

This image is a vertical, high-contrast, black and white scan of a textured surface, likely a book cover or endpaper. The left side is a light gray with a fine, grainy texture. A dark, irregular vertical strip runs down the right side, possibly representing a hinge or a binding edge. The overall appearance is that of a physical document captured with high contrast.

City Lights



Joe Rosati

Joe Finds His Car

October 6: Second-year law student Joe Rosati leaves his apartment at Ivy and Thirtieth Street in North Park and heads for his car, which is parked behind the curb on Ivy. When he slips behind the wheel of the green 1969 Mustang and turns the ignition key, nothing happens. He raises the hood. The battery is gone. Stolen.

October 7: Rosati finds a small pink citation under one of the car's windshield wipers. It is a notice, signed by San Diego police officer Teresa Bucaro, that the car has not been moved for seventy-two consecutive hours, and if it remains stationary it will be towed.

Rosati calls the police and explains that the battery has been stolen and he can't replace it right away. He doesn't tow it. The dispatcher tells him just to push it a few feet and it'll be left alone. (He discovers later that this won't work; the cops know that old trick and simply check the car's mileage to discern whether or not it's been moved.)

October 13: Rosati arrives home from his job downtown, where he works as an intern with the consumer fraud division of the district attorney's office. The car is gone. Rosati assumes the police had it towed. (He hadn't replaced the battery or pushed it a few feet.) He calls the police impound lot and talks to Sharon, who takes down his license number, runs a check, and tells him the car isn't on the impound lot. The customary towing reports from the police and the towing company are not on file.

October 14: Rosati reports his car stolen. The police in the auto theft division tell him that thieves often look for the little pink citation cars and try to swipe the vehicles before they're towed.

October 22: At work in the D.A.'s office, Rosati receives a note that auto theft has located his car. It's on the lot of A to Z Towing, one of the companies with which the city contracts to tow away vehicles. It had been towed after all, but

the paperwork had been messed up somehow. Rosati is relieved. His much-valued ocean fishing equipment is in the trunk.

He calls Ralph McCann at A to Z, which is located at Thirty-second and Main in La Jolla Heights. McCann says that on October 13, in the afternoon, officer Bucaro ordered the green Mustang towed, and that the same day A to Z called Mary of police impound and reported that they had towed the car.

The night of October 22 Rosati and two friends, law students, go down to retrieve his car from A to Z Towing. Rosati says McCann changed his story when they got there. McCann claiming he didn't report the car towed until the twentieth, instead of the thirteenth, as he had said originally. Consequently, Rosati was only to be charged for three days' storage. That comes to forty-seven dollars, with the towing charge, and Rosati grudgingly pays it.

McCann hands Rosati the receipt and tells him to sign it. The law student notices a block of extremely small print on the bottom of the receipt, and he reads it. It's a waiver clause, meaning that Rosati agrees to take the car as is, releasing A to Z Towing from any liability. Rosati, to McCann's consternation, refuses to sign until he sees his car.

Rosati and his friends are escorted to a lot about a mile away, on Imperial. Between the fence and a vicious guard dog, Rosati spies his car, and sure enough, his worst fears are confirmed: where his trunk lock used to be there is now a gaping hole the size of a coconut. When he gets to the car, he sees that it's been rammed, the rear seats pulled up and out, the contents of the glove compartment strewn everywhere, the radio/tape deck missing, the fishing poles, tackle box, and tool box long gone. Rosati's fuming. The A to Z guy tells him that cars are like that sometimes when they tow them.

Rosati goes home and calls the cops, burglary this time, which takes down a list of the

missing property and says there's not much they can do. October 27: Rosati and a friend return to A to Z, armed with a camera. He wants to take pictures of the lot, the dog, the car. Ralph McCann isn't there but Bob Marshall, the guy who towed his car, is. Bob tells Rosati that the car was like that when he picked it up. But a few minutes later Bob goes into the back room and comes out with Rosati's radio/tape deck. Rosati is flabbergasted, says a week ago your guys were ready to release the car to me and suddenly mentioned anything about my stereo. Bob says he took it out to protect it from being stolen while the car was on the lot.

On the way over to his car, Rosati tells his friend that one way to determine if the car had been burglarized after being towed is to find the trunk lock lying somewhere on the lot. His friend tells him that nobody would be so stupid as to leave evidence lying around close by. But sure enough, when they reach the gated car, they discover the lock, sitting beneath the car's rear end, on the ground. Rosati takes pictures of it, then picks it up and inserts his trunk key into it. Voilà.

The car is still on the lot. Rosati thinks he could easily win a small-claims judgment against A to Z, but he thinks punitive action of some kind is more in order, and he's attorney hunting. Says he'd like to see somebody suffer a little bit because of this.

—N.M.

Onset Of A Code

According to the burgeoning laws of delayed reaction, construction industry ought to be weeding up about now. The object: protect new state building codes which have ordered access for the handicapped to all commercial buildings. The state put the new code into

effect in July, thickening the handicap requirements from twenty-old pages to eighty-nine pages in length. But while local building inspectors acknowledge an increasing rash of irate contractors and property owners complaining about the stricter code, the expected deluge of formal appeals has not materialized. In fact, last week's meeting of the board of appeals was canceled for lack of any business. But that doesn't mean the new code is being welcomed without rancor.

For example, there is Niki Cordilione, who operates Line by Line typesetting on Columbia Street just north of downtown. Her business is located in an old apartment building, but she has been doing so well the building had to be remodeled. Essentially all she wanted to do was knock down some walls. But in order to get the building permit for this, she had to meet the new handicap code, which meant putting in a handicapped-only parking space, a wheelchair ramp, and modifying the bathroom so the handicapped can use it. She figured it would all cost an extra \$5000. "And all we wanted to do is take out some walls," says Cordilione with a mixture of puzzlement and wrath.

Then there's the new shopping center, Southland Plaza, sprawling along the west side of Interstate 5 at Palm Avenue, east of Imperial

Beach. Construction is just ending there, and most of the seventy lease units are vacant and ready for tenant improvements. At least one tenant, optometrist Paul Lavin, has discovered a small catch: the center was built up to the proper handicap codes that were in effect at the time all the permits were issued. But the new code supersedes that one, and the tenants applying now for building permits must make modifications in their buildings to meet the new code. From Lavin's standpoint, this is a kind of retroactive penalty, since leaseholders rightfully assume a properly inspected building is up to code when it's leased, but rather thanicker with the center's owners, Lavin went ahead and covered the cost of kick plates for the glass doors to wheelchair riders can push the doors open, a special toilet seat, self-closing door hinges, and a few other small items. Lavin's improvements all came to about \$200. The center's owners have been out of town on an extended trip, and couldn't be contacted. But presumably, they'd rather not spend the \$14,000 (\$200 for each of the seventy units) to get the buildings up to code, their building permits are all in order. But it's also probably a safe to assume that most new tenants won't be as quick with a back as Dr. Lavin. The building code appeals board probably won't cancel too many more meetings.

—N.M.



Southland Plaza

Photograph by Doug Carlson

Yes, There Were Times

Al and Rosie Stafford have been delivering the *New York Times* to doorsteps and newstands every day for the past two decades. The Staffords are the only independent *Times* distributors in town, but next month they're scheduled to yield most of their 180 papers to a *New York Times* representative who has a fleet of delivery vans and a Kearny Mesa warehouse and who will be responsible for all of the approximately 1700 copies sold here daily.

Al climbs out of bed at four o'clock most mornings to deliver the papers. On Sundays, when the paper is bigger and there are more deliveries, he dispatches a crew of three drivers, each with a share of the countywide *Times* route. After filling the back seat of his Toyota station wagon with the *Times* and his other publications — the *Washington Post*, *Vancouver Sun*, *San Francisco Chronicle*, *Houston Post*, *London Times*, and *Daily Telegraph* — Al heads for his deliveries in La Jolla, Pacific Beach, and Coronado.

Concededly, he's heading back to San Diego and the South Bay for the remainder of a route that sometimes keeps him behind the wheel until five in the afternoon. The Staffords started about twenty years ago ("It was '63, '64... I can't remember when," says Rosie) after American Distributing, a Los Angeles periodical wholesaler, found good opportunities about their work as circulation troubleshooters for the old *San Diego Independent*. The company needed a dependable carrier for the *New York Times*, so Al and Rosie took the job, soon building up the route from twenty daily and sixty-five Sunday *Times* — delivered mostly to Parag's Newsstand on Thirtieth Street, La Jolla Pharmacy, and Lindbergh Field — to sixty-five daily and 300 Sunday copies.

