is far from the actual look of the world's surfaces.

Artists are odd. It is part of their calling. Constable too had his strangeness, his particular and unusual temperament through which he looked at the world. But there have been few artists as profoundly strange as Paul Cézanne (El Greco or Picasso are simple in comparison). Long familiarity with his work — he died in 1906 — may have dulled us to the peculiarities of this naturalistic painter, who claimed to be recording his sensations of nature but who regularly produced paintings of such extraordinary silence, aloofness, and remoteness from ordinary human feelings. Constable dramatizes the peaceful scene with

a grandiose orchestration of light and shade, of powerful, soul-stirring contrasts, of mountainous, luminous clouds shooting down rays from an intense blue-green sky; in the Cézanne picture, the color range is narrow, the contrasts are subdued, the sky and sea are sober, flat, horizontal bands of lighter or darker blue, suffused with unarticulated wisps of gray — and whatever emotions these colors imply are indefinable, ungraspable.

The drama — for drama there is — is not in the surfaces but in the shapes, from the large, firmly interlocking triangular wedges (sea, island, forest, cliff, roof) to the smaller, conglomerated, faceted masses of greenery. There is drama, too, in the striking parallel diagonal strokes in the large sphere of foliage cut by the sharp horizon; in the cubistic

ensemble of intersecting planes in the area devoted to the houses; and in the peculiarly slanted, sinuous, twisted, and knotted groups of tree trunks at the left, that seem almost drawn on the surface of the painting (as does the vigorous outline of the cliff heaving itself upward toward the right).

There is immense energy here. But it is not energy liberated into the naturally expressive forms any one of us could easily see in the countryside, as in the trees and paths and clouds of the Constable landscape. The energy is tightly contained within lines, masses, and tones. It does not flow with an English breeze; it remains in tense stasis, ready to burst out, yet forever separated, enclosed, controlled.

The strangeness of this Cézanne landscape is that, while it purports to show us a spec-

ific, bright Mediterranean scene in a place you could travel to in Provence, what it makes us aware of with far greater conviction is the fundamental essence of reality. The reference is not to a cold, abstract, geometrical, Platonic archetype. Nor is it a warmly emotional, humanized, conscious, Judeo-Christian presence that is suggested, or some kind of pantheistic *anima mundi*. It is, rather, a violent force trapped within the visible shapes of the world, exceeding by far the traditional explanatory capabilities of perspective, modeling in light and shade, rational lighting, and the precise rendering of sensual details. The force manifests itself in the structures, masses, and colors of a town such as L'Estaque (or a group of fruits and jugs arranged on a table, or the face and torso of

but it is made accessible to our experience only through the intense passion and rigorous control of this specific visionary artist.

Cézanne may have subjected himself to external nature and sincerely recorded his sensations of it, as he professes. But the way his eye perceived things, and the way his hand recorded them, enabled him to see and communicate a truth in nature that no painter seems to have known of before. In spite of Cézanne's immense influence on subsequent painting, it remains a daunting and dizzying truth, not to be equated with any theory, defeating all attempts to describe it satisfactorily in words, but stunning any attentive viewer with its ineffable power.

If Cézanne conveys his pathless picture to us that we are excluded from it and must be

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Calendar
THEATER

A Jazz Concert Performed in the Satanic Mills

...it's as if O'Neill recorded the cry of the banshee in language...

After a howling, visceral performance of *The Hairy Ape* at the La Jolla Playhouse, two men ambled down the ramp of the Mandell Weiss Forum toward the parking lot. "Wow! Was that typical of their work?" asked an obvious newcomer. The question was straightforward, but it stopped the other man, obviously a regular, cold. There was a long pause, during which you could almost hear his mind racing through a Rolodex of previous Playhouse shows searching for commonalities, lines of convergence or overlap, only to realize that, in the last decade, the La Jolla Playhouse has offered one of the most eclectic bills of fare in the American theater (and with consistent high quality, as evidenced by its winning the 1993 Tony Award for excellence in regional theater). "Not really," came a carefully considered reply. "The only thing typical about the La Jolla Playhouse is that it's atypical."

REVIEW
JEFF SMITH

Eugene O'Neill's *Hairy Ape* is also atypical. First produced in 1922, it combines elements of expressionism and naturalism to depict a portrait, unlike any drama this country had seen before, of ultimate alienation. Robert "Yank" Smith swears he's a Prime Mover. Yank is the "most highly developed" stoker in the fireman's

forecastle of a luxury liner. He belongs, he says, and those summing themselves topside don't. After all, he shovels enough coal to make the ship travel 25 knots an hour. And Yank swears he's those 25 knots. Paddy, an elderly fellow stoker and unlettered socialist, tells Yank, who frolic'd like Romantic poets in the fresh air and were at one with their jobs, stoking furnaces under Yank's claims and raise the consciousness of the stokers, "not now." Yank, however, doesn't buy this bores' frippery (or doesn't want to). So the stokerhole's a hell. "Dat's my favorite climate." Down here Yank is an originator: "I start someth' and de world moves. It — dat's me!...I'm de ting in noise dat makes ruh hear it!" Were there gods above, this unfettered bragadoocio would set all their lubris hullies buzzing.

Enter Mildred Douglas. If Yank is on the top of the bottom, she's on the bottom of the top. Her father is president of Nazareth Steel. He owns the ship and steel mills. Mildred, who claims to have inherited wealth "but none of the strength of the steel that made it," is trying to see how the other half — make that the other 99.7 percent —



Mario Arrambide

The Hairy Ape by Eugene O'Neill
La Jolla Playhouse, Mandell Weiss Forum, UCSD
Playing through August 21
Note: *The Hairy Ape* is running in repertory with *Arms and the Man*. For information, call 558-1016.

lives. She's done social work on New York's East Side and is headed for similar duty in Whitechapel. While in this slumming vein, Mildred wants to visit the stokerhole, dressed in white. The sight of Yank at the top of his game, brutally shoveling coal and shouting sexual innuendoes at the furnace, horrifies her. She calls him a "filthy beast" and runs off. Now, one would assume that, for Yank, seeing a white apparition standing in a pool of blinding light would uplift him. But instead of filling him with love or longing, Yank has the opposite of a vision. He falls "in hate" for Mildred and vows to show her "who's an ape." Others want him to see her as a representative of his social class, but making generalizations is beyond Yank's ken. His pride is focused only on her, and though he rises from the stokerhole to seek her out, for Yank the rest of the play is a swiftly spiraling plummet into the fires of his personal hell. "I ain't on oil," Yank says near the end, "and I ain't in heaven, get me? I'm in de middle tryin' to separate 'em, takin' de worst punches from bot' of 'em. Maybe dat's what dey call hell, huh?"

The Hairy Ape is like a jazz concert performed in the Satanic Mills. Take Maxim Gorky's lower depths, add the existential absurdities of Kafka, build the play expressionistically, from the inside out — so that we see the world through Yank's pride-squashed eyes — give it grinding rhythms, amazingly sharp dialogue with repetitions like jazz riffs (also throw in the playwright's usual excesses), and it's as if O'Neill recorded the cry of the banshee in language. Yank is alienated in both time and space. He has neither a past nor a future, and he is rejected by Mildred above and a gorilla below. He wants to be a "inker" like Rodin's statue (of Dante Alighieri, which was to be part of a larger artwork called "The Gates of Hell") but can't. Nothing sticks to him. The reigning ideologies — Christianity, socialism, consumerism — offer neither consolation nor guidance. He's a completely disconnected man, and everyone he meets accuses him further of his rootlessness. O'Neill, who subtitled the play "A Comedy of Ancient and Modern Life in eight Scenes," said: "The subject is the same ancient one that always was and always will be the

one subject for drama...man and his struggle with his own fate. The struggle used to be with the gods but is now with himself, his own past, his attempt to belong." A comedy? At the Mandell Weiss Forum, wunderkind director Matthew Wilder has used the dramatic equivalent of assault tactics to release Yank's cry of pain. Red banners with Marxist critiques of alienated labor ("The product of labor is labor embodied and made objective") greet audiences as they take their seats. With what is becoming a cliché of post-modern theater, a voice drones on in a microphone. Before each scene, Wilder has a young girl read O'Neill's rambles, over-the-top explanatory stage directions and, as if the ironies aren't already singing right and left, Michael Roth's musical backgrounds include "You'd Be So Nice to Come Home To" and "Let's Face the Music and Dance" — songs so ironic in this context they're almost cruel. Wilder shows himself to be as at ease with Expressionism as with any other theatrical genre. And in a sense the production is a compendium of forms of expression, from the sophistication of Cole Porter

to the groping inarticulateness of Yank and his fellow stokers. Wilder is equally attuned to O'Neill's "music." *The Hairy Ape* flows like one long jazz improvisation with choral cacophonies and slashing rhythms of speech. In effect, Wilder has directed and conducted the play impressively. The scenic designs of Robert Brill have an un-designed quality that suits Wilder's conception. The stage is bare, big and impersonal. It looks more like a warehouse than a theatrical space: a place of labor, not love. Brill turns a platform into a ship and glass-enclosed displays (verging on the ghoulish) into Fifth Avenue. Brill and Wilder are graduates of UCSD, as is David Thayer, whose lighting — wild angles: floor-lit, side-lit, floodlit, hellfire in the basement — is spectacular, one of the best lighting designs I've seen in some time. And given the sparse quality of the scenery, much of the success of the production's look goes to Thayer's stunning efforts. Since the other characters are howl Yank sees them, Cynthia Holm's effective costumes reveal a grimly warped world. One example: Mildred's aunt, played curily

with a Band-Aid on her nose by Ivonne Coll, wears a gold pyramid of a dress and looks like a walking Ice temple. Much of the ensemble work — stokers feeding the furnace with slamming shovels, oblivious Fifth Avenue strollers wearing masks — is quite good. And there are some solid individual performances by Mark Harelik (as Long, Yank's socialist buddy), Jan Triska (as Paddy, though his accent is decidedly un-Irish), and Micha Espinosa (Mildred in whiteface). Everything depends, however, on the actor playing Yank, and with Mario Arrambide, the director couldn't have cast better. Arrambide has the balking physicality for the role. He grows and distorts his face, all the while conveying the sense that, like someone who had an arm amputated and can still feel it, at birth Yank had his mind removed. He can still feel it. He just can't make it work anymore. Arrambide is appropriately aversive — when he threatens to go into the audience, people wince — but he also has a vulnerability that makes Yank's odyssey to oblivion very moving. This human

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.

Always...Patsy Cline
The most popular production of the San Diego Repertory Theater's season was this musical tribute both to the songs of Patsy Cline and to her friendship with Louise Seger. The Rep has brought the show back, has recast it, and guess what — the new version is better! In the original, Denise Hills approximated Cline's songs. Cline, but no banana. In the new version, Melinda Gibbs plays Cline and sounds like Patsy Cline. Gibbs has dared to replicate Cline's subtle musical phrasings, and there are many times when you feel that Patsy is in room, singing her breaking heart out (especially when Gibbs sings "Sweet Dreams," "I Fall to Pieces," "She's Got You," and the immortal "Crazy"). The new ver-

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Dear classmate,
Rockaway High
is having a
REUNION
and you are invited!

Low Cost Previews Start July 30th
Gala Opening August 5th
Hahn Cosmopolitan Theatre 444 4th Ave.
Adults - \$17.50 to \$22.50 Children under 12 - half price
Tickets call 234-9583
Produced by Brennon Productions & The Gateway Theater Company

Calendar
MUSIC SCENE

for STP. After a couple seconds, I realized that I was one of about five people who recognized him. I had brought my CD booklet with me in hopes of getting autographs, so I approached him and asked him for his autograph. A big smile came across his face, probably because someone recognized him, and he signed my booklet, which now read, "Eric, always rock. Peace, Dean DeLeo." One down, three to go.

