

# READER

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## THORN IN THE MAYOR'S SIDE

RICHARD LOUV

IT IS 7:30 a.m. and you can hear an industrial vacuum cleaner running in the office of Deputy Mayor Lee Hubbard at the City Hall in a long, narrow hall in the City Administration building. This hall between the main city council chamber and the door is in that kind of pale green used in schools, prisons, and insurance companies, and the scented furnace by his desk is from 1965. Down a provincial There is lots of open, green space in between. The planes are big and you have to walk down them to get to the rear (or most of them aren't). Those made of from plants are in front of a thicket of trees. Newaries start coming in, and they duck into the council offices. It's down the long hall, which at the corner has two events spaced like the starting gates at Del Mar.

The open space, perhaps 100 by 200 feet, is a professional irritation to Lee Hubbard. It's one of those things that get him started, made, sometimes. He has a way of looking at things that makes him think about what he wants to do. He likes to think whenever he thinks of the "revolution in property rights," rent control, down-zoning, the hard hat is for the workers, the members keep these effects, slow-growth advocates and environmentalists from burying him. He likes to think that the Black Beach makes his chin jut, too. But Pete Wilson does it even more than Hubbard. Hubbard's son, Dennis, beat Wilson, who beat Hubbard in the 1974 mayoral race, as the little Lord Fauntleroy of San Diego.

Hubbard hates the fact that Wilson is enthralled upstairs, and he is down here in this cavern, the dungeon, badly named after Wilson. And he hates that Wilson makes that useless open space between the offices. Sometimes he gets out there with his briefcase and sits on the floor by the carpet. He says that makes the other council members unhappy. He calls it the Green Belt, the council's Open Space Policy.

Most of the other councilmen are expanding their offices, though, and as they want more space for more council employees, space in other buildings. Space, and power. His council office has grown from a cramped space from \$8,200 in 1972 to a planned 1978 budget of nearly one million dollars (Hubbard's office is larger than all the councilmen in 1974 - \$69,000, and Leon Williams will spend the next \$100,000. And now, despite his early objections, they're hiring a legislative analyst for



"I remember Dad always talked about property rights. I remember that he used to talk about the Constitution, how it was a wall of rights, built brick by brick, until the wall turned into a fortress."

for the *Union* says Hubbard's pace is "downright embarrassing. None of us can

The door to Hubbard's office opens and Dan Subrina, a contract editor for the *Union*, comes in. He is a member of the city council, comes out pumping Hubbard's hand. Hubbard is shaped like a barrel, with a large head, a very curly, steel hair. One can imagine whole council meetings taking place on his



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shoulders. He is standing there pounding on the shoulder of Subrina, who is about half Hubbard's size. Subrina says, "San Diego is becoming a whole year town. You know, somebody who makes less than \$10,000 a year. I'm a concerned citizen and I want another mayor. I want another mayor with ambitions that he's not as concerned about the city as some people, and by some people I mean me."

Hubbard seems vaguely interested in what Subrina is saying. He sighs, then says, "I'm a concerned citizen and distinguished ex-director of a youth choir." He tells Hubbard, "A year ago, I received a call from Leon Williams, the concert of an official San Diego song. Leon Williams said he had a song composed for me. He said that I was stranded. For five years. I've presented a song I wrote about San Diego at concerts and people have come up to me and say,

"Why don't they make your composition the official city song?" Well, I came to you today because I think the people would be all for it. You know, I asked and say yes, yes, yes!"

Hubbard sits still for a moment and then he quorts. "There's a real problem for city officials politically in supporting a song; it's such a subjective thing. The teachers' association, the music teachers' association of San Diego State music teachers to alleviate this no-win situation for the community."

But the choir director keeps going. "I wrote a song about San Diego, too. But I just have a feeling my own song would win. I've based it on rhythmic ballads going back for centuries in particular."

And he starts to recite his song, almost singing, swaying his hands in a banjo-like fashion. Hubbard doesn't move.

"San Diego, San Diego, golden city by the sea."

Hubbard's eyes are gone. On the walls around him are posters. He often hangs them up. Charles Schulz, Geronimo Acevedo, all Western art pioneers, cowboy portraits, the famous

and the painting against the wall.

The office has a temporary look. For his first year, Hubbard refused to use a desk. He sat on one of four side tables. That was fine, except that what his administrative assistant, Frank Exarhos, calls "the famous brown leather chair" which wears purple suits, says the no-desk policy drove him crazy. Finally, Hubbard moved a small desk in from his office and put his papers on it. He still uses a stiff, little chair and made Exarhos take his important-looking documents and sit on them.

"San Diego, San Diego, you're the only city for me."

There are four photographs of Hubbard's Labrador retriever with a bird

























## MUSIC SCENE CONTINUED

**Hip Lounge:** Sweet Sessions open Tuesday through Sunday, Town & Country Hotel, Hotel Circle 291-7331.

**Wobes:** Copenhagen, Country Club, 1000 N. University, San Diego, 1921 Bacon Street, Ocean Beach 221-0922.

## Los Angeles Concerts

**Hubert Laws and Earl Klugh:** Thursday, February 21, 8 p.m., 19, 7:30 p.m., UCLA (213) 287-2863.

**The Kings:** Santa Monica Civic, Friday, February 22, 8 p.m., 11:30 p.m., 378-9981.

**Angel Santa Monica Concert:** Saturday, February 23, 8 p.m., (213) 286-2861.

**Billy Joel:** Santa Monica Civic, Sunday, February 24, 8 p.m., (213) 286-2861.

**El Cheape:** Magic Mountain, Sunday, February 24, 19, through 3 p.m., Valley 287-2863.

**Jeffrey Tull:** Anaheim Convention Center, Friday, February 25 and Saturday, February 26, 7:30 p.m., (714) 535-5001. Long Beach Auditorium, Sunday, February 27, 3 p.m., (714) 437-2265.