Over the years the Staffords have added some forty magazine and newspaper titles, ranging from *Desktop Computer to Asia News* and *National Singles Register* to Andy Warhol's *Interview* and copies of five Arabic-language papers. They still work from a beat-up clipboard that has a single, pencil-scribbled ledger page for every client — from high-volume retailers like the Parag Newsstand ("He's got everything... the best in town," says Al) to investor Richard Silberman, who gets a single *New York Times* daily at his Seventh Avenue home/office.

Al had a heart attack in 1980, and after that he cut back on the number of *Times* copies he carried and he dropped his northernmost deliveries in Rancho Santa Fe and Escondido. He still rises at 4:00 a.m., though, and by 7:00 a.m. he has already delivered six copies of the morning *Times* to the Union-Tribune building and has made stops at

CBS Realty, Harcourt, Brace, Jovanovich, and Silberman's before he meets his downtown helper, Mary, at the Greyhound station to await delivery of their *San Francisco*, *London*, and *Daily Telegraph*. At other stops, he "allocates a more varied selection — *Pro* and *College Football* tabloids, the *Las Vegas* daily, and *San Francisco's Chronicle* and *Examiner* at the Hotel San Diego. (Al watches the *San Francisco* papers closely because the publisher will not

take any returns for credit and the Staffords have to "eat all the cues that don't sell.") There are other daily *Times* home deliveries, including UCSD chancellor Richard Atkinson and talk-show host Bill Ballance, but Al's most profitable home delivery is George Minovich, the City Club president and *Newsline* media columnist. Minovich gets the *New York Times* (two copies), the *Washington Post*, *S.F. Chronicle*, *Financial*

drop off two *London Times*, two *Financial Times*, and one *Daily Telegraph* for the disheveled London executives who work from them. Next there are four stops for *La Opinion*. At other stops, he "allocates a more varied selection — *Pro* and *College Football* tabloids, the *Las Vegas* daily, and *San Francisco's Chronicle* and *Examiner* at the Hotel San Diego. (Al watches the *San Francisco* papers closely because the publisher will not

Times, and *Times Literary Supplement* at his Del Mar home. Minovich recently added another subscription which the Staffords remember by a scribbled note taped to the dashboard, next to the screwed warning, "When you smell a burning odor, stop & add at least 1 quart oil." It reads, "Copy of *W* [the high-fashion society magazine] for Minovich."

Though the Staffords will keep the foreign and other nonlocal papers, the couple has reached an agreement to give up most of their *Times* subscribers by year's end, a move Rosie doesn't regret. "I'm tired," she says. "We've been doing it long enough." The *Times* has invested thousands of dollars, one hundred newspaper racks, and a phone sales-solicitation service over the past year and boosted daily circulation to about 1720 copies. Al and Rosie live an uneasy truce with the official *Times* distributor, Larry Wilhelm, and Al says that while not contesting his loss of the *Times*, he may keep the route after all. "I've seen these guys come in and try and boost everything up. It never works. They've got grandiose plans, but [Wilhelm] is really just a newspaper guy like me. And I've been doing it since I was twelve... so I've got a lot more experience." P.K.



They Come And They Go

Three and a half years ago Stan Sorenson, who at the time operated a small bookstore on Beacon Street in Ocean Beach, decided on a whim to start a community newspaper. It had been four years since the leftist *O.B. Rag* had gone out of business, and Sorenson, who had dabbled in a variety of businesses, welcomed a challenge. In close to three years he put out about twenty monthly issues of the *O.B. News*, a tabloid averaging about sixteen pages and containing an even mix of community news, eclectic fiction and travel pieces, and humor. In the spring of 1981, he closed down the paper, which financially had never really gotten past the break-even point.

In the early fall of that year, community activist and Ocean Beach Planning Board member Bob Burns put out one issue of his paper, the *O.B. Scene*, but abandoned plans to publish future issues because of a lack of time.

the newspaper bug. They searched out a publisher, Jack Nally, and with him produced the first three issues of the *O.B. News*, also a monthly tabloid. Conflicts over editorial policy and financial matters soon took their toll, however, and last January the three planning board veterans moved on to formulate plans for their own paper. In the meantime, Nally suffered a heart attack and sold his paper for "a couple of thousand bucks" to John Schultz, a part-time video engineer with the Navy who had joined the *O.B. Times* the previous month as advertising director. Schultz promptly hired as managing editor Wayne Miller, who had

worked with Stan Sorenson on the *O.B. News*. Schultz's first issue came out in mid-February and was followed two weeks later by taking in more than \$800 to \$3000 a month in advertising revenues (both papers claimed a circulation of 10,000). Printing cost each of the fledgling publishers about \$600; typesetting an additional \$300; and the rest of the money went toward rent, phones, postage, and other related costs. Whatever was left over — when something was left over — went toward salaries;

Schultz and Miller at the *O.B. Times* each drew several hundred dollars a month and ran the paper by themselves, writing under a variety of pseudonyms, while Neuma, Wambach, and Jackson of the *O.B. Beacon*, also drawing several hundred dollars a month, edited out a volunteer staff manning between twenty and thirty per issue. "We always secretly hoped [Schultz] wouldn't make it so we could gather up those ad dollars that would have been in the black and helped pay for a nice little copy machine, a typewriter, and so on," Neuma says. "There are only so many ad dollars in Ocean Beach, and if one of us didn't publish, the other guy could have probably scooped up more money." In September of 1982, Neuma finally got his wish — the *O.B. Times* closed down after a particularly bad advertising revenue. Schultz says, "I folded because I didn't want the quality to go down. Neuma's happiness, however, proved short-lived. Last month Wayne Miller resurfaced with the revived dormant *O.B. News*, which he had purchased from Stan Sorenson for the price of a cocktail at an O.B. saloon.

—T.K.A.
—Paul Krueger,
Neal Matthews,
and Thomas K. Arnold



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Ten Spots

I enjoyed reading Duncan Shepherd's latest article for the Reader ("Ten Year Stretch," November 4), and sympathize with the point of view he expresses in it. However, I still think that a film review would have been more appropriate than the opening chapter of his memoir. Perhaps, though, it's better for once to forgo the illustrations of the usual two-month review and eight-month digression.

Shepherd has a masterful writing style, and an awesome knowledge of film. He also has a keener eye for directing and photography than for acting and scriptwriting. Given his artistic tastes, Shepherd would probably be better off working for an elite film quarterly than for the ever-popular Reader.

D. Woodward
East San Diego

Letters

Erratum

An article entitled "One Step Ahead of the Devil," published in these pages October 21, 1982, made reference to a Mr. Tim Sutton having been killed in the course of a bank robbery. Mr. Sutton was not involved in a bank robbery and is still living. The Reader regrets this error.

—Ed.

Critical Mass.

In regard to Jeff Smith's article "The Four Ones" (November 4), I take exception to his wrong Lake Quannapowitt as being "presently a polluted eyecore."

As a resident of Lynfield, Massachusetts currently finishing my education out here, I merely wondered whether he had in fact been to Wakefield and Quannapowitt and viewed the area's coastline. Presently Quannapowitt is anything but an eyecore. The surrounding area of the lake consists of one 200-acre office park, a tree-lined street where some very nice houses look out across the lake, two baseball parks, a cemetery, and a public bathing beach. That is correct, a public bathing beach complete with a boat launch and tennis courts.

If Quannapowitt is indeed an eyecore, why would the above recreational options continue to exist? In short, I enjoyed Smith's article but was puzzled over his description of Quannapowitt.

David K. Mephan
San Diego

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Straight from the Hip

Dear Matthew Alice:
Why does underwear only come in even sizes? My waist is a 31 and size 30 underwear is too tight and size 32 is too loose. Does foreign underwear come in even (metric) sizes?

Ted Smith
Mira Mesa

It's simply a matter of economics, said Bill Koppelman of Fruit of the Loom in New York. "Less stock-keeping units," was his quick answer. "If we'd make sizes 1, 2, 3, 4, 5, it'd cost us a fortune. We'd have to raise the prices and people couldn't afford it."