As I was admiring my autograph, two girls came up to me, one wearing a Stone Temple Pilots shirt. "Which band member was that?" asked one. I thought about lying to them so they'd look foolish when they talked to their "favorite" band member, but I was in a good mood so I told them the truth. After waiting outside for a while, we were led into the club and seated in the balcony where below us the crew prepared the club for that authentic concert look. While we were waiting, the bass player, Robert DeLeo, Dean's brother, came upstairs. Again, I was one of the few who actually recognized him. It kind of made me wonder why all these people were spending all this time to be in a video for a band they didn't even know. Any-

way, I was able to get Robert's autograph also, which read, "To Eric, Thanks Bro! STP."

I asked him if he knew where Willand, the lead singer, was. I was surprised when he told me to come with him and he'd introduce us. He took me down into the crew area, where I not only got the drummer's

I opened my eyes to find myself lying on top of some poor person.

autograph ("Eric, great name! Eric Kretz"), but I was also able to meet the pink-haired lead singer. He looked as if he were a little stoned, but he was nevertheless able to sign my booklet: "Eric, take care, Willand."

Wow, take care. Anyway, I had everyone's autograph, and I now had no real reason to be in the crew area. But I figured, hey, I'm not bothering anybody, and the people in the balcony didn't seem like they were having too much fun. I was mingling around, snacking on complimentary muffins, when the casting director came up to me and asked my name. I told him, and as he wrote it down he told me to go downstairs where they were filming the beginning of the video.

I, along with about 20 others, was led into a small room painted with day-glo colors. The camera was positioned in the center of the room on a ro-

tating tripod. First, everyone just stood still; then when the music started, we all got to jump around and slam into one another. It was a lot of fun, and I would have been content to end the day right there, but it wasn't even close to the end.

For another scene, they wanted footage of the crowd

floating in the air. As I realized this, I could think of nothing but to close my eyes and pray for the best. When I had stopped, I opened my eyes to find myself lying on top of some poor person. I felt bad for knocking them over, but not bad enough to keep me from stage diving a few more times that night. I was having the time of my life and I would have liked to have stayed there forever, but I had finals to study for (because as far as I know, stage diving is not a very promising profession). So I said goodbye and thanks to Robert for being so cool, and I drove home, a silly grin on my face. It was an experience I'll never forget.

By the way, Stone Temple Pilots put on a killer live show (don't let anyone tell you different), so be sure to check them out if you can. And also be sure to check out the video for the song "Wicked Garden." It'll probably be on MTV sometime in August. If you look carefully, you might see me in the video. I'm wearing a white STP shirt and probably stage diving. ■

not be a wuss. I stood at the edge of the stage and looked out at the crowd, then promptly leaped head first into their waiting hands. Problem was, there weren't enough waiting hands to support my body as it hurtled through the air. As I realized this, I could think of nothing but to close my eyes and pray for the best. When I had stopped, I opened my eyes to find myself lying on top of some poor person. I felt bad for knocking them over, but not bad enough to keep me from stage diving a few more times that night. I was having the time of my life and I would have liked to have stayed there forever, but I had finals to study for (because as far as I know, stage diving is not a very promising profession). So I said goodbye and thanks to Robert for being so cool, and I drove home, a silly grin on my face. It was an experience I'll never forget.

By the way, Stone Temple Pilots put on a killer live show (don't let anyone tell you different), so be sure to check them out if you can. And also be sure to check out the video for the song "Wicked Garden." It'll probably be on MTV sometime in August. If you look carefully, you might see me in the video. I'm wearing a white STP shirt and probably stage diving. ■

CONCERTS

- Henry Gibb**, Coach House, tonight, Thursday, July 29, 7 p.m. and 9:30 p.m., 33157 Camino Capistrano, San Juan Capistrano, 496-8930 or 278-7155.
- Ray Cota**, Mary, Castro Courts, and **Beats**, Bass Dream Street, tonight, Thursday, July 29, 8 p.m., 2228 Bacon Street, Ocean Beach, 222-2111 or 278-7155.
- The Frank Parsons Trio**, Horton Grand Hotel, tonight, Thursday, July 29, 8:30 p.m. and 10:15 p.m., 311 Island Avenue, downtown, 544-1886.
- Blacklands**, Beach-O-Nite, and **Sharko**, Cabab, tonight, Thursday, July 29, 9 p.m., 2812 Kettner Boulevard, 294-9033.
- The Phil Alpha Group**, featuring **Lee Allen**, **James Inyeha**, **John Ross**, and **Steve Cantel** and the **Jazz Chorus**, Jolly Up Tavern, tonight, Thursday, July 29, 9 p.m., 143 South Cadogan Avenue, Solana Beach, 481-9022.
- "The African Reggae Black Party"**, featuring **Swain**, **Pete Roseberry**, **Angeliene Kidjo**, **Ismael Lo**, **Bamba Maal**, and **Benjamin Diagne**, Washburn Center, Friday, July 30, 6 p.m., 1845 Hancock Street, Mission Hill, South, 296-9348 or 278-7155.
- The Valeros**, the **Zoo People**, the **Blindfold**, and **Cassius Green Spirit**, Friday, July 30, 8 p.m., 1130 Buena Vista Avenue, Bay Park, 276-7993.
- Chris Hiatt** and **Cold Shot**, Chiller's, Friday, July 30, 8 p.m., 3105 Ocean Front Walk, Mission Beach, 488-2877 or 278-0555.
- Palcy of Three**, Che Cafe, Friday, July 30, 8 p.m., UCSD campus, La Jolla, 534-2311.
- The Holly Hoffmann Quartet**, Horton Grand Hotel, Friday and Saturday, July 30 and 31, 8:30 p.m. and 10:15 p.m., 311 Island Avenue, downtown, 544-1886.
- Uncle Joe's Big Of Dishes**, Tripping Diner, and **Wall Street to Hang**, Cabab, Friday, July 30, 9 p.m., 2812 Kettner Boulevard, 294-9033.
- Manuelita**, Coach House, Friday, July 30, 9 p.m., 33157 Camino Capistrano, San Juan Capistrano, 496-8930 or 278-7155.
- GIBB SOMA**, Saturday, July 31, 8 p.m., 355 Union Street, downtown, 239-3034.
- Fuzz and Spill**, Che Cafe, Saturday, July 31, 8 p.m., UCSD campus, La Jolla, 534-2311.
- The Fifth Dimension**, Oceanside Amphitheater, Saturday, July 31, Oceanside Pier, Oceanside, 278-7155.
- "Harvest to Share Faith"**, featuring **David's**, Saturday, July 31, 9 p.m., 528 F Street, downtown, 236-8988.
- Dick Brown** and **His Orchestra**, Memorial Bowl, Sunday, August 1, 4 p.m., Third Avenue and Park Way, Chula Vista, 691-5140.
- Forrest**, La Gracie Day Park, Sunday, August 1, 5 p.m., 201 North Broadway, Encinitas, 738-4138.
- Aspenwilde** and **Judith**, San Diego Sports Arena, Sunday, August 1, 7:30 p.m., San Diego, 278-7155.
- "A Tribute to Steve Ray Vaughan"**, featuring **Chris Hiatt** and **Cold Shot**, Coach House, Sunday, August 1, 9 p.m., 33157 Camino Capistrano, San Juan Capistrano, 496-8930 or 278-7155.
- Wain Swanson** and the **Mad-Mad's**, Cabab, Sunday, August 1, 9 p.m., 2812 Kettner Boulevard, 294-9033.
- Meal Sunders** and the **Rainforest Band**, Winston's, Sunday, August 1, 9 p.m., 1921 Bacon Street, Ocean Beach, 222-3622.

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HAPPY HOUR
7-10 PM
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FRIDAY
30 A TRIBUTE TO STEVIE RAY VAUGHAN
WITH CHRIS HIATT & COLD SHOT
KCLX 102.9
MICKY'S BIG MOUTH

SAT.
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WIKI TOX
Fish & The Seaweed
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2 SURF RIDER FOUNDATION BENEFIT
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FIRED BANANAS

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3 CHILLERS COMEDY SHOWCASE
After Comedy, 8:00pm

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Party starts at 3 pm.
52 drinks • Cash 54th
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FREE SWIMWEAR
on the patio 2-6 pm

WEDNESDAY
4 AZZ IZZ

IN CONCERT JULY
"A tribute to Stevie Ray Vaughan"
with Chris Hiatt & Cold Shot
30

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Including:

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FRIDAY • JULY 30 • 6PM

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SPECIAL GUEST

CHRIS ISAAK

SEPTEMBER 14 8:00

SAN DIEGO SPORTS ARENA

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OLD TOWN AVENUE

**Calendar
MUSIC SCENE**

"Hemlock for the Survivor"
"Hemlock" featuring **Axe Iza**, the **Offenders**, and **Prize Business**. **Chiller's**, Monday, August 2, 8 p.m., 1105 Ocean Front Walk, Mission Beach. 488-2077.

The Keras/Forer Latin Ensemble
San Diego City College. Tuesday, August 3, 8 p.m., 14th Street and C Street, downtown. 294-1062.

Ellyl Memphis Cabab, Tuesday, August 3, 9 p.m., 2812 Ketterer Boulevard. 294-9033.

Dead Zappella featuring **Torres** Billy Lip Tavern, Tuesday, August 3, 9 p.m., 143 South Cedros Avenue. 523-1010.

The Beaches Brothers
Humphrey's, Wednesday, August 4, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 523-1010.

Pete Townsend La Jolla Playhouse, Wednesday, August 4, 8 p.m., La Jolla Village Drive and Torrey Pines Road, UCSD campus, La Jolla. 520-1010.

The Catholic Wheel and Six-Drive Cabab, Wednesday, August 4, 9 p.m., 2812 Ketterer Boulevard. 294-9033.

Al Supply and Steve Bishop
Embroidered Marina Park South, Thursday, August 5, 7:30 p.m., behind the San Diego Convention Center, downtown. 699-4205.

Pete Townsend Copley Symphony Hall, Thursday, August 5, 8 p.m., 750 B Street, downtown. 278-TXSS.

Stratus Spirit, Thursday, August 5, 8 p.m., 1130 Buena Avenue, Bay Park. 278-3993.

Schabak, Tsumaki, and Drip Tunk
Cabab, Thursday, August 5, 9 p.m., 2812 Ketterer Boulevard. 294-9033.

The Band featuring Billy Lip Tavern, Thursday, August 5, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Fishonger Calavera Hills Park, Friday, August 6, 8 p.m., Carlsbad Village Drive and Glasgow Street, Carlsbad. 434-2004.

Michael Fresh Humphrey's, Friday, August 6, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island. 523-1010.

Diane Scherer Embroidered Marina Park South, Friday and Saturday, August 6 and 7, 7 p.m., behind the San Diego Convention Center, downtown. 699-4205.

The Hole Worldbeat Center, Friday, August 6, 8 p.m., 1845 Hancock Street, Mission Hills South. 294-9334 or 278-TXSS.

Michael Angel and Kreston SOMA, Friday, August 6, 8 p.m., 355 Union Street, downtown. 278-3004.

The Bay City Ballroom Chiller's, Friday, August 6, 8 p.m., 3100 Ocean Front Walk, Mission Beach. 488-2077.

Little Joe y la Familia Coach House, Friday, August 6, 9 p.m., 33157 Camino Capistrano, San Juan Capistrano. 496-8930 or 278-TXSS.

The Shakedown Worldbeat Center, Saturday, August 7, 8 p.m., 1845 Hancock Street, Mission Hills South. 294-9334 or 278-TXSS.

Guah Che Cafe, Saturday, August 7, 8 p.m., UCSD campus, La Jolla. 524-2311.

Adorable, Deep in the Shed, and Blacksmith Union Ocean Street, Saturday, August 7, 8:30 p.m., 2238 Bacon Street, Ocean Beach. 222-8121 or 278-TXSS.

The Glazy Hoopsters, Motorbikes, and Lawdemon Cabab, Saturday, August 7, 9 p.m., 2812 Ketterer Boulevard. 294-9033.

The Jason Herman Band Billy Lip Tavern, Saturday, August 7, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Ramen Yaki Coach House, Saturday, August 7, 9 p.m., 33157 Camino Capistrano, San Juan Capistrano. 496-8930 or 278-TXSS.