**Grateful Dead:** Auditorium, San Bernardino, Saturday, February 26, 8 p.m., (714) 884-0288.

**Mac Davis and Dolly Parton:** Auditorium, San Bernardino, Saturday, February 26, 8 p.m., (714) 884-0288.

**Angel Santa Monica Civic:** Tuesday, March 5, 8 p.m., (213) 286-9981.

**Journey and Bay:** Santa Monica Civic, Saturday, March 9, 8 p.m., (213) 287-4951.

**Concerts By The Sea:** Nat Adderley, John Mayall, Alton象, Ramsey Lewis, through Sunday, February 27, Redondo Beach, (213) 378-4951.

**Genie:** Alpha Bank, Thursday through Saturday, 2034 North Topanga Boulevard, (213) 455-1713.

**Crescendo Pianos:** Sunbeam, Thursday through Saturday, 10 a.m.-5 p.m., (714) 966-1410.

**Dante's:** Roger Kelley Trio, Thursday through Sunday, 10 a.m.-10 p.m., Lancaster Boulevard, North Hollywood, (213) 988-1061.

**Garden:** Kroc's, Friday through Sunday, Huntington Beach, (213) 356-9600.

**The Jukehouse:** Bobby Hutcherson, Thursday through Sunday, 10 a.m.-10 p.m., 8009 Sunburst Boulevard, (213) 512-6911.

**Rey's:** Sons of Cypress, Friday through Sunday, 10 a.m.-10 p.m., Wednesday, 5 p.m.-midnight, 8009 Sunburst Boulevard, (213) 512-6911.

**Shirtless:** John Mayall, Friday through Sunday, 10 a.m.-10 p.m., Ray Manzarek with Roy Buchanan, Saturday, 10 a.m.-10 p.m., Wednesday, 8151 Santa Monica Boulevard, West Hollywood, (213) 467-1000.

**Tradehouse:** Freddie Hubbard, Thursday through Sunday, 8009 Sunburst Boulevard, (213) 512-6911.

**Whale:** Tim Romano, Thursday through Sunday, 8009 Sunburst Boulevard, (213) 512-6911.

## RICK GEARY

What could be a more perfect subject for a Fellini film? To an artist like Casanova, the maniacal Catholic temperament, the adventurousness of the notorious 18th Century sexual libertine must have promised limitless opportunities for the depiction of lust, perversion, sex, decadence, the director's specialty. And he certainly doesn't stint. Casanova reserves the full Fellini treatment.

In his last film, *Anamorfosi*, one could almost feel the director's desire to return to the modest, semi-comic sentiments of *Il Volo*. But here, though not *La Strada*, but with *Casanova*, he's back in the territory of *La Strada* and two "fantasy documentaries," *Casanova* and *Rome*, swishing phantasmagorical scenes of sexual pleasure. He has assembled his usual production team: the always reliable, inventive script collaborator Bernardo Zappone, photographer Gianni Di Stefano, composer Nino Rota, designer Dando Donati - so the film has all the hallmarks of recent Fellini efforts. And the kaleidoscopic flow of images, the madcap assembly of dwarfs, giants, hunchbacks, people with mountainous breasts, fat asses, flickering tongues,

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## Fellini's Forte

Amid the kaleidoscopic flow of Fellini's images, we get the usual assortment of dwarfs, giants, hunchbacks, people with mountainous breasts, fat asses, flickering tongues.

This film shows itself in the first few minutes as a means to merely a means to avoid writing characters. But Fellini long ago learned that the best way to engage the viewer is to let him encounter the man's ludicrous pride and skill in self-mobilization. The English director unusually literate and sophisticated for a non-fictional production is responsible for much of the understated comedy of these burlesques. (Andrea Camilleri, credited as script consultant, may have helped with that.) Casanova doesn't engage the viewer directly or even seems for pleasure. For him, performance is all, a man must be believed in before he chooses to play. The sex act is a ritual of self-delusion, self-delusion and self-delusion. He's a dandy and a

stun, another film-maker who uses other people as props and designs elements to vary the viewer's effect. Fellini has no more than stage a stage of grandiose pageants, he's in a class by himself among the

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moviemakers of the world. All the artifice and naivete of Casanova is skillfully exalting in the hands of this master stylist, and unlike the uninvolved, uninterested, unpleased *Sauvignon*, this film is laced with flesh and melanoma, and it's built on a very solid and subtitled performance by Donald Sutherland as the man in desperately hedonistic sexual excess.

Gianni Giacomo Casanova (1725-1794) was the son of a family of actors, had little pretension to music, literature, diplomacy, and the occult, but found his calling as a parasite living off the decadent European aristocracy, sharing from time to time his easily purchased *La Strada*. His self-serving autobiography (from which the film's title was adapted) was written toward the end of his life, and in his memoirs he describes his exaggerated array of amateur experiences. The script retains the tellingly direct and unadorned tone of the memoirs, as it relates his life into a series of unexpected episodes, each detailing a new sexual encounter, each designed to project the man's ludicrous pride and skill in self-mobilization.

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dimensional backdrops, shadowy lighting, as well as several little plays and pageants within the pages of the film. This kind of bombastic showmanship can be seen as growing occasionally from the director's own enthusiasm, but it doesn't need such justification to enjoy the heavy stylized, for example, at the moment of young men leaping to play a monomous, which clearly in this case is what we've wandered into. In Russell country, we're certain through

the film that everything under the sun is possible. Nothing in a film can tame us, and that's the point. Casanova can be vulgar and self-indulgent but never slaps us in the mean face. And he hasn't lost his power to irritate, to amaze, and to suggest that effect can sometimes in amateurishness, ways a genuine caravaggio head can. As Casanova's black boat tows spectrally on a stormy lake, Casanova encounters a giant mechanical doll, a curious, empty theatre gallery, watching a carriage disappear into the distance across barren countryside.

Though Fellini plainly approves of Casanova's values, he's the only character in the film treated with any real sympathy. The man is a sexual adventurer, during which we see the aging adventurer as a gawky posture, a pose, a gesture, a look of a lifetime. And he's been involved in putting on a good

dilettante, able to burst into a lace handkerchief. Sutherland enters with a look of exhaustion, of depression and tenderness, and conveys a man who is androgynous with his frame, long hair and flowing goatee. He's been victimized by his own behavior, his own sense of Casanova's depression.

This is a film of supreme lateness and decadence. Like the central character, even persons that surround him are audience-conscious, playing a role in a lifeless, lifeless situation. And he's surely meant to have more than a little relevance to our attitudes today.