Mac Milliholland of Jockey International in Wisconsin believes there is more than a possible inventory glut that accounts for the reluctance of manufacturers to market both odd and even sizes. "Knitted fabrics are wacky as all getout as far as dimensions go," he explained. Because knits stretch, there is really no need for one-inch increments. "We have to build in tolerances because of the less-than-exact measurements of the fabric," he said. "We have up to one inch tolerance, so if, say, you have a 34, it can come out a 33 or a 35 — though that's extreme." And unless you're as pernickety as Mr. Smith here, that should be good enough.

But the simplest explanation is Milliholland's initial response to Ted's question: "Because it doesn't come in odd sizes." He says the current sizing standards have been followed since at least 1876, when Jockey first started making men's underwear. And Jockey's new line of women's underwear will also be labeled with even waist measurements, perpetuating (in a new area) the old traditions that were just fine for our great-grandfathers.

And you will find no relief from your tight underwear abroad, Ted. Though the numbering system may be different (A1,

Matthew Alice



state of the Norveff, Robert Hutton, assistant manager of the Port of San Diego, says both vessels have authorization to anchor in the bay indefinitely (at no charge), but Dorsch believes the legal entanglements will be resolved in another month or so.

Dear Matthew Alice:
Can you explain the principle on which the rear doors of San Diego Transit's articulated buses work? It seems that one needn't pull the vertical bar — just grip it lightly (or sometimes just lightly). How come?

George Draffon
San Diego

Electricity. The new articulated buses use a system based on a combination of electrical circuits and springs. A slight movement of the door handle will complete an electric circuit, causing the springs in the door to force it open. The system is very sensitive, requiring only a minute movement of the handle to activate the operation. It is necessary to maintain contact with the handle — merely touching it will open the doors, but they will close again promptly. The entire mechanism can only be triggered when the bus is stationary; you can't fall against the handle and cause the doors to fly open while the bus is in motion. Since the new system is electrical, you might wonder what would happen if the bus just went dead and lost its electricity. So did the engineers who designed the bus — and so they came up with a system by which the doors can be pushed open in such an emergency (as can the windows and escape hatches on the roof).

Got a question you need answered? Get it straight from the hip. Write to **Matthew Alice**, c/o the Reader, P.O. Box 88883, San Diego, California 92188.

A2, A3, or 48, 50, 52, or whatever, the principle is the same. There simply is no demand for the precise tailoring you're looking for.

Dear Matthew Alice:
For the past three or four months there has been a freighter anchored in San Diego Bay directly southwest of Reuben's Restaurant on Harbor Island. The name Norveff is on the ship. I believe it to be Mexican. I am curious as to why it has been there for such a long time. On my morning walks along the harbor there doesn't seem to be any activity aboard — it almost looks like it has been abandoned. It is a pretty dismaying sight, really.

Jackie Niederman
Hillcrest

The Norveff was built in Norway as a North Sea whaling vessel "at least" twenty years ago, according to Charles

Dorsch, who acted as ship's agent when the vessel entered the Port of San Diego on April 1 of this year. Dorsch says it was converted to fish for anchovies off Mexico, but apparently the Mexican owners defaulted on the mortgage and a Norwegian bank seized the ship. The bank had the ship brought to San Diego. Dorsch theorizes, because we are the closest port to Mexico and because the bank thought they would have more control if the matter was in the U.S. courts.

You didn't look too closely at the Norveff, because had you done so you would have noticed another ship anchored directly behind it. That is the *South Sea*, its sister ship, which is also under seizure by the same Norwegian bank, according to Dorsch.

Since legal title is now up to the courts to determine, no one wants to do much repair work on the ships — thus the rather sorry

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THE INSIDE STORY

BY PAUL KRUEGER

THE SAN DIEGO COMMUNITY COLLEGE

District has become a dependable source of income for two local ex-legislators — former State Senator Robbie Wilson and former U.S. Congressman Bob Wilson.

Already a partner in the WarViggon Industrial Team, Inc., a capital-based defense-lobbying firm, former Congressman Wilson is also paid \$2000 monthly, plus expenses, by the San Diego Community College District to look after the district's interests in Washington. Wilson works without a contract and has no specific duties to perform. The district's five trustees did not even approve Wilson's hiring until August 31, six months after the former congressman was put on the payroll by district chancellor Garland Peed.

Wilson was hired after several meetings with Peed and trustee Dan Grady earlier this year. When the trustees took their annual Washington, D.C. lobbying tour in February, Grady broke away from his colleagues and met privately with Wilson, whom he has known since 1958 when the two met on the night of Wilson's re-election that year. Several trustees were upset with being excluded from the February Wilson-Grady meeting, which they say led to Wilson's hiring. But only trustee Charles Reid opposed the Wilson deal when it came up for a vote in August. Reid tried unsuccessfully to have the issue debated in public session (it was discussed privately under provisions of the Brown Act) and he still complains that he "can't get the administration to tell me why" Wilson was receiving the \$2000-a-month retainer six months before his lobbying

contract was approved. Grady won't discuss any specifics regarding Wilson's lobbying work, though he is sure the former congressman "will do an excellent job, and the pay is fair." But George Mitrovich, a former full-time community college district lobbyist, says he averaged about one trip to Washington per year during his five years of work with the district. "We've done very well without a lobbyist in Washington," Mitrovich says. "I think it's a big mistake."

Trustee Reid says the decision to hire Wilson was "a farce," and adds that Wilson "spent so little effort on education in his twenty-eight years [as a congressman] that he probably can't even spell community college." Reid, however, did win a small victory by convincing his colleagues to require that Wilson submit a monthly report detailing his work on behalf of the district. But Reid complains that the trustees have never critiqued the reports for performance and he is dismayed that the district administration will neither make the reports public nor allow Reid to refer to specific items while discussing the worth of Wilson's services. The administration says the reports contain notes on Wilson's strategy for bidding on military education contracts, which, if publicized, might endanger those contracts. Reid doubts the contracts are even worth pursuing. "Maybe we shouldn't get these contracts just because they generate dollars," he says. "I think they should help the academic thrust of the district."

Along with the Wilson contract, the district's lobbying package includes \$12,000 for hosting legislators who are invited here to tour the



Rob Wilson

district's facilities (including City, Mesa, and Miramar colleges and the Education Cultural Complex in Southeast San Diego).

Another \$38,000 is paid annually to former State Senator Robbie Wilson, the district's Sacramento lobbyist. Robbie Wilson, who also lobbies for the California Trial Lawyers Association, has a district-issued telephone credit card and expense account and receives round-trip travel and expenses for his "as-needed" visits here to confer with the trustees. Robbie Wilson's duties are detailed in a two-page contract he signed with the district when hired in 1981. Trustee Reid says there are "instances where he's done well by us," and points to Wilson's help in securing funds when the district was threatened by an unannounced dip in state budget reserves. But Reid has reservations about the amount paid Wilson, noting that the district also has three part-time lobbyists who help watch state affairs. Former lobbyist Mitrovich says he never found it necessary to spend more than two or three days a week in Sacramento on district business, and voluntarily reduced his fee from \$1500 a month to \$1200

after passage of Proposition 13 in 1978. He still does occasional lobbying for fifty dollars per hour and calls Robbie Wilson's \$38,000 annual salary "excessive."

When Paul Connor took over the Democratic Central Committee this summer, he sensed that the membership was divided and bitter. About that, he was correct. He also figured the party had perhaps \$40,000 in the bank. About that, he was wrong. A cursory check showed a near-zero balance. Connor, unable to scrape up the \$3000 needed to pay for a formal audit, turned to attorney Mike Aguirre for help. Never mind that Aguirre had mounted a tough primary election campaign against Democratic Party favorite Jim Bates and was in very bad standing with party regulars. Never mind that it was Connor who most viciously attacked Aguirre for trying to knock Bates out of a congressional seat designed specifically for Bates. Connor just reminded Aguirre of all the "fence-riding" and "reach work" he had to perform before he could be redeemed in the party's eyes, and suggested that Aguirre perform the audit

free of charge. Aguirre accepted.

To the surprise of few, the hard-charging Aguirre and his aide, a former IRS investigator, soon found something potentially damning to Bates and his campaign. That was a series of at least four checks drawn on the central committee bank account, payable to Carlet LeGerrette, Bates's campaign manager. The checks, totaling about \$1260, were payment for office space at Thirtieth and Broadway owned in part by LeGerrette and used by the local arm of a statewide Democratic voter registration drive. Though the registration drive was funded by the state central committee, that money may have been commingled with local funds. Skeptics wonder what a good Democrat like LeGerrette was doing taking money from his own party, especially when there was plenty of rent-free office space at central committee headquarters to house the voter project. Connor won't comment until the audit is complete. Aguirre claims attorney-client privilege, and LeGerrette, candidly forcing a gut-out-the-vote project funded by Sol Price, says, "It's all horseshit."