The Coastal Communities Concert Band Power Center for the Performing Arts, Sunday, August 8, 2 p.m., Espola Road and Tian Way, Poway. 432-0833.

Prarie Fire Memorial Band, Sunday, August 8, 4 p.m., Third Avenue and Park Way, Chula Vista. 691-5140.

Merle Haggard Leo's Little Bit of Country, Sunday, August 8, 4:30 p.m. and 8:30 p.m., 680 West San Marcos Boulevard, San Marcos. 744-4120.

The Righteous Brothers Embroidered Marina Park South, Sunday, August 8, 7:30 p.m., behind the San Diego Convention Center, downtown. 699-4205.

The Bay City Ballroom Coach House, Sunday, August 8, 8 p.m., 33157 Camino Capistrano, San Juan Capistrano. 496-8930 or 278-TXSS.

The Charade Club and the **Highway Cabab**, Wednesday, August 11, 9 p.m., 2812 Ketterer Boulevard. 294-9033.

The Walling Swale Billy Lip Tavern, Wednesday, August 11, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Robbie Ford and Peter White Humphrey's, Thursday, August 12, 7:30 p.m., 1845 Hancock Street, Shelter Island. 523-1010.

Mike O'Neil and Lorenzo McManis Copley Symphony Hall,

Thursday, August 12, 8 p.m., 750 B Street, downtown. 278-TXSS.

Tobacco Road Calavera Hills Park, Friday, August 13, 8 p.m., Carlsbad Village Drive and Glasgow Street, Carlsbad. 434-2004.

The Back Pets, Senses to Black, and Mind Over Four SOMA, Friday, August 13, 8 p.m., 355 Union Street, downtown. 278-TXSS.

The Downs Family, the Crooks, and Blue Star Cafe, Friday, August 13, 8 p.m., UCSD campus, La Jolla. 524-2311.

Honey Glass, rat, and Sugarstuck Cabab, Friday, August 13, 9 p.m., 2812 Ketterer Boulevard. 294-9033.

The Pelican and Hook and the Hunk Billy Lip Tavern, Friday, August 13, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

The Walling Swale Coach House, Friday, August 13, 9 p.m., 33157 Camino Capistrano, San Juan Capistrano. 496-8930 or 278-TXSS.

Duran Duran and Terence Trent D'Arby Open Air Theatre, Saturday, August 14, 8 p.m., San Diego State University campus. 278-TXSS.

Honey Glass, Wolf Strung to Hang, and AM/TA/TURB Cabab, Saturday, August 14, 9 p.m., 2812 Ketterer Boulevard. 294-9033.

Dr. Feldman and the Intense of Love Memorial Band, Sunday, August 15, 4 p.m., Third Avenue and Park Way, Chula Vista. 691-5140.

The Zylco Party Band Grape Day Park, Sunday, August 15, 10 p.m., 201 North Broadway, Escondido. 738-4138.

Tommy Bennett Humphrey's, Sunday, August 15, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island. 523-1010.

Julia Iglesias Embroidered Marina Park South, Sunday, August 15, 7:30 p.m., behind the San Diego Convention Center, downtown. 699-4205.

Deming Sacred Band, and the Gentlewoman Scullin Bowl, Sunday, August 15, 7:30 p.m., Balboa Park. 278-TXSS.

Johany Cleg and Sarah Murray Attorney, and **Bibiana Sprickles** Theatre, Sunday, August 15, 8 p.m., 121 Broadway, downtown. 278-TXSS.

The Charlie Daniels Band Occidental Amphitheatre, Sunday, August 15, Occidental Pier, Occidental. 278-TXSS.

Drive Like John, Kerosene, and Doo Rag Cabab, Sunday, August 15, 9 p.m., 2812 Ketterer Boulevard. 294-9033.

Kenny Loggins Embroidered Marina Park South, Monday, August 16, 7:30 p.m., behind the San Diego Convention Center, downtown. 699-4205.

OF NOTE
By Stephen Esmerina

There must be nothing so embarrassing that it cannot be lauded for the sake of comic archivism. When an onslaught of shiny cassettes made up the soundtrack of *Reservoir Dogs*, the effect was initially curious, finally damning. But with radio and cable television retelling the virtues of everything from the Singing Nun to the Dowd Cassidy Blues Band and beyond, the dippy Jurassic fad has grown unsavory.

The **Fifth Dimension** may have been better than most, emerging squeaky clean and colored in the age of *Juice* and *Rhythm 232*. And they harmonized well on songs written by young Jim Webb, Laura Nyro, and P.F. Sloan. But whatever made their hit singles memorable slices had mostly to do with their novelty sophistication and the gloss provided by producers Johnny Rivers and Bones Howe. What was interesting in 1967 is now passé forever; their biggest jam, a medley of "Aquarius," "The Fish Fallures," is not only a pain on the highway best of station of your intolerance, but a reminder of how good it felt to have a choice between AM and FM. It is no shame to say they are lame. They'll be at **Oceanside Park Amphitheater** on Saturday.

Cannot make that? Be sure to attend the equally *quirky* **Smother's Brothers**, who had a bunch of bristly radical shit when we didn't care (Mamas and Papas, Hamilton Carno, other head-wearing punaises who made nattering jokes at the expense of my cousins in Vietnam). These suddenly libertarian bombos will be at Humphrey's to jaw about oddball rearmament. I won't swear on it but the **Fifth** must have been a Tommy-Okeiss twin. Does it matter? Why am I asking you?

FIFTH DIMENSION, Oceanside Amphitheater, Saturday, July 31, 8 p.m., 278-TXSS. 615.



Chaka Khan Humphrey's, Tuesday, August 17, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 523-1010.

Ira B. Liss and the Big Band Jazz **MacArthur Calavera Hills Park**, Friday, August 20, 8 p.m., Carlsbad Village Drive and Glasgow Street, Carlsbad. 434-2004.

Bele Fleck and the Flecktones Coach House, Friday, August 20, 9 p.m., 33157 Camino Capistrano, San Juan Capistrano. 496-8930 or 278-TXSS.

Donald Williams Cabab, Saturday, August 21, 9 p.m., 2812 Ketterer Boulevard. 294-9033.

Johany Capadon Blind Melon's, Saturday, August 21, 9 p.m., 710 Garnet Avenue, Pacific Beach. 481-9022.

Dick Dale and the Deltones Billy Lip Tavern, Saturday, August 21, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Emmanuel Harris Humphrey's, Sunday, August 22, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island. 523-1010.

Demis Walberg Berngle Terrace Park, Monday, August 23, 6 p.m., 1200 Yale Terrace, Vista. 278-TXSS.

Whitney Houston and Angie B **Debbie** Embroidered Marina Park South, Monday, August 23, 7:30 p.m., behind the San Diego Convention Center, downtown. 699-4205.

UB40 Open Air Theatre, Tuesday and Wednesday, August 24 and 25, 8 p.m., San Diego State University campus. 278-TXSS.

The Spin Doctors, Soul Asylum, and the Screaming Trees Open Air Theatre, Thursday, August 26, 6:30 p.m., 750 B Street, downtown. 278-TXSS.

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Listen to our Jazz Sounds

FRIDAY, JULY 30 & SATURDAY, JULY 31
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MONDAY, AUGUST 2
Shep Meyers
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**Calendar
MUSIC SCENE**

5 p.m., San Diego State University campus, 278-TIXS.

Gloidy Knight Humphrey's, Thursday, August 26, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010.

Grover Washington, Jr. Humphrey's, Friday, August 27, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010.

David Cooley and Graham Nash Oceana Amphitheater, Friday, August 27, 7:30 p.m. Oceana, 278-TIXS.

Red Head Zenn Cabah, Friday, August 27, 9 p.m., 2812 Ketterer Boulevard, 294-9033.

Greenleaf Ben, Uncle Joe's Big Ol' Drives, and the **Mummy Roadie Cabah**, Saturday, August 28, 9 p.m., 2812 Ketterer Boulevard, 294-9033.

Ambrose, Coach House, Saturday, August 28, 9 p.m., 33157 Camino Capistrano, San Juan Capistrano, 496-8930 or 278-TIXS.

Ricky Skaggs LaJolla Rodeo Arena, Sunday, August 29, 4 p.m., Magview and Vista, LaJolla, 561-4331 or 278-TIXS.

"Acoustic Music Festival" featuring **Leo Kottke, London Waterlight III, Maceo O'Connell, T Bone Burnett, and Peter Dinklage** Humphrey's, Sunday, August 29, 4 p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010.

Samuel Ruper Memorial Hall, Sunday, August 29, 4 p.m., Third Avenue and Park Way, Chula Vista, 691-5140.

Tom Brown Grape Day Park, Sunday, August 29, 5 p.m., 201 North Broadway, Escondido, 738-4138.

Chicago and Joel Rife Embroiders Marina Park South, Sunday, August 29, 7:30 p.m., behind the San Diego Convention Center, downtown, 699-4205.

The Doves Brothers Humphrey's, Monday, August 30, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010.

The Klubs and Alamo Mason Copley Symphony Hall, Monday, August 30, 8 p.m., 750 B Street, downtown, 278-TIXS.

Los Tzucos Coach House, Monday, August 30, 8 p.m., 33157 Camino Capistrano, San Juan Capistrano, 496-8930 or 278-TIXS.

Fourplay Humphrey's, Thursday, September 2, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010.

The Superchargers and the Melenos Cabah, Saturday, September 4, 9 p.m., 2812 Ketterer Boulevard, 294-9033.

Robbie "Red" Bondy Sunday's, Saturday, September 4, 9 p.m. and 11 p.m., 16475 San Diego Mission Road, Mission Valley, 561-9060.

Michael Hodges and Bob Peck and the Rickhammers Humphrey's,

Thursday, September 9, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010.

The Mighty Diamonds and Frankie Peak WorldBeat Center, Thursday, September 9, 8 p.m., 1845 Hancock Street, Mission Hills South, 296-9334 or 278-TIXS.

Adam Murray Copley Symphony Hall, Sunday, October 31, 8 p.m., 9 Street, downtown, 278-TIXS.

Tower of Power Coach House, Saturday, November 13, 7 p.m. and 9:30 p.m., 33157 Camino Capistrano, San Juan Capistrano, 496-8930 or 278-TIXS.

INCA Grape Day Park, Sunday, September 12, 5 p.m., 201 North Broadway, Escondido, 738-4138.

Ottmar Liebert Humphrey's, Sunday, September 12, 6 p.m. and 8:30 p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010.

Lillian Palomo, Mike Wofford, and Tom Aschaff The Ashcroft Music and Arts Library, Sunday, September 12, 2:30 p.m., 1098 West Street, La Jolla, 554-5872.

Calla Cruz Centro Cultural, Wednesday, September 15, Paseo de los Heroes and Mira Street, Tijuana, 011-52-66-84-11-11, ext. 119 or 805.

The Mooney Blues Open Air Theatre, Thursday and Friday, September 16, 7:30 p.m., San Diego State University campus, 278-TIXS.

Mechanicus Transducer Humphrey's, Thursday and Friday, September 16 and 17, 6 p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010.

Pete, Paul, and Marty Embroiders Marina Park South, Friday, September 17, 7:30 p.m., behind the San Diego Convention Center, downtown, 278-TIXS.

George Benson Humphrey's, Sunday, September 19, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010.

Jereth Tull and Pirella Ocean View Amphitheatre, Sunday, September 19, 7:30 p.m., San Diego State University campus, 278-TIXS.

Ray Charles Humphrey's, Monday and Tuesday, September 20 and 21, 8 p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010.

The Chick Corea Electric Blues Humphrey's, Monday, September 24, 8 p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010.

Hal Ketchum LaJolla Rodeo Arena, Sunday, September 26, 1 p.m., Magview and Vista, LaJolla, 561-4331 or 278-TIXS.

Kenny G and Peabo Bryson Open Air Theatre, Sunday, September 26, 3 p.m., San Diego State University campus, 278-TIXS.

Engelbert Humperdinck Humphrey's, Monday, September 27, 8 p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010.

Rocky Cash Humphrey's, Friday, October 7, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010.