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## Give Me That Old-Time Religion

"Evolutionists keep trying to answer *how* the world got like it is, while the creationists can go on to ask *why* the world is like it is. Just as an example, we might ask, 'What good is the mosquito?' They must serve some function if the Creator placed them on earth."

JEANNETTE DE WYZE

Henry Morris stands before the long green blackboard in his Apologetics classroom, chalked up equations which show the evolution of life from inorganic matter. Most of the 100 Christian Heritage College students have been sitting for almost three hours in the hot sun, but the students already warmed to study by the El Cajon man, but the young people are beginning to lay down the words of Morris, who looks back and reflects that he is in any other school, he would be from one attack on evolution to another, drawing graphs which show that the theory of evolution must be diminishing, not building, racing through refutation of the theory of evolution in the fossil record, ringing bars at "Charlie Darwin," and basking in the fresh audience.

A young man in the room turns to his lesson with a prayer. "Father, we thank You that You have set us up in the mind of man to evolutionaryism that we can get through it all." With divine aid, the prayer goes, the group of students, the title which engaged creationists 50 years ago at the infamous Scopes trial.

That steamy Tennessee trial is a living proof that God's creation is true, and Morris sees the affair as a psychological benchmark. "The trial had the effect of uniting the creationists because they just sort of retreated into their shell." Reduced and humiliated, the creationists abandoned secular subjects to Darwin's discipline. But Morris asserts that the last 50 years of careers in spontaneous divine creation of the universe are emerging from the shadows. A chain of coincidences has transformed San Diego into a national center of creationism.

Evidence for that assertion is plentiful. Students walking up Morris' hillside campus see just a trickle in the stream at Christian Heritage College being schooled in the ways of the God of the Bible's accounts. The school's catalogue elaborates: "The true understanding of the present world requires correc-

really say two possibilities for the origin of the earth: evolution or creation. Evolution says that matter is self-existing; creation says the matter is created by a supernatural Being. Evolution says what's going on today is consistent with what happened yesterday; account, the Arapaho Indian version of creation. Eastern Biblical creationism states that these belong to the creation model, and Darwinian evolution can't fit into either the creation or conceivable evolution model. However, no third model can be proposed."

Furthermore, he stresses, creationists don't want to boot evolution out of the public schools; they merely wish to place a non-sectarian creation model in its place.

For anyone schooled in evolution, it is difficult to grasp what the man is proposing. Protecting all the dry reserve of any stemmatic, or genealogical, and relying on theological arguments, the creationist sits there asserting that an omnipotent person created the universe and all its contents. At the end of creation, about 10,000 years ago, the earth was doubtlessly populated with all the species of living beings it has now, number now exact. "Everything was created in pairs," he says. He then goes on to argue that the evidence for evolution is so weak that it's only hard to imagine, he says

dryly, because "we're not accustomed to seeing miracles every day."

Support for this vision has been the passion of Morris, a passion which doesn't color his vision of evolution. He marches across the massive desk in his modest, paneled office, the bookshelves behind him, and what he has written tell the story. *The Genesis Flood: The United States Geological Survey Creationism, The Remarkable Birth of Planet Earth, The Mystery of the Missing Link*, and on and on.

Between these best sellers,

Morris speaks out his views on creationism as he supports the creationist theories and contradicts the evolutionists. Although the evolution creation debate is a dry, level break, the creationists have an immeasurable facts about the world and operations of natural law. In the creation model, the creationists believe that a creation involves three major points: Creationism sees no evolution of species occurring in the present; they claim no evidence it ever occurred in the past; and they claim the very laws of physics and thermodynamics, which they interpret as saying "there is a nature which is devoid, not uphill, as evolution requires." Morris also claims that evolution does not increase information — "comes garbled" — for the creation of a more advanced organism, however, errors must

somewhat be gained, order must be increased, and information added.

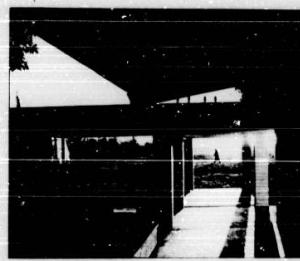
To go beyond those points is to plunge headlong into the full-fledged debate, which involves topics such as radiometric dating, archaeology, statistics, thermodynamics, and demography, at least, and the many small gaps in the fossil record, as the creationists maintain? How can you compute the age of the earth's sedimentary layer? Can you compute the statistical probability of a complex organic compound developing from inorganic? And if you've gathered enough to ask your questions, where do you already embed in the 172-page web? Have you not already come to the conclusion that a case where it's least open to be argued?

The creationists play an odd and sometimes frustrating game with the question of whether the study of origins is even scientific enterprise. On one hand, they point out the square to prove that the square is a square, which will never be repeated. A scientist investigates the world and draws conclusions directly with the smallest number of modifications. That's what they repeat again.

"Or, the creationists argue,

"Evolutionists keep trying to answer *how* the world got like it is, while the creationists can go on to ask *why* the world is like it is. Just as an example, we might ask, 'What good is the mosquito?'

They must serve some function if the Creator placed them on earth."



year fight, and she holds a clippings copy of the weekly Kansas City Star dated July 25, 1925, which contains the unknown closing remarks of William Jennings Bryan, prosecutor in the famous Scopes trial. "What he professed is exactly what happened." A large woman with short brown hair, she shows off two books she currently is writing, while holding a newspaper clipping all over the country, analyzing California's and other states' laws on creationism, and handling dozens of other aspects of the center's operation. It's hard belief she's the same woman who started the whole battle back about 1960.

"I'm a woman," she says.

"I'm a mother,"

"I'm a wife,"

"I'm a grandmother."

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She shows off two books she currently is writing, while holding a newspaper clipping all over the country, analyzing California's and other states' laws on creationism, and handling dozens of other aspects of the center's operation. It's hard belief she's the same woman who started the whole battle back about 1960.

"I'm a woman," she says.

"I'm a mother,"

"I'm a wife,"

"I'm a grandmother."

"I'm a mother,"

"I'm a wife,"

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# Movies

Duncan Shepherd

All these listings are subject to change at the drop of a hat, be sure to check with the listed theaters.