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ALL THE WAY TO THE BANKS

were dispatched to Mission Valley, to dissuade people from trying to cross flooded streets in their cars.

It was still raining on February 21, and another storm was due that night. Police had set up a command post in a parking lot of Presidio Park, and patrolled Hotel Circle in four-wheel-drive trucks. At ten o'clock the next morning the Standish Hotel was evacuated, and one hour later, as the water level in the huge El Capitan reservoir crept to within twelve inches of the top, most of the valley's businesses voluntarily shut down and their employees left for home. All freeways leading into the valley were closed, and much of it was already covered by murky brown flood waters.

But the rain was over. The approaching storm drifted harmlessly southeastward, and Mission Valley's buildings were spared. The same day the valley was being evacuated, Union reporter Daniel C. Carson got on the phone to Ken Klein, an assistant planning director for the City of San Diego, and asked him if the city had learned any lessons about building in



Mission Valley, 1980



Mission Valley, 1980

flood plains. "If we had it to do over again," Klein replied, "we would have planned and anticipated the concentration of development in Mission Valley."

Klein was being diplomatic, but he could easily have been vindictive. City planners fought long and hard to prevent the sprawling development of Mission Valley, and the story of why they failed is one of the most complex and intriguing in San Diego's history. Since 1950 the planning department has tried at least four times to formulate a master plan for development and flood control in Mission Valley, and each time the department's proposals have been rejected by the valley's property owners. A powerful group of businessmen and developers who hold the rights of private property particularly dear, most of them have had little patience with the department's

concept of planned growth and the density restrictions and road systems that go with it. "There has never been a case [in San Diego] where the philosophical difference between developers and the city planning department has been so wide," says Angeles Leira, the city's principal planner for Mission Valley for the last three years.

The result, in a city that prides itself on growth management and carefully planned communities, is an embarrassment, a bodgepodge of flood-prone commercial development, "damn near" unrestricted, as former city manager Kimball Moore puts it. Streets, parking lots, tennis courts, and a golf course have been located in a river bed. Condominiums have sprung up across the street from gravel mining operations. Hotels and shopping centers have gone in without fire stations, parks, schools, libraries.

Mission Valley is a good place to buy concrete or cars, but residents must drive to Linda Vista or Mission Hills to find a store that sells fresh vegetables. The thirty-year battle over Mission Valley has pitted government against business, and the valley's interests against those of downtown. It has been a battle fought with zoning permits and campaign contributions, and one of the principal casualties has been the downtown area. The decision in the late 1950s to allow commercial development in Mission Valley drew off business almost immediately from the center city, and led the area into a long decline. Today Mission Valley's property owners seethe at the city's costly effort to inject new life into downtown through redevelopment; they are not only afraid that what once happened to downtown could now happen to them,

(continued on page 12)

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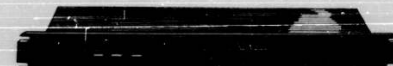
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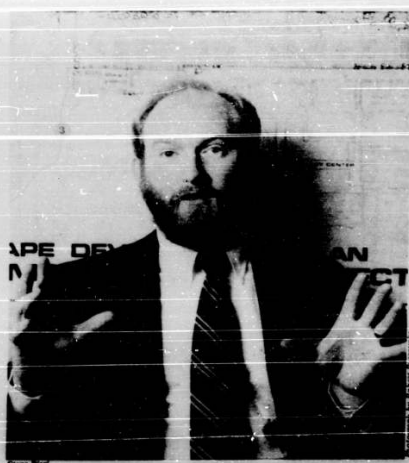
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Steve Bieri

ALL THE WAY TO THE BANKS

(continued from page 10)

but that a revitalized downtown will thwart their own plans for growth.

Other casualties have been a flood control channel and the ideal of creating a parklike strip along the banks of the San Diego River. City officials want both, but for thirty years they have been unable to make either one a reality. That is because the valley's property owners, who would like to have a flood control channel but not necessarily a park, have been unable to agree with each other or with the city on who would pay for a channel, what it would look like, and how much it would cost.

But all that is changing now. A coalition of property owners recently proposed to build a row of new high-rise office buildings and hotels along

the river, and they sweetened their offer with a plan for a natural, tree-lined channel that would provide jogging paths and picnic areas as well as flood control. The proposal, rushed through planning commission hearings over the last few weeks and scheduled for a city council decision next Tuesday, would be the centerpiece of the valley's long overdue master plan, and would spark the biggest changes in Mission Valley since the decision was made to turn it from a placid river valley into a commercial center. The project has brought to light long-simmering differences among the valley's largest property owners, between those who are upstream east of Highway 163 and those who are downstream to the west, those who are ready to develop their land and those who aren't, those who want to strike a trade with the city and those who don't. "We have an opportunity to provide some very needed public benefits, and derive some benefits for ourselves at the same time," explains Steve Bieri of Sammis Properties, the principal partner in the proposed project. "It's



Angeles Laine

kind of an idea whose time has come."

"The eastern [upstream] property owners are ready to move, and that will force things on everybody," says Terry Brown, one of the most powerful and conservative property owners in the valley, and one whose Atlas Hotel holdings lie outside the scope of the new project. "The day of reckoning is here."

Steve Bieri, a partner in Sammis Properties, is a stocky redhead with a neatly kept beard. He gives the impression of being a likable, compromise kind of guy. Among Mission Valley's conservative property owners, Bieri pronouncements such as "We think people should have the opportunity to enjoy the river," or "Developers have a bad name; we hope we can show that developers have a civic responsibility" sound like gross heresies. Reminded that his company, which would build and own a major share of the new project along the river, surely has a great deal of self-interest in it, he leans back in his chair and says, "We believe all self-interest should be en-

lightened self-interest."

Actually, Sammis Properties really is a different kind of property owner in the valley. Unlike most of the other large owners, who have developed their property only as necessary for the expansion of their various businesses, Sammis Properties is a professional developer. The company has the most to gain from a well-designed project, and the most to lose; its reputation and future business are at stake.

Sammis Properties was born at the beginning of this year, when partners Doug Allred and Donald Sammis of Lion Properties decided to break up an eleven-year partnership. Donald Sammis remains a general partner and part-owner of a number of properties in eastern and western Mission Valley, including the Lion Building (west of the Cinema 21 theater), the Geico Building, Mission Center Park (an office complex on Mission Center Road where the former Hoolihan's restaurant was located), a small office park just west of Interstate 805, and "The Vault" — the company's headquar-

(continued on page 14)

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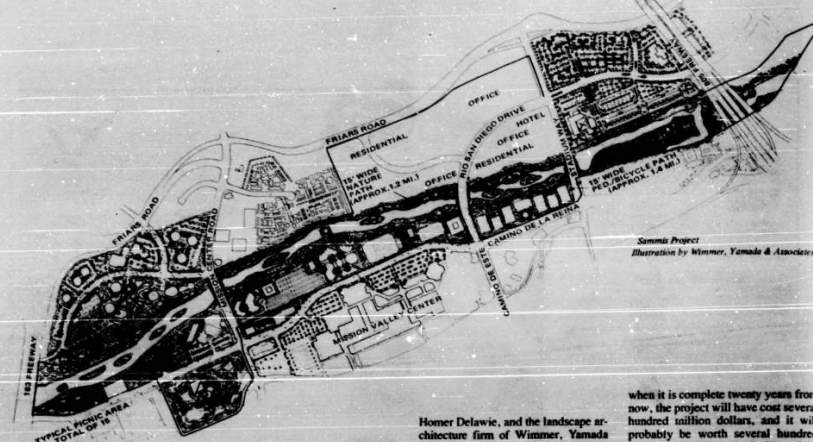
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Summit Project
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ALL THE WAY TO THE BANKS

(Continued from page 12)
ters, tucked just inside the northeastern corner of the Highway 163-Interstate 8 interchange. But out of its total 120 acres of Mission Valley land, Summit Properties' current main focus is on about ninety undeveloped acres along the river between Highway 163 and Stadium Way. Until 1977 the river acreage was zoned by the city as a flood-

way, and was therefore undevelopable. But even then the value of land in Mission Valley was approaching nearly one million dollars an acre, and land that valuable doesn't lie undeveloped for long. Five years ago a group of property owners in the valley convinced the city council to allow floodway land to be developed if adequate flood protection were provided, and then initiated a study to create a naturalistic flood control channel surrounded by hotels, offices, and other buildings. An all-star lineup of local consultants was hired to prepare an environmental impact report and detailed plans for the project, including ornithologist Joe Jehl of Hubbs/Sea World Research Institute, architect