God & Texas Cabah, Wednesday, October 9, 9 p.m., 2812 Ketterer Boulevard, 294-9033.

Supra Opre Humphrey's, Friday, October 9, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010.

Zed Zenn Cabah, Saturday, October 9, 9 p.m., 2812 Ketterer Boulevard, 294-9033.

Dan Seals LaJolla Rodeo Arena, Saturday, October 16, 1 p.m., Magview and Vista, LaJolla, 561-4331 or 278-TIXS.

Adam Murray Copley Symphony Hall, Sunday, October 31, 8 p.m., 9 Street, downtown, 278-TIXS.

Tower of Power Coach House, Saturday, November 13, 7 p.m. and 9:30 p.m., 33157 Camino Capistrano, San Juan Capistrano, 496-8930 or 278-TIXS.

UNDERGROUND CLUBS

Underground club listings are compiled by Phil Alvin. If you wish your club to be included, please call 278-0000, ext. 261, Thursday afternoon or Friday before 5:00 p.m. The listings are free.

Add Icons DJ Groovy's, Tuesday, Cle. Madrid, 753 Fifth Avenue, downtown, 969-3668.

The Boom Boom Room DJ Johnny Johnson and guests, Techno, hip-hop, R&B, funk, and disco, Wednesday, Emerald City, 943 Garnet Avenue, Pacific Beach, 529-7148.

Disco *Summertime* DJ Sam Perry, 1976a disco, Wednesday, Cle. Madrid, 753 Fifth Avenue, downtown, 969-3888 or 357-9146.

Europa Mark E. Clark, Sage Paper, CAC&K, and Steve Riley's Progressive house, disco, and hip-hop, Tuesday, 660 Canyon Avenue, Pacific Beach, 344-1009.

5236 Live Jazz *Amnesia* and *Joy Avenue*, Acid jazz and house, Wednesday, 555 Fourth Avenue, downtown, 496-6619.

Geraltini presents *Gold* DJ and live band, Tuesday, September 20, 8 p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010.

G-Fence Mark E. Clark, Techno and progressive house, Mondays, the Flamingo, 3780 Park Boulevard, Hillcrest, 295-4143.

Inferno Live Clubs DJ Quikaku and the *Parous* *Ow*, 7th Park and progressive house, Mondays, the Flamingo, 3780 Park Boulevard, Hillcrest, 295-4143.

Intense DJ *Erin-one* and guests, Techno, house, acid jazz, and alternative, 18 and up, Thursdays through Sundays, 2501 Ketterer Boulevard, Midtown, 238-7177.

Lucky Strike House, Thursdays, Cle. Madrid, 753 Fifth Avenue, downtown, 969-3668.

Mass DJ *Dominic of Sub Nation*, Industrial, underground, gothic, and death rock, Thursdays, the Palace, 5233 Mission Center Road, Mission Valley, 283-2879 or 462-7287.

Monterlake DJ *D-Love* and *JFX*, Techno, house, funk, and reggae, Saturdays, 535 Fifth Avenue, downtown, 496-8622.

Psyched *888* DJ *Mike, Tre* and *Greyboy*, Tuesday, Mick's, PE, 4190



ON NOTE

By David Stampone

PHIL ALVIN GROUP

When key members of a successful group spin off solo projects or full-blown careers, certain patterns are typical. The singer benefits from the instant recognition (and subsequent consolation) earned by fronting the band, although critical evaluation frequently involves a "downgrading," an observation that so-and-so alone just doesn't cut it when removed from the original context. Yet even if much the same lead or rhythm guitarist goes solo, a common take involves a long-overdue recognition of the band's true musical merits, how the group's most integral player/composer deserves appreciation for making them what they were (even if the solo album isn't so hot).

The story of brothers Dave and Phil Alvin of the Blasters is a deviation from all this. Yes, Phil's elastic voice was the Downey band's most identifiable element — from their early days around the turn of the last decade in L.A. to a rockabilly underground, through well-deserved international acclaim during a solid two-thirds of the '80s, to a general winding down in later years — but the agreed importance of guitarist/songwriter Dave was never in question. And it's Dave who has consequently had the high profile, the group's most integral player/composer deserves appreciation for making them what they were (even if the solo album isn't so hot).

Still, my preference remains strong for Phil. I say that not as an excessive die on brother Dave's someone keep the Blasters up to snuff after Dave left, especially when the highly capable Hollywood Fats replaced him on guitar only to tragically die a short time later. No, my esteem for Phil and anything he's up to begins with that wonderful voice, an instrument that does justice to the blue yodels of Jimmie Rodgers, the loveless laments of Hank Williams, and can glide over red-hot rock 'n' roll without compromising its gritty sting. Alvin showed his taste and further ability as an interpreter on a seemingly forgotten 1986 Slash Records solo album, *Up 'N' Sing Stories*. "Highlights included a gem credited to early Delta bluesman Peete Wheatstraw, a version of "Someone Stole Gabriel's Horn" backed by the Dirty Dozen Brass Band, and three tracks with the late cosmic jazz legend Sun Ra and his Arkestra, including Cab Calloway's "The Old Man of the Mountain" and the standard "Brother, Can You Spare a Dime?"

In fact, Alvin came down to the Belly Up Tavern alone one mid-May evening in 1987, honored to open for each of Sun Ra and the Arkestra's two magical sets that night. Both of Alvin's distinct performances, accompanied only by himself on guitar, were superb, rounded out with great material by, among others, the Louisiana Entertainers and Tommy Johnson. Alvin returns to the Belly Up tonight with a complete band, including veteran Blasters **Lee Albin** (sax) and **John Benz** (guitar), as well as noted roots/rockabilly/C&W guitar ace **James Intveld**. **The Joint Chieft's** warm it up.

LOCAL MUSIC

South Fork DJ *Felix Piron*, R&B, hip-hop, and house, Wednesdays, the Flamingo, 3780 Park Boulevard, Hillcrest, 295-4143.

Time Lapse DJ *Bruce Pollard* and guests, Industrial, alternative, and techno, 18 and up, Fridays, the Palace, 5233 Mission Center Road, Mission Valley, 483-7330 or 685-5681.

North County Acoustic *Madison* Entertainment, 176 North El Camino Road, Encinitas, 943-9885. *Robbie and Luan's* Family Workshop, *Amateur* entertainment.

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YOUR FRIENDLY NEIGHBORHOOD BAR

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in concert

Wednesday, August 4, 1993, 8pm

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A concert to benefit the La Jolla Playhouse. Featuring songs from *TOMMY* and *Psychorelicat*. Pre. At Copley Symphony Hall. Tickets are: \$50, \$100 and \$250. Call 278-TIXS or 550-1010.

North County
Acoustic *Madison* Entertainment, 176 North El Camino Road, Encinitas, 943-9885. *Robbie and Luan's* Family Workshop, *Amateur* entertainment.

Photo credit: David Bailey

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Sunday, August 15 - 8:00pm
SPRECKELS THEATRE

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Sunday, August 15 - 7:30pm
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MEAT WAGON
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from L.A. - recurring artists -
DIPICLES
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SATURDAY
PULSE
with **DOOPLE**

TONGUE 'N GROOVE
plus **SHARKS** and **HIGHLANDER**

WEDNESDAY
THE EVIL DEAD
with **PLANE 13**
plus **EXCETERA**
and **SUSPIRA**

TOMORROWS

Calendar MUSIC SCENE

Wednesday and Thursday, and 8 p.m. to midnight, Friday and Saturday.

Misfit's Cafe, 1913 San Diego Avenue, Carlsbad 943-7924: Ric Kasner, with Glenn Goodwin (of Hootenanny) on bass and Lora Dillon on vocals, original folk rock, 8:30 p.m. to 1 a.m., Friday.

The Mission Inn, 502 East Mission Road, San Marcos 471-2095: The Legendary Reddy Ryan, vintage rock and roll, 9 p.m., Friday and Saturday.

Monday Bay Cabaret, 1325 Harbor Drive North, Oceanside 732-3474: Diana D'Addley hosts karaoke entertainment beginning at 8 p.m., Thursday through Saturday.

The Naked Bear Coffee Co., 1126 First Street, Encinitas 944-1347: Taylor Black, original and reggae music, 8 p.m. to 10:30 p.m., Friday; D.J. White, blues and folk music, 8 p.m. to 10 p.m., Saturday; The Feeban Vampire Killers, acoustic jazz, 10 p.m. to 2 p.m., Sunday.

The North Coast Inn, 811 Westlake Street, Encinitas 436-0034: Mark Meadows, jazz, contemporary and rhythm and blues, Friday and Saturday.

Oakvale Lodge, 14900 Oakvale Road, Encinitas 749-3170: Sula Salomon and Buff Cat, country music, 8 p.m. to midnight Friday through Sunday.

Palms Inn Resort, 2001 Old Highway 76, Palmdale 728-5881: Glen Hartline, contemporary, older, country, and danceable variety music, 8 p.m. to midnight Thursday, and 9 p.m. to 1 a.m., Friday and Saturday.

Paradise Grill, 1473 Encinitas Boulevard, Encinitas 944-9991: Three Phenoms, blues and rhythm and blues, 9 p.m., Saturday.

The Riverside Club at the Big Stone Lodge, 12317 Old Pomona Road, Poway 748-1155: Rocchet, country music, Thursday; the Saverly Brothers,

FINE LINE ENTERTAINMENT
PRESENTS

THURSDAY - JULY 29 • 8:30 PM

SKY CRIES MARY

CONTRA GUERRA
and
BLAZIN' RAYZ

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SATURDAY • AUGUST 7 • 8:30 PM

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and SPECIAL GUESTS
blacksmith and **Union**

country music, Friday and Saturday; live country music, Sunday, Tuesday, and Wednesday, call club for information.

Powder's, 125 West Grand Avenue, Encinitas 739-1288: Skinny Lenny, rock and roll, 8 p.m., Thursday through Saturday; open mike, all styles of music welcome, 8 p.m., Sunday; Blues and the Red Hot, rock and roll, 8 p.m., Monday; Zero Gravity, funk of Barb and 976, rock and roll, 8 p.m., Wednesday.

Ralph and Eddie's, 190 Grand Avenue, Carlsbad 739-2889: Live rock and roll, Thursday through Saturday, call club for information.

Rancho Bernardo Inn, 7350 Bernardo Oaks Drive, Rancho Bernardo 772-1146: Fusion, Top 40 dance and Motown music, 8:30 p.m. to 12:30 a.m., Tuesday through Thursday, and 9 p.m. to 1:30 a.m., Friday and Saturday.

Red Tractor's Restaurant, 550 Via de la Valle, Solana Beach 735-6000: Karen Grapig, piano variety with vocals, beginning at 7:30 p.m., Wednesday through Saturday.

Rieger's, 5517 Mission Road (Highway 76), Bonita 941-5683: Troy Trent and the Bar and Grill Band, contemporary, funk, rock and roll, Thursday and Saturday; Rock and Roll, rock and roll, Friday and Saturday.

Rockin' Bob's, 264 South Harbor Drive, Oceanside 734-2525: Bruce Dallas, one-man rock and roll show, performs 6 p.m. to midnight, Thursday through Saturday; karaoke entertainment, Friday and Saturday.

San's, 1445 San Marcos Road, Palmdale 728-9656: Rockabilly, country music, Friday and Saturday.

Round Table Pizzeria, 1161 East Washington Avenue, Encinitas 494-3339: Silvester, hip-hop music, 9 p.m., Saturday.