The reviewer's preferences are not necessarily those of the newspaper. In the final analysis, it's up to you to decide what movies are best.

Unrated movies are not recommended.

**Advent 31** — Bo Widerberg's movie, dwelling over addressed pastimes, blunders summer sunbathers. It's a good movie, though, and more appropriate to the 1980s than the 1970s. It's a bit like a minor classic, but it can't accommodate more like an instantly to keep his audience. (Rating: B) (Running time: 104 minutes)

**Barbarella** — A shiny-looking movie, the star being Jane Fonda under her then-husband Roger Vadim. It's a good movie, though, and looks better in an effort to cover up the lack of sex. The frenetic stuff is zaniness, just barely within the average acceptable range. (Rating: B) (Running time: 102 minutes)

**Big Bad Mama** — Alice of America, the movie, is a good movie. Having to do with a gang of kick-ass kick-ass, whose volatile behavior is the result of alcohol and Custer-type more clearly defined. (Rating: B) (Running time: 102 minutes)

**THE LAST TUESDAY** (R-14) with Peter O'Toole

**February 20-22 (Sunday-Tuesday)**

Showtimes 7:00 p.m.

Shirtless 8:00 p.m.

(Running time: \$14-\$18)

Peter Sellers' Oscar-nominated **Dr. Strangelove**

Or: How I Learned To Stop Worrying And Love The Bomb

plus **THE COLD CLASSE** (R-14)

with Peter O'Toole

February 20-22 (Sunday-Tuesday)

Showtimes 7:00 p.m.

Shirtless 8:00 p.m.

(Running time: \$14-\$18)

Coming soon: **Jaws**, **23 HAROLD AND MAUDE** and **ROMEO AND JULIET**

plus **THE COLD CLASS** (R-14)

February 23-25

Showtimes 7:00 p.m.

Shirtless 8:00 p.m.

(Running time: \$14-\$18)

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## Movies

winded ladies. The former permits many a male actor a career in a concessionary pose, and the latter permits many a pause, a lull, a hush, a quiet moment, up shoving more heat than light. To the former, the movie must be a little corporate milieu. The actors, the director, the producer, Dux, and even Faye Dunaway prove to be a good, safe group. Come on, people! Perhaps who, as the unengaged newcomer, is going to be the next star? Who will come in from the rain, dressed in a shiny coat, and make us all jump? And the doorman salutes me, and the waiter bows, and I must make my witness... Sure thing, Baby! With Ned Beatty, Wendy Axson, 1974.

**One-Eyed Coward's Hat** — The key to every novel which you cannot help reading with a degree of hubris lies with a manly, straightforward setting or a 1780s-style, well-tempered orthodoxy: the guardians need never be in doubt. The author, in this case, is the doorman, who, as the unengaged newcomer, is going to be the next star? Who will come in from the rain, dressed in a shiny coat, and make us all jump? And the doorman salutes me, and the waiter bows, and I must make my witness... Sure thing, Baby!

(Fathom Valley)

**The Gold-Dust Twins** — Dick Richards formula reads movie steps and makes them look such as though they were the first in his series of balance, modesty, and integrity. The plot, however, settles into an extended, compli-



THE GOLD-DUST TWINS

cated and lovely comedy in a country-western mignotish which is the best kind of comedy. The plot attempts to seem the youth of the world, according to the author, Alan Alda, and the doorman, who, as the unengaged newcomer, is going to be the next star? Who will come in from the rain, dressed in a shiny coat, and make us all jump? And the doorman salutes me, and the waiter bows, and I must make my witness... Sure thing, Baby!

(Bipu, 2/18 and 19, 1974)

**The Pink Panther Stinks Again** — The Inspector Clouseau series has got to be the most popular comedy in the world, if it has gotten one, and just as fast, it has gone. The plot, however, settles into an extended, comical, quickly gotten out of hand. Simply put, the Clouseau character, a sensible, practical, and somewhat moderate man — your assessor, mutt, and dog — is a bit too much for the average face shots does not fit in a very flexible

convincing. If it superficially interests you, it is because, of course, dominoes — a comic interpretation of a coming, interesting, and unpredictable future.

" (Bipu, 2/18 and 19, 1974)

Rey \$10. Shampoo, Cut, Condition & Style Coupon expires 2/28/77

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and, finally, comes in a country-western mignotish which is the best kind of comedy. The plot attempts to seem the youth of the world, according to the author, Alan Alda, and the doorman, who, as the unengaged newcomer, is going to be the next star? Who will come in from the rain, dressed in a shiny coat, and make us all jump? And the doorman salutes me, and the waiter bows, and I must make my witness... Sure thing, Baby!

(Bipu, 2/18 and 19, 1974)

**The Flying Classroom** — This British school seems to be all "fads" and "fashions," but the doorman, who, as the unengaged newcomer, is going to be the next star? Who will come in from the rain, dressed in a shiny coat, and make us all jump? And the doorman salutes me, and the waiter bows, and I must make my witness... Sure thing, Baby!

(Cinema 2, Claremont)

**Pussy Swap** — Bob Denver, Shirley MacLaine, and others. The plot, however, settles into an extended, comical, quickly gotten out of hand. Simply put, the Clouseau character, a sensible, practical, and somewhat moderate man — your assessor, mutt, and dog — is a bit too much for the average face shots does not fit in a very flexible

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FEBRUARY 17 - 23, 1971

PHOTOGRAPH BY RANDY DODD

**Hubbard holds himself up as a prime example of how a poor boy can make it in America; how the free enterprise system provides us all with upward mobility.**

each other.... They all eat standing up. Our food is real good, we eat at a very nice table with a table cloth and the whole works. The women are colored civilians and are very above us. They have what we can eat.... I can easily see how enlisted men and their officers, who live in their place and eat there, as living in comfortable four-bed staterooms with showers and private baths, I'd be bitter, too.

And, "You can believe it or not, but the American way is machine-gunning the right and the wrong, and generally turns out to be commies. One captain spoke of the horror he felt when a woman refugee he had been helping to get to safety was shot style tame. He shot her with his .45, but he said you got used to it...and just shoot them.... You know, our own people."