Homer Delawie, and the landscape architecture firm of Wimmer, Yamada and Associates. In time the project came to be known as the First San Diego River Improvement Project. Bieri points out that his company and the other partners in the project — Doug Allred, Conrock, and May Centers, Inc. (owners and operators of Mission Valley Center) — have already spent more than a million dollars on various studies and plans. They would gain about fifty acres of developable land by constructing a \$15 million flood control channel and surrounding roads, and "it is the fifty acres that will be used to support the costs of the channel," Bieri explains. "It's not every day that a private developer offers to pay for \$15 million worth of public improvements." Still,

when it is complete twenty years from now, the project will have cost several hundred million dollars, and it will probably be worth several hundred million more. Along both sides of the river between Highway 163 and Stadium Way, five office towers and three hotels will rise, as will nearly 1900 condominiums. The buildings currently housing the Akron, the Mavin delicatessen, and the Valley Circle theater will be knocked down and replaced by another high-rise office tower, with underground parking and a landscaped plaza. Camino de la Reina will grow from two lanes to six, and will run the length of the river between Highway 163 and Interstate 805. Stadium Way and Mission Center Road will be raised to reduce the threat of flooding ("Floods interrupt business," Bieri says), and between them a new road will be laid across the river.



Mission Valley, 1935

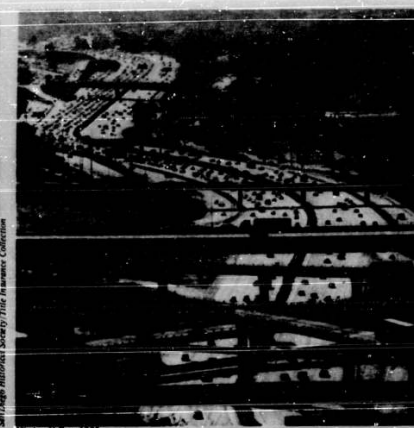
Eventually, people in and around the new buildings will "be looking out on forty- to fifty-foot trees, and a 300-foot-wide open water surface with bushes along the sides," Bieri says. "There'll be islands in the middle of the river for wildlife. It'll be a rustic habitat, parklike but not manicured. There will be a jogging path, a nature path, designated areas for fishing and picnicking. . . . For the first time, we'll be focusing development on the river."

It is not much of a river, as Bieri concedes. More a wide brown ditch lined with willows and reeds. Barely a million years old, give or take a couple of hundred thousand years. Sometimes it ran fast and hard, cutting through the soft earth on its way to the ocean. Other times it was inundated by the ocean, becoming a huge coastal lagoon. Whales swam in it, and their

bones are still found on the slopes nearby.

People have lived in and around Mission Valley for thousands of years. They have been haggling over how to develop it only for the last thirty. But haggling or not, they have already done a pretty thorough job. At night, from the valley's southern rim, you can sometimes see lights sparkling below from Mission Bay to Cowles Mountain, out near San Carlos. In that distance there are two major shopping centers, three freeway interchanges, eight movie theaters, a stadium, and uncounted stores, offices, and restaurants. As of 1980 the valley contained more hotel rooms than houses and condominiums — 3864 to 3381.

It was a different place thirty years ago. The memories of it are still strong among the residents here who saw it. "Back in the 1950s, it really was a



Mission Valley, 1983

river valley." "It was so beautiful, and so green. . . . Cows grazed in it."

"It was a place to walk."

"We used to ride horses there."

Controversy first came to the area in 1958. That year the city council listened to the May Company argue its case for building a shopping center on ninety acres near the geographical center of the valley. According to May Company executives, no other location in San Diego would do. The shopping center's opponents, who included architects, several downtown merchants, and city planning director Harry Haelig, argued that the city should come up with a master plan for the valley before allowing the May Company to build. That way the valley's value and character as an open space would be preserved, and the inevitable development could be clustered and

orderly. But the members of the city council were fearful that if the May Company wasn't accommodated in Mission Valley, it would take its shopping center elsewhere. They voted in favor of the development, and Mission Valley Center opened in 1961.

The project's opponents had warned that once the city said yes to one developer, it would be impossible to say no to others, and they were right. Over the next few years the city council and the city planning commission (which advises the council) regularly received requests for zoning changes and subdivisions in the valley. Nearly all of them were approved, over the objections of the city planning department, which routinely gives its recommendations to the planning commission. "One thing just led to another," former mayor Frank Curran said not

(Continued on page 14)

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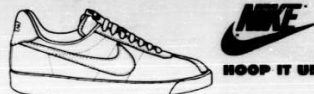
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ALL THE WAY TO THE BANKS

(continued from page 13)

long ago. "Somehow we just never called a halt [to the development]."

Meanwhile, a community planning task of working out a comprehensive plan for the development of the valley. The committee was made up almost entirely of people who owned the vast majority of the valley, and they had hard time agreeing on what compromises, if any, they would make with each other. No one wanted to bear the cost of a flood control channel, and no one was willing to allow his property to be less profitably developed than his neighbor's. One committee member told the planning commission flatly in 1962 that "the law of supply and demand should take care of land use and zoning."

The committee's position hadn't changed much by 1969, when Angeles Leira and a fellow planner presented the city's version of a master plan for the valley's property owners. (In the intervening years the Army Corps of Engineers had proposed building a huge concrete ditch to funnel flood waters through the valley, but environmentalists, led by the design-conscious group Citizens' Committee for Century III, raised serious questions about the channel's effectiveness and cost, and the plan was scrapped.) Leira and other members of the planning department prepared a four-foot-long model that showed densely clustered buildings separated by wide spaces of green valley. A long, thin park ran along the river from the stadium to Morena Boulevard, and flood control was provided by a meandering natural river channel with inlets and lagoons. The model didn't go over too well with the committee's members. As Leira recalls it, "They nearly threw us out of the room. They felt they had to give up too much land, that it wasn't worth the cost of the benefits they would receive."

Today that model hangs on the wall of Leira's office, and the San Diego River is a forgotten, deserted place—except when it rains. A few ducks and lizards and coyotes make it home. Trash that the recent floods have carried down lies everywhere in the brush: old shoes, a bicycle inner tube, rotting cardboard and plastic. Not much of a river, but one of the few in the area, and one that could be turned into "an amenity [that] will help us leave our office space," Bieri insists. Leira agrees. "Everything is relative. For San Diego, the river is a great asset."

On a Friday morning in late October, Leira and Gene Lathrop, a senior planner in the planning department who is working with Leira on Mission Valley, take me for a tour of the valley. It is appropriate that we go by car, since it is the one thing that anyone considered before paving and developing the valley. The quintessential Mission Valley experience today is driving down a freeway at around sixty miles an hour, turning off on an off-ramp somewhere, and guiding your vehicle into a parking space. Walking from one point to another within the valley is almost unthinkable: there are sidewalks here and there, but they rarely connect to each other or lead anywhere when they do connect, as Leira points out.

Lathrop drives, and I am a passen-

ger in the front. Leira sits in the back. She is a big woman with a pleasant face framed by straight, medium-length blond hair. For fourteen years, off and on, she has worked on Mission Valley for the planning department. For the last three of those years she has been the area's principal planner, a position that, considering the aversion most of the valley's property owners have to planning in general, is roughly equivalent to hired gun. But Leira handles her charge well, and unlike many planners is outspoken about her views. When Lathrop begins to explain that there is both corrective medicine and preventive medicine in the science of city planning, Leira quickly adds that Mission Valley needs both. "It got sick," she says, her rich Spanish accent, a legacy from her parents and a childhood in Madrid, rendering the phrase more like "Eet got sick." "It's a mess. But it's the only region in [the City of] San Diego that has a riverbed. To me, the river could be like another San Diego Bay—a great amenity. But the Mission Valley property owners just don't see it that way. Up to now, all their development has centered on the freeway. They turn their backs on the river."

Lathrop pulls into a parking lot behind the Town and Country Hotel, and we get out of the car briefly to look around. Leira, pointing to one of the hotel's ten-story room towers nearby, explains her last comment: the entire back wall of the building is windowless, and the balconies on each floor are patrolled only by maids going about their chores. "You can't really blame the property owners for turning their backs on the river," she comments. "For a long time they were thinking that there would be a concrete channel out here—really ugly."