The Sand Bar Cafe, 3878 Carlsbad Boulevard, Carlsbad 739-3170: The Red Hot Rock and Roll, Thursday; Red Hot, rock and roll, Friday and Saturday; the Saverly Brothers,

the Casbah
2812 KETTER ROAD, 494-0303, MON-FRI

THURSDAY JULY 29
BLACK MALE
BUCK O' NINE + SLOTH
UNCLE JOE'S BIG OL' DRIVER
TRIPPING DAISY
WELL STRONG TO HANG

FRIDAY JULY 30
COMMUN SENSE
DANCING QUEGGIE BOLE
BASS CULTURE
BROGGIE BOLES

SATURDAY AUGUST 1
WORLD ANTHEM
4pm-7pm BLUES REPORT
NO COVER

SUNDAY AUGUST 2
MURK SAUNDERS & THE RAIN FOREST BAND
1pm

MONDAY AUGUST 3
DUAL HEAD TURNS and SHRETTI
RUGBURN'S C.L.A. (6:30-7:21)
MUDWIMIN
HEAVY VEGETABLE UNLEADED
OPEN MIC MAYHEM

TUESDAY AUGUST 4
CRANIAL WACKY
THE SHIT UP DICK

WEDNESDAY AUGUST 5
CATHERINE WHEEL

THURSDAY AUGUST 6
SEBASTO
TSUNAMI + DRIP PANK
DRIVE LIKE JEHU

FRIDAY AUGUST 7
URGE OVERKILL

DREAM STREET
THURSDAY, JULY 29

SKY CRIES MARY
CONTRA GUERRA
BLAZIN' RAYZ

FRIDAY, JULY 30
ROCK 192-1 HORNET
DEN OF THIEVES
GARY LIME JIMMIES
BARKER

SATURDAY, JULY 31
DYING TIME
MOTORPOKULT
WHACK

SUNDAY, AUGUST 1
FAIR PLAY
FATE OF BIRTH

MONDAY, AUGUST 2
APRIL'S BIRTHDAY PARTY

TUESDAY, AUGUST 3
OPEN MIC
BAM BAZZON
BAMBLAR

WEDNESDAY, AUGUST 4
BAD MOOD ZELUS
LICKING SHOTS
MUSICMAKER LAB
65 BORGHEM LAB
BAM AZRZ
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(Between University & La Mesa Blvd.)

Friday and 2:30 p.m. to 5:30 p.m. Sunday; Bob MacLeod, piano styling; featuring showtimes and standards, 5:30 p.m. to 9:30 p.m., Wednesday.

The Daily Planet, 1200 Garret Avenue, Pacific Beach 272-4066: The Billy Styles Group, rock and roll, 9 p.m. to 1 a.m., Tuesday.

Discote, 504 Pearl Street, La Jolla 436-1931: Live rock and roll, 9 p.m., Wednesday; call club for information.

Dream Street, 2228 Bacon Street, Ocean Beach 222-4131: Sky Crisis Mary, Contra Guerra, and Blazin' Rayz, rock and roll, Thursday; Den of Thieves, Garry Lime Jimmies, and Sinner's Swing, rock and roll, Friday; Dying Time, Motorpukult, and Whack, rock and roll, Saturday; Why? Things Bare, Fare of Birth, and Aggravator, Sunday; live music, Monday, call club for information; Epiphany, Rocke Grazzini, and Mamalala, rock and roll, Wednesday.

Hark's, 7955 La Jolla Shores Drive, La Jolla 479-0941: The Daniel Jackson Duo, jazz, 7 p.m. to 11 p.m., Thursday; Wade Preston, rhythm and blues, 7 p.m. to 11 p.m., Friday and Saturday; Live Gateway, contemporary music, performance on piano, 7 p.m. to 11 p.m., Sunday and Monday; Moe Goz, jazz music performance on piano, 7 p.m. to 11 p.m., Sunday and Monday.

Epiphany Live! Books and Music, 7600 Fay Avenue, Suite 1A, La Jolla 459-8155: The Art Johnson Trio hosts an open jazz jam session from 2 p.m. to 5 p.m., Saturday; George Bonbray, jazz music performance on piano, 7 p.m. to 11 p.m., Sunday.

Fiber Music Irish Bar and Restaurant, 1668 Grand Avenue, Pacific Beach 272-8480: The Self-Betterment Brothers, rock and roll, Sunday and Monday.

Hanneman's Tavern, 6630 Mission Boulevard, Pacific Beach 483-8842: Live rock and roll, 9 p.m., Friday and Saturday; call club for information; David Heiser, variety music, 8 p.m., Tuesday.

Hilton Head, 1175 East Mission Bay Drive, Mission Bay 276-4010: In the Cargo Bar: Pernex Vanden and Marix, jazz and contemporary, 5:30 p.m. to 8 p.m., Friday and Saturday; Top 40 dance music, 9 p.m. to 1:30 a.m., Friday and Saturday; Pablo Mendez, Latin jazz, 7 p.m. to 11 p.m., Sunday; Makal, Top 40 dance music, Wednesday, in the Palm Terrace Room; Ray Cortes, contemporary and nostalgic music, 6:30 p.m., Monday, Tuesday; Ray and Lusine, contemporary and nostalgic music, Friday and Saturday; Raintaker, featuring Bobby Egleman and Frankie Barreto, contemporary Latin music for dancing, 11 a.m. to 2 p.m., Sunday.

Heart Islandia, 1441 Quivira Road, Oceanside Beach 234-1284: Deborah Washington and Al Daniels, piano variety, 8 p.m. to midnight, Saturday. All performances are from 9 p.m. to midnight.

Inner Church Coffee House, 828 Thurston Street, Pacific Beach 486-0646: Raphael Harp, blues music performed on harp, Thursday; Robin Harke, vintage blues music performed on guitar, Friday; live blues music performed on harp, Sunday; open-mike, Tuesday; live music, Wednesday, call club for information. All performances are from 9 p.m. to midnight.

Kiva Grill, 8970 University Center Lane, La Jolla 534-8600: Roger Smith and Friends, live music, 8 p.m. to 11 p.m., Wednesday; Dr. Chico's Island Sounds, ska, calypso, and reggae music, 5:30 p.m. to 8:30 p.m., Thursday.

The Marine Room, at the Spiriditi Cocktail Lounge, 3000 Spinnaker Drive, La Jolla 439-1222: Bob Deberry, easy-listening piano music for dancing, 5:30 p.m. to 11:30 p.m., Thursday, and 7 p.m. to 11 p.m., Sunday; the SBB Orchestra, easy-listening piano music for dancing, 6:30 p.m. to 12:30 a.m., Friday and Saturday.

Mick's Bar, 1190 Mission Boulevard, Pacific Beach 581-4164: Live rock and roll, Tuesday, call club for information.

Melvin's Restaurant, 5786 La Jolla Boulevard, La Jolla 479-7311: The Bobby Gordon Chorus, featuring Bobby Gordon, Joey Carrano, Joe

the kinks

ON SALE THIS FRIDAY 3PM!

WITH **AIMEE MANN**

MONDAY AUGUST 30 8PM
SYMPHONY HALL

PRESENTS

SOUL DOCTORS
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SCREAMING TREES 9/1X

THURSDAY AUGUST 26 6:30PM
Open Air Theatre
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THE MOODY BLUES
WITH A FULL SYMPHONY ORCHESTRA
FRIDAY SEPT. 17 8PM

JETHRO TULL
WITH SPECIAL GUEST PROCOL HARUM
SUNDAY SEPT. 19 7:30PM

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No containers of any kind or alcoholic beverages permitted on or around the facility. To charge by phone call 276-71X5

**Calendar
MUSIC SCENE**

Mister A's Restaurant, 2550 Fifth Avenue, downtown, 239-1377. Larry Moore performs a blend of tight jazz, contemporary, and Latin music, 7 p.m. to midnight, Wednesday and Thursday, and 8 p.m. to 1 a.m. Friday and Saturday.

Molly's Restaurant, San Diego Marriott Hotel, 333 West Harbor Drive, downtown, 230-8909. Pianist Dan Greenbush performs classical music and show tunes from 6 to 10 p.m., Tuesday through Saturday; Rick Ross, piano music, 6 to 10 p.m., Sunday and Monday.

The Moorland Palm Marlin Association, 3030 Imperial Avenue, Southeast San Diego, 237-9979. Jazz, jazz and blues and rhythm and blues, 8 p.m. to 11 p.m. Friday.

New Dolphin Inn, 5863 Market Street, Encanto area, 364-9838. Tropical Courtney, blues music, 9 p.m. Friday; Lafayette and the Ko Ko Blues

Boys, blues and rhythm and blues, 9 p.m. Saturday.

O'Hangry's, 2457 San Diego Avenue, Old Town, 298-0133. Steve Langston, country, Top 40 and rock and roll music, Wednesday through Saturday.

Palumbo Medicine Bar and Grill, 314 Fifth Avenue, downtown, 235-4545. Live Latin jazz, Thursday through Saturday; club for information.

Parke's, 814 E Street, downtown, 233-8077. Fro Brigham's Preservation Band, New Orleans-style jazz, with guest vocalists, early evening.

Phonics of Wales British Pub and Restaurant, 1665 India Street, 238-1303. John Evans, piano variety, Saturday.

Ramada Hotel Bayview, 600 K Street, downtown, 696-0246. Judy Ames and Karaoke Mania, latin-disco, karaoke sing-along, Friday and Saturday from

9:30 p.m. to 1:00 a.m.; Jaime Valle, Latin jazz, 11 a.m. to 2 p.m. Sunday.

Red Sea Restaurant, 4717 University Avenue, City Heights, 285-9722. Rimes, Afro-beat music, 9 p.m. to 1 a.m. Saturday.

Rude O'Grady's, 3102 Adams Avenue, Normal Heights, 284-7666. Rockin' Joe and C.V., "vintage rock," soul music, Thursday through Saturday; Judy Ames and Karaoke Mania, 8 p.m. Wednesday.

Sheraton Harbor Island East, 1380 Harbor Island Drive, Harbor Island, 291-6600. Barbara Banks, piano variety, 8:30 to 11:30 p.m., Thursday through Saturday; At Merlino's Roberto Valdes, classic and European music on piano and violin, 6:30 p.m. to 10:30 p.m., Tuesday through Saturday.

SOMA, 553 Union Street, downtown, 239-7662. Tarfood, rock and roll, 10 p.m.; Thursday: Hatten Manhattan, University, Gospelup, Buck-O-Nite, Tropic, and guests, rock and roll, 7 p.m. Friday.

Soul's Down Under, 500 Fourth Avenue, downtown, 239-9117. Candye Kane and the Swings! Armatidillo, boutique blues, Friday,

We Joe Marillo Jazz Quartet, jazz, 9 p.m. Saturday.

Tanbo Grill, at the Paladium, 777 Front Street, downtown, 234-9169. Tommy Stark, jazz, bossa nova, and pop music performed on piano, organ, and synthesizer, with vocals, noon to 4 p.m., Thursday through Sunday and 5:30 p.m. to 11 p.m., Thursday through Saturday.

The Terrific Band, 828 Fifth Avenue, downtown, 233-4545. The Paul Miles Express, jazz and rhythm and blues, 9 p.m. Friday.

The U.S. Great Heat, 126 Broadway, downtown, 232-3121. Lounge Ruby and the Red Hens, vintage blues and rhythm and blues, 9 p.m. to 1 a.m. Friday; Jaime Valle and Equinox, Latin jazz, 8 p.m. to midnight Friday; The Jeff Griffin Big Band performs every Wednesday from 8 p.m. to midnight in the ballroom.

Yield's Restaurant, 1513 Hotel Circle South, Mission Valley, 293-0950. Jane Davis, contemporary, 9 p.m. to 1 a.m. Tuesday through Friday.

The Winegar Bar, 1053 Second Avenue, downtown, 238-1818. In Plain Bar: The Gary Scott Quartet, featuring pianist Mike Wolford, jazz, 5:30 p.m. to 8:30 p.m. Thursday; Pianist Karen Grogan performs Tuesday through Saturday beginning at 8:30 p.m. in the Le Fontainebois

Room: The Gary Scott Quartet, jazz, 7 p.m. to 11 p.m. Friday and Saturday.

The Yacht Club, San Diego Marriott Hotel, 333 West Harbor Drive, downtown, 234-1500. The Elements, contemporary, Tuesday through Saturday.