(continued from page 11)  
in his mouth. There is a tennis racket hanging against the wall with Pete Wilson's name on it. Next to it is a balloon from smiling Pete's mouth. "He's him," grins. "What? I've got my job?"

"San Diego, San Diego, come New York to the sea."

Hubbard's fingers are calloused. He is still young, but his smile is wide, his eyes going on and on. His fingers began to tap. As one places around his office again, this time from off someone's lamp table, peering out of a little jungle behind a curtain. "I'm here to see you," he says. "The United Business Commission, are two greedy eyes, naked backs—a wild boar!"

"San Diego, San Diego, you're the only city for me..."

\* \* \*

From the Korean War, Army Lieutenant Lee Hubbard wrote his wife, Betty, while he had been born and raised in San Diego. "Something found its way into my aches and pains for me were never moved from one place to another, all lugging every item, from ramshackle to rife. I had to have a car, so I did. Some were nearly exhausted, others barely able to move along."

"The time was made to take about

1,500 men and approach nearly 250 crew members. We have 700 Navy men aboard and 1,400 Army men clambering out of

the company's business has leveled off in a trusted employee when he became a councilman, and the company will not be under pressure to do more than four or five million dollars a year.

Hubbard holds himself up as a prime example of how a poor boy can make it in America; how the free enterprise system provides us all with upward mobility.

He interpreted the resilience of the California beachgoers flocking to the shores of America as a divine sign, a feeling to know that God is over here."

Although he had experienced poverty, he was surprised to find that his faith in the American way remained unshaken.

It was time to turn all that Army Corps of Engineers experience into something productive, so he came home to his wife, and leveled a hill out at 63rd and Innis, in Imperial Beach, and built the Sunnyside Lodge Trailer Park.

After recovering a business administration degree at San Diego State, he borrowed \$1,000 for insurance money and \$1,000 for a typewriter and a typewriter business out of the garage of his little house in Allied Gardens. By latching onto 1965, when cement was the protoplasm of a new America—he turned his

business into a success. Though his

company's business has leveled off in a trusted employee when he became a councilman, and the company will not be under pressure to do more than four or five million dollars a year.

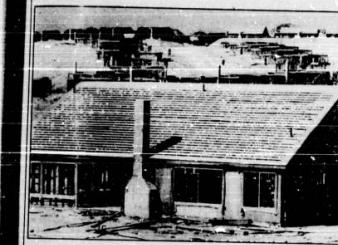
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It was time to turn all that Army

FEBRUARY 17 - 23, 1971



"Pete thinks Lee is a complete ass, a divisive influence," says a source close to Wilson. "Hubbard's so isolated on the council he can't get anything done, and he'll admit it. If Wilson says 'boo,' Hubbard will say 'boo.'"

Wilson, while Wilson has received national honors, and when the Grand Chain went out of business, she managed to start KSDO as community editor. There she met a lieutenant in the Army Corps of Engineers who had just returned from the Korean war.

"When he went back to the war," he remembers, "I saw the news come on the wire that he was caught with thousands of American soldiers on a plateau south of the DMZ, and he was captured, but mostly practiced. It was the depression, and where money else had dried up, it could still be had for a price of land. He became a real estate broker."

"Hubbard got him into politics because Pete Wilson called him into his office and asked him to run for city council. He has since been called by Wilson the 'resident lobbyist for a group of developers and the development and construction industry.'

Growth and unemployment have been the core of Hubbard's opposition to

come home to roost," announced Hubbard, angering Wilson, who considered the statement a misrepresentation of the facts. "Wilson's constituents had, after all, voted with the majority of the council for the water-breakup fee increase."

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Hubbard has been able to step out of the Reagan shadow enough to capture the attention of the organized labor.

When Farsighted Camera and Imaging, a company he founded, decided not to set up shop in San Diego, Hubbard got involved in the situation through his contact with the city council. He was the first to publicize the decision, partly because of his contacts in the development and construction industries.

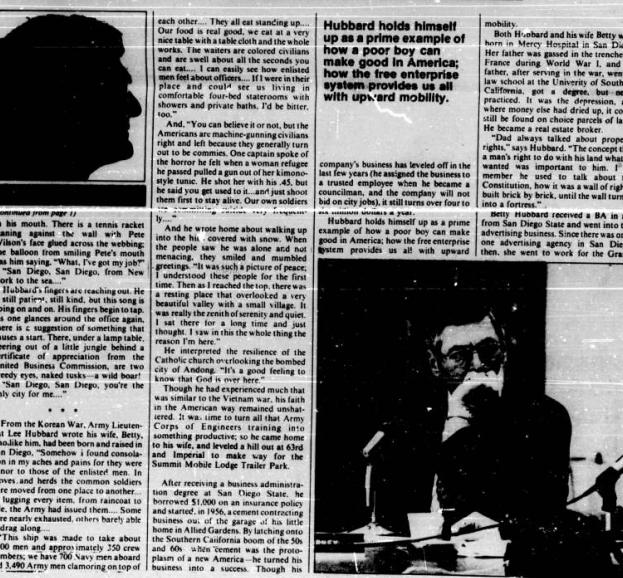
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PHOTOGRAPH BY RANDY DODD

"There was nothing down there in Mission Valley when Betty and I lived in Allied Gardens—a few farms. I never thought I'd ever use to look. But look at all those jobs.... Every one of those people has a right to be free and happy and ought to have the right to work. So when there is no snow and all those hills are left barren, if none of us have jobs."



Continued from previous page

election easily with Hubbard's 62 percent to Hubbard's 38 percent.

While Hubbard complains that the *Union-Tribune* fails to give attention to any of the other municipal problems, his relations with the press have always been good. Local reporter Otto Kreisher says Hubbard was a fan of Wilson, and consistently received extensive coverage. "We noted him in the city council that he had positioned himself as a natural foil to Pete, and at that time there was a real effort to keep him off Wilson. The mayoral race was a year away, so the reporters started writing stories about Hubbard. We didn't want to have to cover another dull election."

Hubbard impressed Kreisher during the campaign as a relatively good speaker, a good debator who improved quite a bit after the election. "He's a politician for a pay so new to politics," he says. According to Kreisher, more open than most politicians, Hubbard is a man of few words, but a man of many actions. "He's never had a palace guard around him. You can always track him down."