We get back into the car and drive eastward through the Fashion Valley parking lot. Like the rear parking lots at the Town and Country, it frequently floods when it rains, but was designed to pass the water quickly with minimum damage; these tracts of asphalt are the closest thing to a flood control channel Mission Valley has ever had. Soon we pass under Highway 163 and enter the area of the Sammis project. As we move eastward on Camino de la Reina between Mission Valley Center and the river, Lathrop and Leira point out where some of the project's buildings could rise. Sammis is the first developer in the valley to consider the river a potential asset, they note, and the first to talk of creating a community rather than a jumble of buildings. But the planning department has been dicker for weeks with Bieri over the design of the Sammis project and its environmental effects. The department is concerned that the river could be hidden by "a wall of high-rise buildings," and that the proposed restoration of river habitat after grading and dredging may not work. Perhaps the most serious reservation, however, has to do with the density and type of buildings that the project will introduce. Using a complex computer model, the department estimates future traffic according to the size and type of building to be built (an office building creates more traffic than a house, for example, and a twenty-story office tower creates more traffic than a fifteen-story one). The high rises of the Sammis project would not create an unreasonable heavy amount of traffic by themselves, but the department is concerned they might set a precedent; if every property owner in Mission Valley were to develop his property to the same density, traffic jams and heavy pollution would result. "Traffic circulation is the most critical thing controlling development

in the valley—traffic and the river," says Leira. "The property owners want as little constraint as possible on development, but unfortunately we see the valley as very limited geographically, and therefore it is necessary to constrain [both traffic and] development."

From Stadium Way we make our way to the San Diego Mission and the condominium complexes that surround it. The mission was the first building to appear in the valley when it was built in 1774, and, as Lathrop points out, the area around it is now one of the few places in the valley where people live. Most of the valley's larger property owners are (and have been) far more interested in developing their property commercially, because that is currently what brings the highest profit. The Sammis project would increase the number of residences in the valley substantially, but most of its planned development would be offices, hotels, and stores, continuing the trend for the valley to become a huge commercial zone.

From the mission we cross over In-

terstate 8 on Murphy Canyon Road, and then follow Camino del Rio back toward Mission Valley Center. In spite of her reservations about the Sammis project, Leira says the plan is "basically a good one," and she and the rest of the department staff have made an extra effort to accommodate Sammis's request for all possible haste. The Sammis project is on an extremely fast and tight time schedule for city approval, a schedule Bieri claims is dictated by the fact that all the partners are currently in agreement on the project. "You have to move when you have the opportunity. All the parties are together today," he says.

However, speculation has it that Bieri and the other partners in the project feel a majority of the current city council will be favorably disposed toward the project, and that they are trying to get final approval before the makeup of the council changes as a result of the recent election. And some observers say there is more than just politics on the minds of those in the partnership led by Sammis. The city planning department is currently work-

ing on a new master plan for the entire valley, from Interstate 5 to the area around the San Diego Mission. (The Sammis project would form only one part, albeit an important one, of this overall plan. Although the Sammis project would be approved before the master plan is—in effect, putting the cart before the horse—it conforms in general to the development guidelines the planning department would like to see established throughout the valley.) A recently released draft of the department's new master plan proposes restrictions on future commercial development, which has the property owners of Mission Valley more steamed than an order of claims. They have come up with an alternate master plan that would allow Mission Valley to be developed from one end to the other by densely packed high-rise buildings, but if the city wins this time, it could mean that property owners such as the Sammis partnership, who develop first, will use up the lion's share of the density allowance the planning department is willing to concede. Those who wait to develop may find

there is little they can legally build. The owners "are in an in-between footrace to see who is able to develop their property first," says Lathrop, turning the car onto a freeway on-ramp. "The smarter ones know the valley can accommodate just so much. They don't say so, but they know."

Leira nods, and as Lathrop accelerates onto the freeway, she looks out through sunglasses at the buildings that seem to be racing by. "What they're proposing is not all going to fit in there," she says.

Two weeks before the planning commission is scheduled to make a final recommendation on the Sammis project, the Mission Valley Unified Planning Committee meets at noon in a conference room at National University to discuss alternatives to the city's new master plan for the entire valley. Incorporated into the planning process in 1960 (partly as a result of the uproar over the original commercialization of Mission Valley), such committees have an advisory role only; they are usually composed of

(continued on page 14)

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(continued from page 17)

businessmen, activists, housewives, and other residents of the areas they are concerned with. The Mission Valley committee is open to employees and residents in the valley, but an overwhelming majority of its twenty-four members are representatives of the valley's largest property owners and developers, including Tom Hazard of the Hazard contracting and gravel companies, and Ray Hoobler, a vice president of Terry Brown's Atlas Hotels, Inc. Steve Bieri, a regular at the meetings, is unable to attend today, but Alvin Cushman, whose family owns the property on which is located the Stardust Hotel and golf course, is present, and so is Russell Grant, who has owned a twenty-two acre parcel at the corner of Stadium Way and Camino de la Reina for forty-five years. "There is no community planning group in the city with such a high percentage of developer interests," Leira has noted.

Bill Walker, properties manager of Conrock and the current committee chairman, calls the meeting to order and leads the pledge of allegiance. A thin, silver-haired, dour man with a Texas accent, Walker is wearing glasses and a crisp white shirt and tie. He is one of the most conservative of the committee's members, and one of its most outspoken; a few days earlier he told me no reporter could possibly understand the issues of Mission Valley after studying them for only a few weeks, and he declined to be interviewed unless he could maintain editorial control over the resulting article.

Also present at the meeting are Angeles Leira, Gene Lathrop, Larry Van Wey, and Deborah Warriner, the city planning department. Van Wey is a traffic expert, and Warriner is an associate planner assisting Lathrop; all have been asked to the meeting to update the committee members on the department's position regarding the master plan for the valley. The planning department and the committee of property owners are so far apart on their respective ideas for the valley's future development that when the department issued a draft of its master plan in May of this year, the committee issued its own master plan several months later, bound and printed exactly like the department's but with different figures and projections inside.

There is good-natured kidding between the staff and the committee members before the meeting gets under way; everyone uses first names, but there is tension below the surface. This is a battle zone, and everyone knows it. Walker introduces Leira as "the lady in the red blouse, with brown eyes, or blue, or whatever."

"Brown!" Leira admonishes, standing up. She is a frequent topic of conversation among the valley's property owners, many of whom feel she is too stubborn and precise about what the valley's future should be.

"She's trying to plan everybody's business."

"I'm not sure Miss Leira knows as much about developing our property as we do."

"She's not the easiest person in the world to work with."

"I have no problem with her."

"She's an intelligent woman, and she knows an awful lot, but there's a lot more of Angeles Leira in the city's

plan than there would be with a more dispassionate planner. Naturally, the committee would rather have a more dispassionate planner."

Leira and Van Wey quickly outline the department's position. Much of the following debate centers around traffic, since traffic relates to density and density relates to the amount of profit a developer can make on a particular chunk of land. Leira explains that the density the owners have asked for in their plan would result in more than six million "vehicle trips" a day in the valley by the year 2000, and that simply translates into too much traffic congestion and air pollution. (If the committee's plan were to be enacted, "it's like Mission Valley would become three or four downtowns," Leira had told me a few days earlier. "It's a monumental scale." Using another comparison, she likened the proposed density to Fashion Valley, if Fashion Valley's buildings were doubled in height and extended throughout the valley from Interstate 5 to the stadium. "It's mind boggling. It's crazy," she said.) "We could support a density like that on selected sites, but not on a valley-wide basis," she says to the committee. Next, she tells them something they definitely do not want to hear: that in order to reduce future traffic and plan more orderly development, the department is considering creating more "single use" zones, where only one type of development — offices, for example, but not hotels or houses — could be built.

Walker immediately complains that the department is eliminating mixed-use zones. "You guys come in and blab it this way and that way, and it takes an act of Congress to change it. We don't want that." The property owners need mixed-use zoning in order to be able to respond to business conditions by building whatever is currently profitable, he says.

But different types of buildings create different amounts of traffic, Van Wey points out. "It's chaos to try to plan traffic from that standpoint."

Walker leans down hard on the speaker's podium and tells Van Wey, "We don't have any confidence in your traffic forecasts anyway — either the way you do them or what you do with them when you're done."