The Cargo Bar On Mission Bay

- Wednesday, August 4 - DANCE NIGHT, 7:30 pm MAKAI
- Thursday, July 29 - RAY CORREA 6 pm LADIES' NIGHT - Fashion Show & Auction 7 pm
- Friday & Saturday, July 30 & 31 - MAKAI 8:30 pm
- Friday, July 30 - 5:30 pm PATRICK YANDALL & "MATRIX" Jazz Hour with 1/2 Off Appetizer Menu During Happy Hour
- Sunday, August 1 - RAINMAKER, During Super Sunday Branch 10:30 am - 2 pm.
- Sales Sundays with PABLO MENDEZ & AGUIA P COCO 6 pm-12 am



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FOOD SERVED DAILY FROM 11 AM - SUNDAY BRUNCH

THURSDAY Steve Brewer 7-10 PM
FRIDAY Bad Dog 7-10 PM
SATURDAY La Fayette & The Coco Blues Band 6-11 PM
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FRIDAY RUGBURNS

SATURDAY KARAOKE 9 pm-1:30 am
LOTS OF FUN • LOTS OF PRIZES

Pool • Darts • Big Screen

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OLD COLUMBIA BREWERY & GRILL
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CANNIBAL BAR

DR. FEELGOOD & THE INTERNS OF LOVE
Friday, July 30
Music starts at 9 pm

ROCKOLA
Sunday, July 31
Music starts at 9 pm

Sunday, August 1
THE STEELY DAMNED
See all the news

RUBY & THE RED HOTS
Wednesday, August 4

Watch for the event of the summer, Sunday, August 22!
Happy Hours
Wednesday-Sunday 6-8 pm
\$1.50 Drafts & 1/2-Price Pizza

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Emerald City

Friday & Saturday August 6 & 7
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Fri. 4-7 pm
Complimentary appetizers

THURSDAY July 29
REFLECTORS

FRIDAY & SATURDAY HOTHEADS
July 30 & 31

SUNDAY August 1
MUSIC UNFOLDING
WITH DALE LAWRENCE & MISSISSIPPI MUD SHARKS

MONDAY BLUES JAM August 2
MISSISSIPPI MUD SHARKS
All musicians up 10 PM paid

REGGAE TUESDAY August 3
CITIZEN X
\$2.00 Margaritas

REBEL WEDNESDAY August 4
KAMIKAZE SEX ON THE BEACH SHOOTERS
\$1.00 ALL NITE
Men's & Women's Lingerie Show
with RAZIN GAIN
At Tamarack & Hte. 101
For more information call 729-3170

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We're already famous for our after work Bottomless Buffets, now here's 7 reasons to join us Late Night at San Diego's hottest dance club

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- ♦ Drink Specials Every Night!
- ♦ All Your Friends Are Here!
- ♦ Party On Our Outdoor Patio!
- ♦ 2 Dance Floors!
- ♦ All Top 40 Dance Music
- ♦ Did We Mention ... NO COVER CHARGE this weekend!

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**Calendar
MUSIC SCENE**

The Colony House, 773 Third Avenue, Chula Vista, 428-7686: Ray Harris, variety music performed on guitar, beginning at 8:30 p.m. Tuesday through Thursday and at 9 p.m. on Friday and Saturday.

The Crown Room, 1286 Oldale Avenue, El Cajon, 447-0456: Peter Jay, pop, country, oldies, and more, 8 p.m. to midnight, Thursday through Saturday.

Dirk's Horseshoe Lounge, 7664 Broadway, Lemon Grove, 469-4344: Super Trax, rock and roll, Friday and Saturday; karaoke sing-along with Baby Huey and the Screeners, 9 p.m. to 1 a.m. Wednesday and Sunday.

Doc's Lounge, 1185 East Main Street, El Cajon, 442-0238: Jerry Burdard, contemporary variety, 8 p.m. Friday and Saturday and 4:30 p.m. Sunday (jam session). Chad Hart, country and oldies music, Monday through Thursday.

Dave's, 1322 Business Highway 8 at Lee Cochran Road, El Cajon, 443-2446: Grand Central Station, country and western music, 9 p.m. to 1:30 a.m. Friday and Saturday; karaoke entertainment hosted by Cowboy Joe from 3 p.m. to

9 p.m. Sunday. Dart tournament Sunday starting at 3:30 p.m.

Esperanza Coffee, 700 Avenida Boulevard, La Mesa, 670-9669: Live music, 8 p.m. Friday and Saturday, call club for information.

Fagan's, 9143 Campo Road, Spring Valley, 698-2284: Country, classic rock and roll and variety music, 9 p.m. to 1 a.m. Friday and Saturday and 7 p.m. Sunday.

Film Springs Inn, 15505 Highway 90, El Cajon, 581-3011: Kelly Smith and Modern West, country music, 9 p.m. Friday and Saturday, and also at 7 p.m. Sunday.

The Greek Semblers, 12891 Highway 94, Jamul, 460-1078: Janette Kercowin, contemporary, 8 p.m. to 1 a.m. Thursday and Friday.

Kona's Restaurant and Cocktail Lounge, 401 West Main Street, El Cajon, 442-7268: Rebecca and the Benders, blues and rhythm and blues, 9 p.m. to midnight, Friday.

Lois Lewis, 5286 Baltimore Drive, La Mesa, 462-0537: Brown Sugar, vintage rock and roll, Thursday live rock and roll, 8:30 p.m. Friday and Saturday, call club for information; Monday through Thursday.

Dave's, 1322 Business Highway 8 at Lee Cochran Road, El Cajon, 443-2446: Grand Central Station, country and western music, 9 p.m. to 1:30 a.m. Friday and Saturday; karaoke entertainment hosted by Cowboy Joe from 3 p.m. to

country music, 8:30 p.m. Thursday through Saturday and hosting a jam session beginning at 8 p.m. Sunday. Country dance lessons are offered from 6:45 p.m. to 8:30 p.m. Thursday and Saturday and from 5 p.m. to 7 p.m. Sunday.

Mr. D's, 296 Broadway, El Cajon, 442-7696: Live music, Friday and Saturday, call club for information; Judy Ames and Karaoke Mania, karaoke sing-along entertainment, Tuesday.

On the Inn, 9181 Campo Road, Spring Valley, 469-9616: Bob Leuz and Junction 52, country music, with some Elvis-style rock and roll, 9 p.m. Friday and Saturday; karaoke entertainment hosted by Steve Cochran from 6 p.m. to midnight Sunday.

Village Temperance Garden Cafe, 8384 La Mesa Boulevard, La Mesa, 464-6611: Rick Knowlton, classical and contemporary piano music, Thursday; Levitt Green, contemporary Christian music, 7 p.m. Friday; open-air with the Breakfast Club (beer pour patients), from 8:30 a.m. to 11:30 a.m. Saturday; Jay Flaherty, folk rock, 7 p.m. Saturday, live music, Monday and Tuesday, call club for information; open-air, Wednesday. Everything starts at 7 p.m., unless otherwise indicated.

Wang's Golden Palace, 7126 University Avenue, La Mesa, 464-9772: Karaoke entertainment 8 p.m. to 1:40 a.m. nightly.

Zoo Country, 1340 Broadway, El Cajon, 441-9990: The Madjappers,

Silverado, country music, Thursday through Saturday; Linda Fox and Brock Hunt Pass, country music, Wednesday; Country dance lessons begin at 7 p.m. Tuesday through Saturday.

Strangely Inn, 14333 Old Highway 80, El Cajon, 561-8105: Showdown, country music, 8:30 p.m. to 12:30 a.m. Thursday through Saturday.

Van Winkle's Restaurant, 10055 Mission Gorge Road, Santer, 449-4005: Chester and Diana, country music, 8 p.m. to midnight, Friday and Saturday.

Village Temperance Garden Cafe, 8384 La Mesa Boulevard, La Mesa, 464-6611: Rick Knowlton, classical and contemporary piano music, Thursday; Levitt Green, contemporary Christian music, 7 p.m. Friday; open-air with the Breakfast Club (beer pour patients), from 8:30 a.m. to 11:30 a.m. Saturday; Jay Flaherty, folk rock, 7 p.m. Saturday, live music, Monday and Tuesday, call club for information; open-air, Wednesday. Everything starts at 7 p.m., unless otherwise indicated.

Wang's Golden Palace, 7126 University Avenue, La Mesa, 464-9772: Karaoke entertainment 8 p.m. to 1:40 a.m. nightly.

Zoo Country, 1340 Broadway, El Cajon, 441-9990: The Madjappers,



CBRL, Saturday, July 31, SCMA

country music, 9 p.m. Friday and Saturday and 7 p.m. Sunday.

South Bay / Coronado

Cafe La Mesa, 1441 Highland Avenue, National City, 474-3222: Bruce Robbins, contemporary, Wednesday and Thursday; Sandy Chappell, Ronan Anderson, and Bruce Robbins, pop and jazz, Friday and Saturday.

Center Cut Steakhouse, 534 Broadway, Chula Vista, 476-1144: Diane Barron hosts a karaoke sing-along from 8:30 p.m. to 8:30 p.m. Thursday through Saturday; Sylvia and Salvador, folk music, 1 p.m. to 4 p.m. Sunday.

The Country Club, 1121 Third Street, Chula Vista, 426-2977: Route 66, country music, 8 p.m. Thursday through Sunday (jam session beginning at 8 p.m. Sunday); call club for information; Wild Rose Junction, country music, 9 p.m. Sunday through Wednesday.

Deck's, 917 Third Avenue, Chula Vista, 422-1946: Danny Lopez, variety music, Tuesday through Sunday.

The Gorilla Pit, 1671 Palm Avenue, Imperial Beach, 423-8200: The Blonde Bruce Band, blues and rhythm and blues, Saturday live rock and roll is offered most other nights, call club for information.

Hotel del Coronado, 1550 Orange Avenue, Coronado, 435-4611: Ocean Terrace Lounge, The People Movers, Top 40 dance music, 8:30 p.m. to 12:30 a.m. Wednesday and Thursday and 9 p.m. to 1:30 a.m. Friday and Saturday. In-Voice, variety music, Sunday from 8 p.m. to midnight. In-Voice perform mellow classic rock

from 8:30 p.m. to midnight on Monday and Tuesday.

Palm Court, Jim Guerin, pianist, performs 8 p.m. to midnight, Friday and Saturday, from 5 p.m. to 11 p.m. Sunday, and from 5 p.m. to 11 p.m. Monday; Jerry Melnick, pianist, Saturday and Sunday through Thursday.

Prince of Wales Restaurant, Johnny "Ace" Harris, jazz music on the piano, 7 p.m. to 11 p.m. Thursday through Sunday, Crown Room; Jerry Melnick, 6 p.m. to 11 p.m. Friday and 6:30 p.m. to 10:30 p.m. Saturday; Tobacco Road, vintage jazz, swing, and boogie woogie, 5 p.m. to 9 p.m. Sunday; Johnny "Ace" Harris, jazz and rhythm and blues music performed on the piano, 5 p.m. to 9 p.m. Sunday.

On the Promenade Deck, Tobacco Road, vintage jazz and boogie woogie, 7 p.m. to 9 p.m. Saturday; Duchicla, traditional Andean mountain music, 3 p.m. to 7 p.m. Sunday.

Hank's, 1463 Palm Avenue, Imperial Beach, 423-3479: Buck Naked, country music, Friday and Saturday.

Island Saloon, 104 Orange Avenue, Coronado, 435-3456: Steve Brewer, acoustic rock and roll, Thursday live rhythm and blues, Friday and Saturday, call club for information.

Jerry's, 415 Broadway, Chula Vista, 428-4828: Rock and roll with Ernesto and the Red Boys, Wednesday through Saturday; Steve Lampton, Top 40 and rock and roll music, Sunday through Tuesday.

Lambsmark Cocktail Lounge, 2511 Sweetwater Road, National City, 475-7313: Big Sky, contemporary rock and roll, 8:45 p.m. Friday and Saturday.

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— DRINK SPECIALS — PARTI!