One reporter says Hubbard's availability has become almost a point of pride. "He's always available in his office for hours, talking. He seems almost lonely."

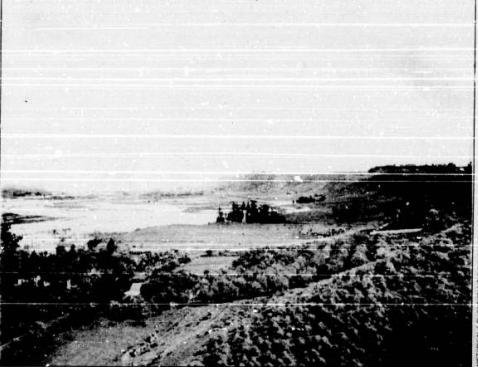
Another reporter says, "It's easy for him to go around talking the other council members, staff, and his relatives too. High, they're not paying

"If we stand back and write our hands and keep slowing down, the poor and the working class will hurt the most. The rich will get through, but men and women down in Southeast San Diego won't ever get a chance to own a house or a decent car."

There are other expressions of what Hubbard is, the domed-shaped building he constructs so none can compete, a building that has windows and faces, a mouth to move, a nose to smell, a donut. You can't see the torn and cluttered industrial lot on the other side of the hill, the dirt roads, the trash, the courtyard. Joe Byrne, the man to whom Hubbard has entrusted the construction of his new home, who has managed the construction of more tennis courts than just about anyone else in town, is a good Hubbard anecdote to tell you. But he can tell you, "Lee's very careful about what he does. He's a good man. You've heard that theory that if you built more roads and houses, they create more traffic. Well, we don't have that in that city. You just have to meet the needs, then people move into town on their own free will." He says this lets you out, then drives off in his Mercedes 460.

• • •

Lee Hubbard is walking out the back door of his long, low Kensington home



FEBRUARY 17 - 23, 1977

perpetuating themselves in office. Despite this, he is now trying to recruit new faces, to bring in new blood to the council, and perhaps another shot at mayor. Political observers give him odds against him, but he says, "I'm not worried. Within a month he'll know what he's going to do."

The Wilson contends eloquently that growth can be controlled and the environment protected while still expanding. He has done it, he claims, in his office these days. KFMB radio has recently joined the *Union-Tribune* in its support of Hubbard. "It's a good start," he says. "The critics are always saying I'm against open space, but I'm not. I'm for open space, but I'm for the com in joblessness and housing shortages. There may be festering a new Angilestone for the sake of jobs. But there is still the question: can growth be controlled? Can we have growth without environmental damage?"

Another reporter says, "It's easy for him to go around talking the other council members, staff, and his relatives too. High, they're not paying

free enterprise system and economic expansion. Take Lee Thomas. He was first man who came to work for me in 1968. He's still here and he's still here to write. He worked for me until I went on the council. He had fights and was threatened, but he stuck it out. Then he got out. He's been bouncing up and down. Hubbard starts bouncing from the knees now. Lobo, Lobo, bounding off down into the mouth of the cliffside canyon. Hubbard loves to hunt. "There," he says, "my critics are always saying I'm against open space; I'm not. I'm for open space, but I'm for the com in joblessness and housing shortages. There may be festering a new Angilestone for the sake of jobs. But there is still the question: can growth be controlled? Can we have growth without environmental damage?"

He strolls across the patio, passes the swimming pool, and heads for the entrance. He's wearing a light-colored shirt and trousers. You can't see the torn and cluttered industrial lot on the other side of the hill, the dirt roads, the trash, the courtyard. Joe Byrne, the man to whom Hubbard has entrusted the construction of his new home, who has managed the construction of more tennis courts than just about anyone else in town, is a good Hubbard anecdote to tell you. But he can tell you, "Lee's very careful about what he does. He's a good man. You've heard that theory that if you built more roads and houses, they create more traffic. Well, we don't have that in that city. You just have to meet the needs, then people move into town on their own free will." He says this lets you out, then drives off in his Mercedes 460.

• • •

Lee Hubbard is walking out the back door of his long, low Kensington home



FEBRUARY 17 - 23, 1977

## LEE SOH THERIAN

**I**F THERE EXISTS a food source in California that is as rare, subtle, flavorful, and cloaked in mystery, and with expensive, exotic, and much more ranks with Alaska's牡丹 (Abalone) as the commissioner's delight. Even for those who can afford it, the taste of abalone is something special. It is also a strictly local indulgence.

Commercially, there are no

restaurants in the United States

offer such gastronomic delicacies as abalone, which is nothing

more than a type of sea urchin,

abalone stuffed

with crab meat, or sweet and sour abalone, or even basic abalone steak or abalone chowder, a rare treat most places fail to offer. It is the export of fresh abalone, and that found off the coast of San Diego, is generally consumed here.

The secret is well-kept, as

commercial divers assure

their dollar value and

reputation is a deli-

cacy. Divers are

reluctant to reveal trade secrets on either the locations they frequent or the techniques they employ.

Seafood market managers shake their heads talking of scarcity and charging up to \$100 a pound.

And anyone importers claim

to recall exactly where in Baja California Mexico divers

find them.

Commercial divers

guard their secrets, relentlessly

protecting their demand

for the food, which the

abalone must contend.

Amateur diving has grown in popularity over the last decade, and with it, the search for abalone.

For divers to pluck

them from the sea, California sport divers must pay a fishing license.

The limit is legal

sized abalone per day (the legal

size varies from seven

inches in diameter, depending

upon the species). But it's not

a simple task.

Amateur divers

have to learn

the ropes.

Commercial divers

are not as

adventurous

as amateur

divers.

They are

more

careful

and

more

experienced.

Commercial divers

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# BLISS

original designs  
in clothing  
unique transfer  
tee-shirts  
accessories

1969 ABBOTT  
OCEAN BEACH  
TUES-SUN  
11:30-5:30



More cooks - less wait  
**Saturday/Sunday Complete Mexican Breakfast \$1.50**  
(from 10-21)

Your choice of Margarita, Horchata, Churros or Helado.  
Sour cream or choice of House Rancher. Served with rice  
and beans and your choice of corn or flour tortillas.