"If you've got a better model than we do, we'd like to see it," Van Wey shoots back.

"You cannot have that much of an open door," Leira tells Walker. "Different uses generate different traffic amounts."

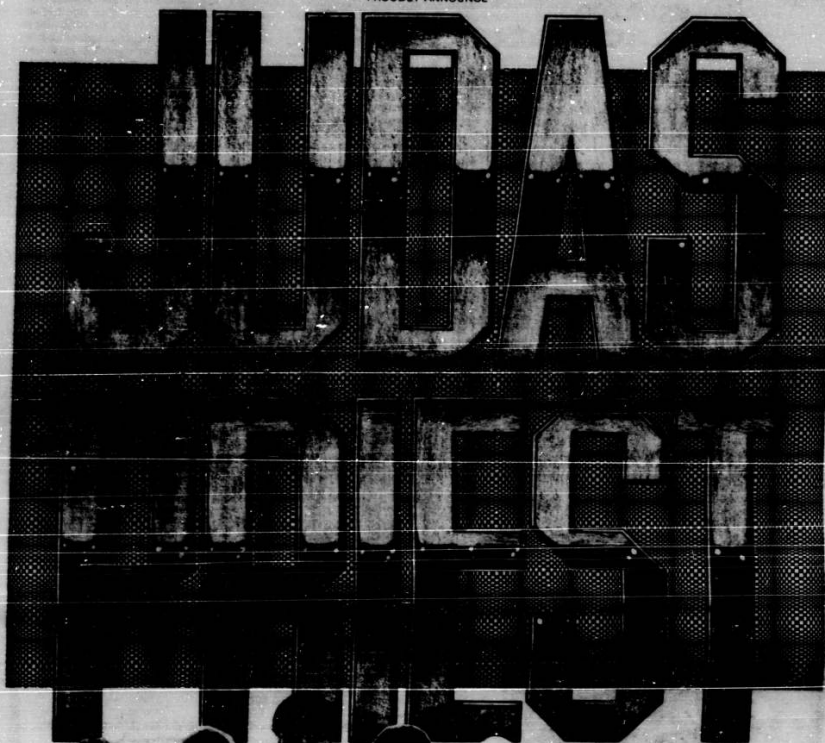
"Did you understand what I just said?" Walker nearly shouts. And so it goes. Heavy exchanges over environmental effects, potholes over a possible extension of the trolley through the valley. "If you come through my property with a light-rail transit system, you're taking a great deal of property away from me. What is the benefit for me?" asks one committee member. Leira, more polite, since a light-rail system would reduce traffic volume in the valley and thereby allow higher-density development.

Inevitably, someone brings up downtown. There are no restrictions on traffic density or air pollution downtown; "Downtown San Diego is allowed to pollute more per square foot [of office space] than Mission Valley is. There's no question about that." True, Leira concedes, but the dense development downtown is confined to an area of twelve square blocks — about the area of the Town and Country Hotel and Fashion Valley combined — whereas the committee members are proposing to create an area of high-density development over some 2000

(continued on page 20)

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(see started from page 18)

acres. And downtown does not have Mission Valley's high walls, she says, which hem in the area and limit the number of roads that can be built there. After an hour or more of acrimonious debate, Leira tells the committee members flatly, "It can't be a free-for-all. It won't work. The question is, how do we proceed from here?" There are a few parting salvos from both sides before she asks, "Now, are you through with us for today?" Walker looks around the room, and when no one speaks out, he nods resignedly. Leira smiles and adds, "Good. Because I am through with you."

Terry Brown's office in the Town and Country Hotel seems miles away from the roar of the nearby freeway and the bustle of hotel activity outside. Quiet, softly lit and spacious, its wood paneling and red carpets seem appropriate for the chairman of Atlas Hotels, Inc. Brown is forty-one, and in spite of his thinning hair maintains a boyish, fit appearance. He can be friendly and humorous in person, but one senses that his views are rock hard beneath his personable exterior, and he has a reputation for being a tough bargainer.

Brown inherited the Atlas chain from his father, Charles Brown, who built the first commercial development in Mission Valley, the Town and Country Hotel, in 1953. The business expanded steadily, first under father and then under son, and today Atlas Hotels owns not only the greatly

expanded town and country, but the King's Inn, the Mission Valley Inn, the Hanalei Hotel (and a lot just east of it), and hotels and restaurants in Los Angeles and Arizona — a corporate chain worth more than \$57 million.

Charles Brown was an outspoken proponent of free enterprise; in the late 1950s and early 1960s he championed the cause for more development in Mission Valley, and sponsored ballot propositions that would have created virtually unrestricted zoning there (the propositions were defeated at the polls). Terry Brown "basically believes everything his father did," says one source who has known both Browns, "but he's more diplomatic than his father was." But Brown the younger sounds anything but diplomatic when asked what he thinks of the planning department's draft of its new master plan for all of Mission Valley.

"I think it's a bunch of half-don't-what's her name, Leira, wants all the buildings to run around and face the river. Wonderful. That's just plain unreasonable on [the planning department's] part. They don't have much reality in the situation. They don't..." He sighs, and then makes the department's position sound utterly unrealistic by exaggerating it. "It's like saying, 'Oh sure, let's just move these buildings, and fire all these people, and get rid of the tax base here.'"

Brown is less outspoken about the Sammis project, but he is clearly concerned that if the project is built, there will be pressure on property owners like himself to extend its roads and landscaped flood control channel (The Sammis project's western boundary is Highway 163, which lies just upstream from Brown's Town and

Country property.) "I think it's a fabulous plan, I really do, but we would have to pick up the road system," he says. "We're in agreement with the eastern property owners on that, but then we're got to pick up the channel, too. We don't have any property left for that. We've already built out; we've provided for a floodway by building parking lots there instead of ponds and channels and so forth. We just don't have the property to accommodate a wide channel for flood control."

Brown points out that the river is wider and flatter where it passes through his property than it is upstream, necessitating a wider channel to contain it. But he is even less enthusiastic about the parklike character of the channel Sammis and its partners have proposed. "I don't have any problem with bike trails and paths

[along the river], but I do have a problem with providing public access to the river [in the form of public parking lots and picnic areas on private property]. I don't think the city should force that on us. Someone in the city who comes down to have a picnic might get some benefit out of it, but we don't. There's going to have to be some compromise, but so far, I don't see anyone giving up anything but us."

"The planning department has already compromised," Leira responded when told of Brown's comment. "We've given up a wide area between I-5 and I-15 as an area of nebulous commercial development. If we did a community plan for Mission Valley the way we usually do, we'd identify a core area [and outlying residential and recreational areas], not a large, nebulous development. We cannot compromise further. We can-

not compromise on the river because it is part of the city's open space system. It's not just a little pond that is owned by developers."

Leira also insisted the river will ultimately enhance Mission Valley's role as a regional center for hotels and stores. It is a very different role from the government and financial center that the planning department sees in downtown, and that is the way it must be if both areas are to flourish, Leira says. But Brown charges that talk like that is anti-free enterprise. "They're trying to protect downtown [development] by downzoning us. They're trying to restrict competition. I hate to harp on it, but it's a continuing saga between Mission Valley and downtown."

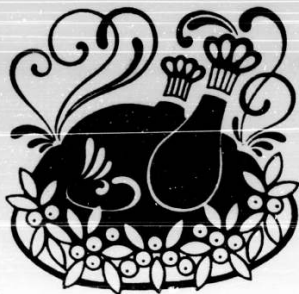
More than anyone else who owns property in Mission Valley, Brown is preoccupied with downtown and

angered by the city's current effort to redevelop it. While Leira and the planning department speak of trying to learn the lesson of the past — trying to avoid re-creating the competition between Mission Valley and downtown that led to downtown's decline and eventually to the costly redevelopment effort there — Brown seeks to want the valley to develop into the city's new regional core, as it has been threatening to do for some time. If that causes downtown to decline as it did twenty years ago, then it is a consequence of the free market, and that is the way it should be. "I don't think we're being unreasonable," he says. "The density we're proposing [in the committee's version of the master plan] is still three-to-one behind downtown's. And we're not just going to be laying down asphalt. We'd be putting in trees. We

(continued on page 22)