SATURDAY, JULY 31

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SANTA FE BLUES LINE
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July 30 & 31
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NEVER A COVER CHARGE

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• Green Eggs
• Ham

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Thursday, July 28
CHERRY BLOSSOM
AGENCY HOUSE
SPYVA TIME

DAVE & DIANE COMBO
MUSIC BY
RED MEAT & THE BROTHERHOOD

Monday, July 31
HONK IF YER HORNY
BOWERS BROS.
SUNDAY AUGUST 1
SUNDAY AUGUST 1
SUNDAY AUGUST 1

Friday, August 6
BURNING HANDS
MUSIC BY
HEAVY VEGETABLE
POWER DRESSER

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"Gorilla Pit's Only Live Rock 'n' Roll Club"
1671 Palm Ave., Imperial Beach
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Thursday, July 29
TRENCH
A.H. SHERGOS
SOLSPHEN
SUNDAY

Friday, July 30
TONY DAVIS

Saturday, July 31
BLONDE BRICK

Wednesday, August 4
Five South Bay Rock & Roll

Thursday, August 5
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FRANK POTENZA TRIO
FRIDAY & SATURDAY, JULY 30 & 31
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9 pm - 1 am

JUST BEAT IT, YEAH!

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MONDAY AND TUESDAY

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Calendar MUSIC SCENE

La Mermaid Head Inn Stage at Coronado, 2000 Second Avenue, Coronado, 435-3000. In the La Presence Bar Lounge: Ray Bala, jazz piano, 8 p.m. to 11 p.m., Tuesday through Saturday.
Lover's Coronado Bay Bares, 4000 Coronado Bay Road, Coronado, 424-4000. In Cava Lounge: Perfect Balance, adult contemporary and Broadway musical tunes, 8:30 p.m. to 12:30 a.m., Wednesday through Saturday; April Doyle/Mel Coit Duo, jazz and show tunes, 6 p.m. to 10 p.m., Sunday and 7 p.m. to 11 p.m., Monday and Tuesday; Take Two, contemporary music, 5 p.m. to 8 p.m., Wednesday through Saturday.
The Married Cocktail Lounge, 2638 Main Street, Chula Vista, 429-8045.

Leo Egimbalus, norteño music, Thursday; Colby, Latino and Top 40 dance music, Friday and Saturday; Leo Egimbalus, norteño music, 4-8:30, Sunday, followed at 9 p.m. by Moacanin, performing Latin salsa dance music; 10 Jello Martini hours salsa night on Wednesday.
McP's Pub, 1107 Orange Avenue, Coronado, 435-5280. Live music, nightly, call club for information.
Mo, Pk. 133 Third Avenue, Chula Vista, 427-4300. Live music, Friday and Saturday, call club for information; Judy Ames hosts Karaoke Mania beginning at 7 p.m., Sunday.
The PalmStar Inn, 3008 Main Street, Chula Vista, 427-5889. Karaoke sing-along in Wednesday through Sunday.
South Bay Boulevard and Conference Center, 4475 Bonita Road, Bonita, 287-7700. The Swing Shift with Kenny Moore, swing, jazz, Latin, big band, and dinner-dancing music, 7 p.m. to midnight; the Sunday Morning Dixie Band, Dixieland jazz, 10 a.m., Sunday.

PERFORMERS

Performer listings are compiled by Ron Jennings. If you wish to be included, please call 263-9346. Thursday afternoon or Friday before 5 p.m. The listings are free.

Rock and Roll
Agapeaux Dream Street
The Phil Alva Group Belly Up Tavern
Antonio Founder's Attraction Noyan Kelly's Pub/Culver Area
Bad Blood Zees Winston's
The Belial Boys The Mission Inn
Zach Bennett's Ramon Cafe, Cafe Toulon, Cafe Cines
The Big Idea Fogarty's Pub

Big Trouble Texas Teahouse
Blackheads the Cabash
Blackheads the Cabash
Blackheads the Cabash
Blue in the Face Tulsa Man's
Bottleline Kaminski Park Sports Bar and Grill
The Brighton Street Band Rumors Cafe
Brown Sugar Louis Louie
Back-O-Nine SCMA, the Cabash
CLAs the Cabash
Cocunut Grove Spirit
Cotton Queen Megapolis Bar and Grill
Dannem Street
The God House the Coaster Saloon
Cosmic Chi Cafe
Cosmic Vacuum Megapolis Bar and Grill
Crossfire Fancio's
Drone Debris Rockin' Baja Lobster
The Dave and Delia Cosmo Bodie's
Deadheads the Cabash
Art Discos Carbon
Murphy's Government Carter and Grill, the Salomon House, Children

The Elton Rock 'n' Soul Revue the Mission for Marina Deli
The Discalops Spirit
Dinosaur Parkers O'Connell's Pub and Nightclub
Drum Spirit
Dread Zeppelin Belly Up Tavern
The Drum Drum Spirit
Drying Thems Dream Street
Karlinski SCMA
Alex Edges Molly's Dugout
The Blasts Waste Bands
Winston's
The Eldorado the Cabash
Electro Rock Texas Teahouse
Emergency Exit Leo's Bar Park
Equipe Dream Street
Remo and the Red Boxy Jory's
Billy Mordern the Cabash
The Bill Dead Spirit
Roctone Spirit
Emergency Exit Leo's Bar Park
Pat of Bardo Winston's
Frank Megapolis Bar and Grill
The Film Strip
Fish and the Seaweed Bardoff Bar and Grill, the Salomon House, Children

Harmen Manhattan SOMA
4-Way Street Humphrey's
Henry's Travers/Carlsbad
Caddy Dream Street
The Dams Garrett Band
Dick's Last Request
Chandopose SOMA
The Gary Manganonide's
Green Eggs and Ham Full Moon Saloon
The Herosee The Coast Cafe at the Embassy Suites
Herd/La Jolla
Band II for Humphrey Bodie's
The Hot House the Sand Bar
Carlson Murphy's
V/LA
Jolla, Carlsmith Murphy's Government
Conan, Harmonic's Tavern
Ischi Chi Cafe
La Vacation Hotel del Coronado
Drake Jansen the Sand Bar
Laguna Henry Hunter/Rancho
Bernardo
The Love Jamlane K's Club, Dream Street
Manhattan Dream Street
The Max Bala Belly Up Tavern
Madison Spirit
Moxy Heman Bodie's

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July 29
Aug. 1

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Tuesdays - 6 pm to 10:30 pm
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Tonight, Thursday, July 29, 5:30-8:30 pm
Ladies' Night!

Coast CAFE
HAPPY HOUR
Wednesday thru Friday
5:30-8:30 pm
LIVE MUSIC
PATIO BUFFET
DRINK SPECIALS
FREE PARKING

with special guest
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\$1 Drafts

Dr. Chico
Friday, July 30
5:30-8:30 pm

Wednesday, August 4, 5:30-8:30 pm

Q103 Night

with **THE HEROES**

with special guest
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Meet the Girls! Coors Lite Draft Specials

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San Diego Reader July 29, 1993

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Calendar MUSIC SCENE

Duke Ranch and the Home Full Moon Saloon
Grand Central Station Don's East Columbia Starts Better World's Greatest Band's Best Landing
Craig Harbison El Coronado/Poway, Pala Mesa Resort
Hayden Wraggler's Room
Peter Jay the Crown Room
Red Lane and Pull House Del Dios Country Store
Leather and Lace Louie Louie
Gary Lehmann Club Jim's
Bob Lane and Junction 52 the Ok Row Inn
Matthew, Wright, and King
Coyote Live
The Midnight Gnomes Suga Lu Saloon
Kelly Smith and Modern West Main Springs Inn
The Madcapponis Zoo Country
Peptide New Room
Ranger Creek Buffalo Joe's Barbeque Grill and Saloon, Pine Valley House
Blackboard Room Red Eye Saloon
Russell Wild Whiskey Flan
Sue Salomon and Huff Oak Oakvale Lodge, Beaver Creek

The Severy Brothers the Pomerado Club
The Shadowdancers Mawick's
Shadows the Riverside Inn
Silverdale P.A. Country Connection
Steve Cray Wraggler's Room
Wichita Beaver Creek
The Randall Williams Band Buffalo Joe's Barbeque Grill and Saloon
Cafe Savilla
Jose Andujar y Su Orquesta Albanan
The Steve Anti Band Cafe Italia
Arena Avant Restaurant
Bruce Bata Java Coffee House and Gallery
Bitter End Sea Restaurant
Joe Bryson Harry Stone Pub/Dinnerhouse
Joe Calveras Better World's Greatest Cafe
David Chavez and Friends Curbside Cafe
Colleen the Mariel Cocktail Lounge
Tony Camalini Harry Stone Pub
Mary Dallas Cafe Corina, Cafe Lopez
The Davina Family Bobdy's
Duchicela Cafe Coyote, Hotel del Coronado
Joe Elv Hilton Hotel
Jay Flaherty Village Emporium
Erasmus Garden Cafe
Dave Hancock Java Joe's Gourmet Coffee House, Camelot Inn
Ric Kanawak Miralce's Cafe

John Katchan Java Joe's Gourmet Coffeehouse
Jewel Kitchin Inner Change Coffee House
Lattie South Hilton Hotel, the Goodallians Grill
Miguel Lopez Bora's Latin American Restaurant
Los Ragonales the Mariel Cocktail Lounge
Luisa and Friends Cafe 1018
Maudie Madson Better World's Greatest Cafe
Maudie the Mariel Cocktail Lounge
Don Murphy Camelot Inn
Steve Newberger Pasta Espresso
The New Lost Melody Java Cafe
The North County Bluegrass Club
Folk Circles Metaphor Coffeehouse
Gregory Page and Steve Polter
Intermetto Espresso, Megalopolis Bar and Grill
Phung Bunnery Cafe
Christopher Peter Kirby's Cafe
Rainmaker Hilton Hotel, Avant Restaurant, Islands Lounge
Alan Rogers Cafe Crema
The Rhythmic Kelly's Pub/Club/Town
Debra St. Clair Better World's Greatest Cafe
Paco Sevilla Better World's Greatest Cafe
Gary Shalman Better World's Greatest Cafe
Shannon Round Table
Pizza/Escondido
Strawgreende M&P's Pub, the Living Room Coffee House, Camelot Inn

Daniel Stroutman Doubletree Hotel/DM Bar
The Swamp Poets Wynola Coffee Co.
Tawley Tavaly and His Band
George's Grock
Roberto Valdes Merlano's Restaurant at the Sheraton
Harbor Island East
Gene Warren Cafe Coyote
Willow Wall Street Cafe
Blues / RB / Reggae
Ana Ina Chatters
Bean Culture Winston's
Kenny Bassomont Kelly's Pub/Coffee Alley
Luisa and Friends Cafe 1018
Chris Hatt and Cold Shot Chatters
Willa "the Texas Hurricane" Java
Sobony M & H, Blind Melons
Joe and Rhythmic Swamp Blind Melons, TMI House
Bradley Blair and His Soady Combo
Two's Place
The Blue Pharaohs Paradise Grill
The Brownstones Belly Up Tavern
Burning Bridges Belly Up Tavern
Camille's Co. on the Alley
The Cardiff Redfern Winston's
Dr. Cabot's Island Sounds the Coast
Alan Rogers Cafe Crema
The Embassy Saloon
Grill, Kiva Grill, the Volcano Club
Jimmy CHILL the Coach House
Common Sense Winston's
Tomasz Courtney Bolla's, New Delphinus Inn, Texas Teahouse, Blind Melons
The Cavell's King Snakes Patrick's II

Dr. Veigeland and the Intertex of Love Bar/Hotel Bar and Grill
The 1st Choice Johnny M & H
Fried Banana Chatters
Pussy and the Blumstein Sunday's Bar and Grill
The Rick Gately Group Tio Leo's/Mesa Mesa
Raphael Harry Inner Change Coffee House
Robin Hankah the Zanzibar Coffee Bar and Gallery, Inner Change Coffee House, Better World's Greatest Cafe, Crook's Top Hat Bar and Grill
Chris Hatt and Cold Shot Chatters
Willa "the Texas Hurricane" Java
Sobony M & H, Blind Melons
Joe and Rhythmic Swamp Blind Melons, TMI House
Isabelle Kafani
The John Stroutman Crook's Top Hat Bar and Grill
The Twingals Kings Belly Up Tavern
Tobacco Roads Hotel del Coronado
The Tony Diego Patrick's II
World Anthem Winston's
Zoot Cane Crook's Top Hat Bar and Grill
D.J. White Naked Bean Coffee Co.
Comedy and Music
Rick Gately Tuba Man's University Avenue
Mike Maloney the Albatross
Don Murphy Camelot Inn
Joe Sauer Belly Up Tavern

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Gary Rick Cafe Crema
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Calendar MOVIES



The Music of Chance

The Wandering Mind

You scarcely notice how far off the beaten path you've strayed.