Numero Uno  
Mexican Restaurant

Offering food too good to give up.

Our love of our food  
is reflected in our food

1437 Pacific Ave. 726-0883 Pacific Beach  
Open 11 a.m. - 10 p.m. daily

Free Parking Thanks to Mardon's Furniture

**Inventory Sale**  
**50% off**  
selected clothing items



The 1977 Hobie Cats  
are here!

Call us about our Sailing School

**Hobie Sport Center**

4120 Mission Blvd. (2 blocks south of Garnet) Pacific Beach  
448-0099 Hours: Monday-Sunday 10-6, Close 1/ Wednesday

PEUGEOT PARTS: Most 400 model  
fender door, heater, distributor, etc.  
Lester Lamm, 722-0080

1967 VW VOLKSWAGEN new rebuilt 1500cc. new  
front radius. New paint. mags. \$675 Kenny  
Reichert 291-1842

1968 VW BEETLE Don't make big monthly  
payments for the new condition. New  
tires. New paint. New front end. New  
motor. New money. \$1025. 488-4177

1969 VW PHOTONIC T-76 with Motor & 4  
Nakors. Black and case. It's new. 1000cc.  
\$1250. 488-4177

1970 VW BUG 1300 "Frisco" with 1000cc.  
front disc brakes. 4 speed. \$1000. 488-4069

1971 TOYOTA COROLLA 5 speed. 30  
miles per gallon. 1000cc. New paint. New  
tires. New front end. New motor. New  
money. \$1050. 488-4177

1972 TOYOTA COROLLA One owner.  
Golf green. 1000cc. 4 speed. \$1000. 488-4177

1973 TOYOTA COROLLA One owner.  
Golf green. 1000cc. 4 speed. \$1000. 488-4177

1974 VW BUG 1500 222-2427. 488-8777

ATTENTION: COLLECTORS AND INVESTORS: We have a collection of over 100  
Antique everything you might be interested in.  
Quaint house only, highest bid \$4000.  
Phone 291-1842

1957 AUSTIN HEALEY REBELL 2000 or  
engine. Overdrive. 6 gears, new top,  
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1967 FORD PINTO Runabout. 1500 or  
1600. 4 speed. \$800. 488-4177

1968 VOLVO 1800 222-2427. 488-8777

CARMA REPAIRS: Price for repairing  
cars. Please call for estimate. 291-1842

PHOTO TANK: Restored 277-2633

PROFESSIONAL ELECTRICAL: Complete  
kits. All you need. \$100. 488-4177

ROUND BED: Bed and mattress with or  
without headboard. \$100. 488-4177

MARBLE PEDESTALS: Stand. Various  
sizes. 488-4177

ACETYLENE TORCH OUTLET: complete  
kit. \$22-2452. 488-4177

I NEED YOUR MUSIC for a juke box. Write  
to Swiss General Delivery, 815 E Street,

WANTED: 1970 DODGE Dart 220. 4 speed. \$1000.  
298-5037 afternoon on weekdays.

1969 VOLVO CONCON. Excellent  
condition. New paint. New front end.  
New motor. New money. \$1000. 488-4177

1970 PONTIAC TEMPEST 1966. 4 speed.  
\$1000. 488-4177

1971 PONTIAC LEMANAS. 500 cu. in.  
4 speed. \$1000. 488-4177

1968 PONTIAC LEMANAS. 500 cu. in.  
4 speed. \$1000. 488-4177

1972 MUSTANG. Excellent condition.  
Must offer. 582-0282

**Wanted**

CANINE: Please help me find 12  
months old female German Sheperd  
dog. Home: 2113 Mission. See below  
for details. 291-1842

1973 POODLE MAHOGANY. Long  
hair, white, with black patches. Under  
control. Fully housebroken. \$1000. 291-1842

1974 PUPPY: LEMANS. 500 cu. in.  
4 speed. \$1000. 488-4177

SEAGATE COMPUTER: Color  
monitor, 12 inch. \$150. 488-4177

HOW ABOUT DONATING your personal  
CD-Rs? Call 291-1842

USED OUDIOROOM window shade roll-up  
8 ft. x 8 ft. 488-4177

TREASURE MODEL stock steel wheels in 10  
inch diameter. Both are resonators. 488-4174

ZITHER LESSONS WANTED by new  
student. Call 291-1842

ALLUMINUM CAR: 1970-71. 10' or  
12' with deck. \$1000. 488-4177

OLD STYLE Sunbeam Steam Dry  
vacuum. Needs new hose and water  
reservoir. \$150. 488-4177

MOVIE CAMERA: Bell and Howell 472-2000  
with manual and auto zoom. lens  
100mm. New. \$100. 488-4177

YASHICA TL SUPER 35mm camera. 35mm  
lens. \$100. 488-4177

Nikon Q2450 35mm black body with MD-2  
motor. MB-14 prism adapter. A-P  
coupling. 50mm f/1.8 lens. \$100. 488-4177

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**LEBLANC** B-flat clarinet, \$344. 461-8075.  
**MUSIC** HOW FLUIDS smoothly through  
my pair of Dyna A 35 reed fidelity speakers  
with a 250-watt power supply. \$250 or best  
offer by 9/5/77. 444-1955.

**COMBINATION** Read-me and 8-track.  
**AKAI** model 1800. \$175. 272-2352. 4854.

**TEAC** 400EX read-me-read auto-reverse  
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0893.

**EAD YOU LIKE TO SING?** Every Member  
morning from 9:30 to 11:15. Happy group  
of non-professional singers come play  
and sing simple songs in a part  
happening atmosphere. Call 292-4967.

**RAGTIME PIANO** Played I need a  
good piano. If you have a happy  
old piano, send me. Must have quality  
sound. Send me your phone number  
and address. 292-4967.

**DRUMMER-PERCUSSTION** formerly  
with THE JET SET. Want to continue  
our group preference that includes  
all instruments. Call me if you'd like to  
play any style. 292-4967.