Let me get the mild recommendation out of the way, before slipping back into the dissociation musings that seem, these days, to typify my response to the latest handful of live bait dropped in the media shark tank. *Conceivable*, who finds himself

REVIEW DUNCAN SHEPHERD

poached salmon on the menu? No bouillabaisse. No *salade nigroise*! The *Music of Chance*, opening Friday at the Park, invites a nibble. It proves to be passably tantalizing despite the complete absence of believability, the ambiguity for ambiguity's sake, the academic existentialism, and the booky dialogue. (Paul Auster wrote the actual book, co-adapted by first-time director Philip Haas — first time at feature-length, anyhow — and his wife and film editor, Belinda Haas.) Credit must go in great part to the two principals, James Spader sustains a tereby balance between New York street rat (in a nice and manner: ideal for the oily styliza-

tion of the language) and Southern gentleman (looks alone: prom-night ruffled shirt and bordered jacket, plantation master's sideburns, mustache, and tuft of beard), in the role of a self-described "professional card player" who finds himself

bloody-nosed and flat-broke on the eve of a high-stakes poker game against a pair of easy-pickings millionaires. And Mandy Patinkin brings a steady influence, with an even-toned but highly musical delivery, something like a Jacques Brel or Charles Aznavour *chansonnier*, as a high-speed driver in a year-old BMW with 97,000 miles on it, who is now running low on his \$200,000 inheritance and who offers to bankroll the gambler for a split of the profits. It would be unfair to tell what happens next (although the coming-attractions trailer is not so delicate about it), except to say that this minimalist movie gets swiftly down to business, and leads you into the bizarre careful step at a time, so that you

scarcely notice how far off the beaten path you've strayed. You will have plenty of time to awaken to the fact, but you will have other things on your mind by then. Above-average visual interest is provided by a miniature "City of the World," which looks rather like a mood-train landscape minus the moving parts, and a gradually emerging stone wall constructed in an open meadow out of the disas-

sembled ruins of an Irish castle. The press notes speak, just a wee bit predictably, of a "Sisyphus-like task." See, above, "academic existentialism."

Do you suppose it is possible, as early as the stage of What-to-Name-the-Baby, to improve (predetermine?) your child's prospects for an exciting and rewarding career in the movies? It cannot be a coincidence that there have been big-screen roles for both Macaulay Culkin and his brother Kieran ("Macaulay" Kieran Sopper on the table!) nor for River Phoenix and his brother Leaf ("Leaf" Leaf Get in the house this minute!). Among the most recent data, the presence of Ross Malinger in *Sleepless in Seattle* or Christina Vidal in *Life with Mikey* provides no guidance. But the insertion of a middle name may be seen to add a

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Calendar MOVIES

OCASANDIO B. RANCHO BERNARDO 6; U.A. ES-CONCORDIO B; UA HORTON PLAZA 7; UNIVERSITY TOWNE CENTRE; VALLEY CIRCLE; WESGARD PLAZA

Quality As Film — Sidney Lumet, an old-fashioned New York liberal Jewish humanist in a Depressed New World of heartless materialism, might try to tell himself (with teeth gritted tighter than those of his leading lady, Rebecca De Mornay, and wear more seats than that of his leading man, Don Johnson) that the story of a blossoming female criminal lawyer afflicted with a

"CONNERY AND SNIPES SIMPLY SIZZLE IN THE CAN'T MISS THRILLER OF THE SUMMER."
—MIA CRAPANZANO FOR RADIOWAVE

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"A STATE-OF-THE-ART HIGH-TECH THRILLER."
—ERIC KATZ FOR MOVIEGUIDE

CONNERY SNIPES
RISING SUN

"PROVOCATIVE AND STIMULATING ENTERTAINMENT THAT SHOULD NOT BE MISSED!"
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"monster client" — a lady-killer who literally kills ladies, and who worries his way into his attorney's private life, who by court decree cannot be gotten rid of, and who irritates himself with every peripheral female from the office secretary to the straddled judge in his murder trial — is a worst-case parable of the Woman-in-the-Workplace. And if the confident, independent, aggressive, adept, successful lawyer can be done up to look like Hillary Clinton (Nineteen-eighty-five feminist icon), so much the better. And somewhere off on the sidelines would be old Jack Warden, hoary specier from Lumet's first movie, *Twelve Angry Men*, in the role of a walking anatomist who disdains sex machines, fax machines, word processors, the works; someone for the director and his contemporaries to identify with. It is not, however, as a social com-

mentary that this movie will ultimately recommend itself, but as an unapologetic penny dreadful with more than a penny's worth of deadliness. The natural order of priority here is cleverness above credibility, and a diabolical alignment of the occupied with a bare minimum of the other, if all you can ask for. Written by Larry Cohen. 1993.

***** (BILD, FROM 7/20)**

High Tide — Slight, retiring, wallflower movie with a stout, commanding, towering performance by Judy Davis as a hard-drinking, bottom-rung "constrainer" who must confront the daughter she long ago abandoned. Some nice tacky atmosphere, though an air of bookishness too (short novel-iness, to be more exact). Directed by Gillian Armstrong, who provided the same service for Davis's star-making part in *My Brilliant Career*. 1987.

**** (JEN, 7/29)**

Houses of Cards — An over-the-mount side to Mother Love. A six-year-old girl, having lost her father on a Mayan pyramid, withdraws into her own little world, expressing herself through the plain-as-day symbol of a ceiling-high house of cards. Her mother, the too-bull-with-daring Kathleen Turner, resists the diagnosis of "classic autistic features" put forth by the oddball cat Tommy Lee Jones, and tries to "enter" the daughter's world and "bring her out." This entails a reconstruction of the card-house on the TVT (with some virtual-reality computer graphics) and then the construction of a later-over-sited facade of it out in back. Not a very practical solution, but a botanically romantic one. With Anna Menina and Shiloh Strong, written and directed by Michael Lesca. 1993.

(HOLCRIST, CENAS)

Impromptu — The beginnings of the great affair between parts-wearing, cigar-smoking George Savelle (pre- and post-fake), consumptively coughing Frédéric Chopin (aka falls in love with the music before the first catches sight of the man — truly a Romantic notion). The largest chunk of the occasion is set as a gathering of "geniuses" at a country estate. Liszt, Delacroix, Musset, between the two future lovers. Not much is accomplished here, but the battle is engaged. Sarah Kernochan's screenplay and James Lapine's direction are breezily irrelevant

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"SEAN CONNERY IS SHARPER THAN A SAMURAI SWORD, COOLER THAN ICE AND SEXIER THAN EVER..."
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"Blazing arrows! Non-stop laughs!"
—MIA CRAPANZANO FOR RADIOWAVE

"One of Mel Brooks' best and funniest winners!"
—MICHAEL OLSEN FOR WOLFPHOUND

"Richard Lewis is hysterical. Cary Elwes is a hoot."
—BOB TRAVIS FOR WOLFPHOUND

"A raucous, riotous romp!"
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ROBIN HOOD MEN IN TIGHTS

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In the Line of Fire — The prospect of watching Clint Eastwood being avowed, unexpressed, disquieted by John Malkovich for an entire movie, and then foreverably during him off at the end of it, certainly sounds like a reasonable evening's entertainment. You won't be much let down. Eastwood plays a Secret Service agent — an acknowledged "dinosaur" and "borderline burlesque," just in case you were wondering about mandatory retirement — and Malkovich is an ex-CIA guy who, for compensatory vague, fill-in-the-blank reasons, is plotting to assassinate the President. The latter is likewise a blank — no personality, no political party, no politics — apart from the fact of trailing in the polls and slowly closing the gap in the last weeks of his reelection campaign. Whatever blanks do get filled in are of real realization or interest: a gratuitous hour's measure of violence at the outset, a handful of hoarse murders to fend off audience boredom prior to the climax, a couple of fruitless chases, some facile and easy-to-follow detective work, a disposable sidekick, a female character who is good for some battle-of-the-sexes banter but no full-blown romance. The whole thing, directed unadvisedly by Wolfgang Petersen, is preposterously funnied down into a one-on-one cat-and-mouse game, featuring a very weakly motivated mouse. Without its awe in the part of the cat, it would be nothing. With him, it has substance, it has style, it has stature. Not a lot, but as much as a leading man can supply on his own. Rene Russo, Dylan McDermott. 1993.

**** (CAROUSEL, CENAS) 6; FLOWER HILL CENAS; GROSSMONT TROLLEY; GROVE B; HAZARD CENTER; U.A. COSTA & MESA; U.A. HEAVEN HILL DRIVE IN OCASANDIO 8; PLAZA BONITA; RANCHO BERNARDO 8; SANTE VILLAGE 8; U.A. ES-CONCORDIO 8; U.A. GARDENVIEW 8; U.A. HORTON PLAZA 7; UNIVERSITY TOWNE CENTRE**

Jurassic Park — Spielberg, Dinosaur. What more need be said? You get what you expect. Or in this case "no." It delivers the goods. But it nowhere exceeds or confounds expectations. The premise, from the Michael Crichton novel, is essentially that of Crichton's *World War* with dinosaurs in lieu of photo-amusement park pone holes. And that's about all of sensation-peddling there is, like the same director's *Jaws*. It more accurately, graphically, and literarily-mindedly, fear of being punctured, severed, or eaten. My, how that's a fine, fine, fine, *Grandma!* (Fear of blank objections, or fear of being swiped, scratched, peeled, or nibbled, is really a part of it, but a question long on a bodily discomfort, short on wonder — a questionable balance in a movie that takes the sixty-five million-year gap between man and dinosaur. With Sam Neill, Laura Dern, Jeff Goldblum, and Richard Attenborough. 1993.)

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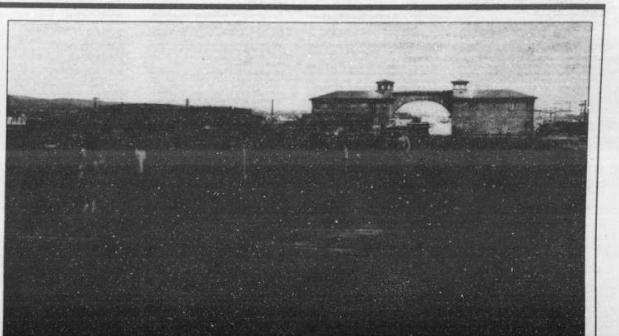
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PICTURE STORY

by the San Diego Historical Society



PICTURE STORY by the San Diego Historical Society. A group of people standing on a pier or dock, looking out over the water.

A gaggle of eightseers crowds onto the unfinished Crystal Pier in this photo snapped during the mid-Twenties. The famed "Crystal Ballroom" is not visible from this angle; the twin towers you see in the background comprise the Mission Revival-style entrance at the foot of Garnet Avenue. The blue-shuttered cottages that line the pier today weren't added until the mid-Thirties.

The pier went by several names during its early years, among them the "Pleasure Pier" (From the Tisor Collection)

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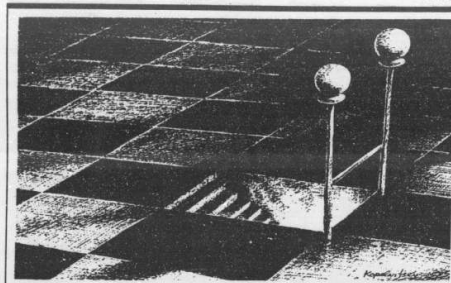
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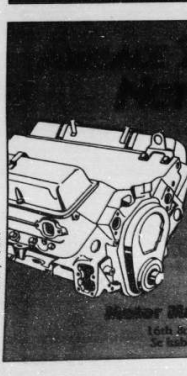
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