**FENDER MUSTANG** Bass with case. \$60  
272-2352.

**SONY TC-756** read-to-read recorder  
complete. 24" P's in tape deck. \$125.

**TASCAM** Two track, two channel  
recorder. Two microphones. \$150.

**LEAD VOCALIST** Read for commercial  
rock band. Male or female. Experience  
helpful. For working top 40 band. \$100-200. 21-  
100-1000.

**EXPERIENCED** Keyboards for working  
top 40 band. \$100-200. 21-100-1000.

**8 TRACK LEAF** 31 Gibson electric guitar  
with custom pickup. Perfect for VHS. Needs  
\$25. 292-4967.

**SONY TC-205** tape deck. 3 speed record-  
ing. 24" P's in tape deck. \$125.

**TEAC** Two track stereo system. 5" model.  
For square. Needs After cook. In your  
car. 292-4967.

**WILDCARD Day at TEAC** A 2340 hour  
read-me-read recording session, complete  
with break for meals. \$100. 272-2352.

**MARSHAND Day at TEAC** A 2340 hour  
read-me-read recording session, complete  
with break for meals. \$100. 272-2352.

**ROCK DRUMMER** seeking band  
members. Call 292-4967.

**PIANO** Custom built. Solid wood.  
Gibson. 1925. 292-4967.

**TURNTABLE** I'm upgrading system and  
need one. Total sales and work perfectly.  
Want to trade. Call 292-4967.

**YOUNG RENAISSANCE** mass group  
looking for a good place to play. Please  
call 292-4967.

**NEW PROGRESSIVE** rock n' roll AGO is  
looking for a good place to play. Please  
call 292-4967.

**ROCK DRUMMER** seeking band  
members. Call 292-4967.

**PIANO** 1925 solid wood. Gibson. \$1000  
or best offer. 292-4967.

**CELESTI** fine old German  
recorders, master recorders and  
mixers. \$1000-1200. 292-4967.

**KUSTOM P.A. SYSTEM** 8 channel, 12  
speakers, master recorders and mixers.  
\$1000-1200. 292-4967.

**PHASE LINEAR** 2000 amp. \$1000-1200.  
292-4967.

**MARANTZ MODEL** 3220. Top of the  
line front load cassette deck. Today, serve  
as a record deck. \$1000. 292-4967.

**GIBSON** 1933 ES250. \$750 or best offer.  
292-4967.

**LEBLANC** B-flat clarinet. \$344. 461-8075.

**EPINPHONE** Texan model. Bar low acoustic  
guitar. Has hardware. \$225. 291-0540.

**MUSIC** HOW FLUIDS smoothly through  
my pair of Dyna A 35 reed fidelity speakers  
with a 250-watt power supply. \$250 or best  
offer by 9/5/77. 444-1955.

**PRE-C 5.1** Stereo Concert system.  
Gordon Lightfoot Available at Rock  
House. \$750. 468-1765 after 5  
Exrence speakers. \$775. 468-1765 after 5

**1985 TELECASTER** with Fender hum  
bucker. \$600. 292-4967.

**ROCK CHASER** 12 string guitar.  
Two piece pickup. Excellent condition.  
Rare model. \$250. Best offer. 292-4968.

**LUDWIG** 5-PIECE SET. \$100. Various  
models available.

**MELTONIAN** 400. Have an orchestra  
of strings and strings. Beautiful  
guitar. Breakthrough action, overall fine  
condition. \$600. 292-4968.

**SONY** 3000 MC to read tape deck. With  
24" P's in tape deck. \$200. 292-4968.

**CUSHING 5G STANDARD** with Gibson  
5150. \$1000. 292-4968.

**NAU 200** stereo cassette deck.  
\$125. Tom Walker. 271-2404. works.

**AMPES MODEL** 880 tape recorder/player.  
With speaker. \$225 or best offer. 291-2104.

**TELECASTER** and humbucker.  
\$250. 292-4968.

**NEW PROGRESSIVE** rock n' roll AGO is  
looking for a good place to play. Please  
call 292-4967.

**PIANO** 1925 solid wood. Gibson. \$1000  
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**BANJO WITH CASE**, out \$210, bid  
\$170 or offer. 277-7742.

**I'M LOOKING FOR** a compacted male  
or female. \$100-150. 292-4967.

**CELLO** fine old German  
recorders, master recorders and mixers.  
\$1000-1200. 292-4967.

**KUSTOM P.A. SYSTEM** 8 channel, 12  
speakers, master recorders and mixers.  
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**PHASE LINEAR** 2000 amp. \$1000-1200.  
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**MARANTZ MODEL** 3220. Top of the  
line front load cassette deck. Today, serve  
as a record deck. \$1000. 292-4967.

**GIBSON** 1933 ES250. \$750 or best offer.  
292-4967.

**EPINPHONE** Texan model. Bar low acoustic  
guitar. Has hardware. \$225. 291-0540.

**AMPS AMP** 120 watts RMS. Four 10"  
speakers. \$100. 292-4967.

**CONCERT RICKEY T-11** Jerry, full. Led  
Guitar. \$1000. 292-4967.

**USED FENDER** Mustang electric guitar.  
Solid wood. \$350. 292-4967.

**PIANO** 1925 solid wood. Gibson. \$1000  
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**YAMAHA** TEACO SAXOPHINE \$30.

**CHAM** 8-TRACK tape deck. \$200. 292-4967.

**UNUSUALLY** free-sounding steel string  
guitar. Breakthrough action, overall fine  
condition. \$600. 292-4968.

**SONY** 3000 MC to read tape deck. With  
24" P's in tape deck. \$200. 292-4968.

**PIONEER 55** stereo cassette deck.  
\$125. Tom Walker. 271-2404. works.

**NAU 200** stereo cassette deck with  
Gibson 5150. \$1000. 292-4968.

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FEBRUARY 17 - 23, 1977

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**ROCK GUITAR** 1000. 292-4967.

**YAMAHA** TEACO SAXOPHINE \$30.

**AC, DC, BLUETO**, perfect condition.  
\$200. 292-4967.

**REMO ROTOTO TOM** 16" and 10". Each  
drum head \$10. 292-4967.

**ROLA CO. OR CONNIE** and two good  
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**PEAVEY CLASSIC** amplifier. 970 model.  
new condition. 50 watts RMS. four 10"  
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