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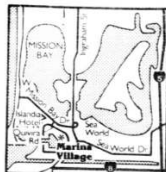
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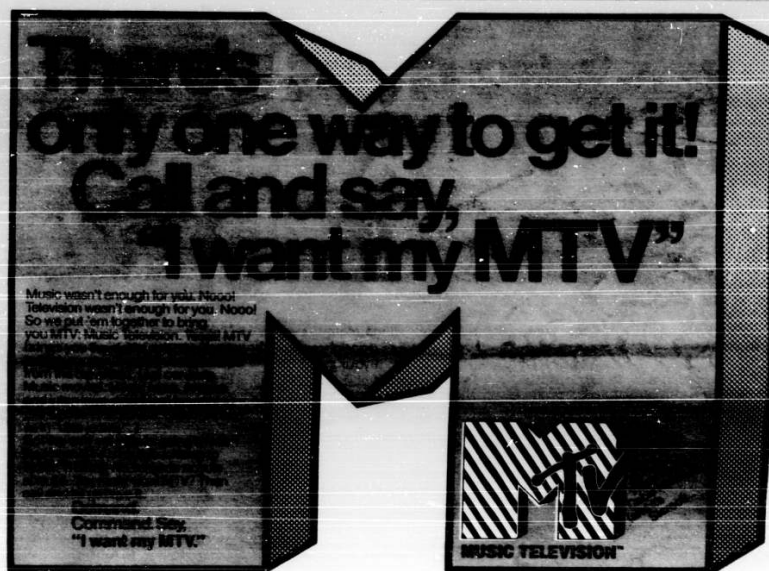
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ALL THE WAY TO THE BANKS

(continued from page 22)
can afford to do landscaping. The land is at a point in value where I don't think you'll see any undesirable development come along. It'll be thicker than it is today, but not much thicker. I don't see anything wrong with that. I have no objections to the density proposed by the [property owners'] committee."

But some observers feel that the density was engineered primarily by and for Brown's Atlas interests. Brown has already made known his plans to expand greatly the Town and Country's convention space and room capacity, but unless he is able to get the city to change his current zoning to allow high-density expansion, he would be unable to carry out his aim. Apparently in order to accommodate Brown, the committee of property owners has pressed for high-density development throughout the valley (the committee's members have repeatedly told the planning department

to treat them equally when it comes to zoning, and they undoubtedly would like to present a united front in hearings before both the planning commission and the city council). But at a recent meeting, several of the committee's members complained heatedly that the high density proposed in this version of the master plan is causing needless problems with the planning department. It would be impractical to build to that density over most of the valley even if it were approved, they said. A motion by one property owner to lower the committee's proposed density narrowly missed coming to a

vote, partly, it seemed to me, to avoid the appearance of isolating the Atlas representatives and their few allies who were present.

Ironically, the committee's plan for the valley may ultimately be defeated by the river itself. At the current wide disparity between the committee's master plan and the city's continues, it is conceivable that both will be sent to the city council for a decision sometime early next year. But the environmental legislation of the last decade has imposed stringent requirements on protecting wetlands, and any development affecting them requires the

approval of the state department of fish and game and the federal fish and wildlife service. If the council were to approve the committee's master plan as is, lawsuits could result over the failure of that plan to adequately address the environmental problems of increasing traffic and the destruction of wetlands along the San Diego River. "Private property or not, the valley's major property owners don't have complete control over the river," as Kimball Moore says. "I'm sure they all wish there were no fish and wildlife service, or state fish and game, or zoning either, for that matter. But there is."

Moore's tall frame and graying hair are a familiar sight at the multitude of recent meetings and hearings on Mission Valley. After serving as city manager for four years, he retired

in 1975, and he and his wife now live in a condominium in the valley, near the San Diego Mission. But Moore attends the meetings not only as a resident of Mission Valley but as a representative of Citizen's Coordinate for Century III. The group is still looking after the needs of the valley after all these years, and Moore, a man who speaks in sparse, well-chosen phrases, frequently makes statements on the group's preferences regarding specific proposals.

Moore and Citizen's Coordinate are hoping that the public improvements that can be extracted from the valley's property owners by federal, state, and city agencies in return for allowing them to develop along the river will include trails and park lands that would extend the length of the river, from Interstate 5 to the city's Mission Trails

Park near Lakeside. There they would link up to the century's San Diego River Project, which has a long-term goal of creating flood control and open space along some sixteen miles of the upper river, from Old Mission dam to the El Capitan dam. The result would be a continuous park system from the mountains to the sea that could become one of the city's great amenities, as Balboa Park. Moore realizes that the Sammis project could be the first part of this vision to become reality, and though he has reservations about the project's density, he seems supportive of it in general. "If the density could be scaled back, it could be the way to go," he says. "When you consider that there is absolutely no semblance of a park in Mission Valley, and the number of residences is growing all the time, I think the valley's major prop-

erty owners have at least a moral responsibility to provide access to the river, in lieu of acquiring and providing park land for valley developers are required to do throughout the rest of the city. There's no reason why these same requirements [for park land] shouldn't be applied to Mission Valley as well."

"The San Diego River... has a lot of potential for being a great recreational resource, but it's been badly abused in the past by gathering, half-assed development. It's time we started taking care of it."

At 2:30 in the afternoon on November 4, the planning commission meets in the city council chambers for a final hearing on the Sammis project. As the hearing opens, Steve Bieri moves around the

(continued on page 24)

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ALL THE WAY TO THE BANKS

(Continued from page 23)

room conducting last-minute whispered consultations with representatives of various government agencies who are in attendance. Angeles Leira sits with other members of the planning department staff in the front of the room, and Kimball Moore is here, too, sitting in a back row in the audience. A number of property owners from Mission Valley have also come for the hearing, but noticeably absent among them is Terry Brown.

From the outset the partners in the Sammis project make it clear they want the commission to vote on the project, even if they vote against it. Any kind of a vote will send the project on for a hearing before the city council on November 16; what the Sammis partners fear most is that the commissioners will not vote at all, and will instead ask for more information to be presented at a later date. Such a delay would destroy the rapid schedule the developers have carefully put to-

gether, and would postpone a city council hearing until at least mid-December. On the other hand, the planning commission's recommendation will not be binding on the city council and Bieri and the other partners in the project feel they can convince the council to approve the project even with a negative recommendation from the commission. One reason for their optimism is that councilman Ed Strulskis, whose district encompasses Mission Valley, has said he will personally fight for the Sammis project and will lobby other council members for their support.

But at first it looks as if the worst will come true for the developers. Over the last few weeks the Sammis partners and the city planning department have come close to ironing out their remaining differences on the project, but one sticky issue that is still unresolved is the density of the buildings that will rise. The department does not object to the proposed density per se, but is afraid that it will set a precedent that will be insisted upon in the future by all property owners throughout Mission Valley, resulting in unacceptably high levels of traffic and air pollution. A lower density would establish a better precedent, and after reviewing these details for the

commissioners, the planning department staff recommends they vote "no" on the project.

After commenting that they support the overall concept of the Sammis project, nearly all of the commissioners express reservations about voting for or against a project that they have had so little time to study. Several seem inclined to delay approval until a later date. The debate gets under way in earnest, and as first supporters and then opponents of the project are called to make statements, Kimball Moore throws his support behind Sammis. Although he has publicly opposed the project in the past, the developers have made many concessions, he tells the commissioners, and the city has adequate means to see that they follow through on their promises.

Finally, after more than two and a half hours, a motion is made to continue the hearing in four weeks (the first available opening in the planning commission's schedule). The developers make a desperate plea for a simple yes or no, but the motion is seconded and goes to a vote. The first vote is deadlocked three to three (one commissioner abstains), but on a second vote the motion is defeated four to three. A new motion is made to vote for or against the project — exactly

what the Sammis partners want — and five out of the seven commissioners vote against it, ending the hearing dramatically.

"We're happy to get out of the commission hearings," Bieri tells me afterwards. "We're not happy with a negative recommendation, but the differences between us and the planning department have been narrowed down to just a few issues. So after five years, just a few issues remain, and we think we can resolve those in two weeks [before a presentation is made to the city council]. And we're very optimistic that we'll get a positive decision from the city council."

That decision, and the subsequent one on the master plan for the entire valley, will be two of the most important decisions in the city's history. In considering them the council "will have more information than ever before in the history of [San Diego's] city planning," as Leira has pointed out, and will have an opportunity to rescue Mission Valley from its lamentable boomtown past. Many would add that it is about time, too. A few hours before the planning commission hearing, the weather service noted that the first storm of the winter season was expected to bring rain to San Diego within a few days.

Bite Your Tongue



ELEANOR WIDMER

The Restaurant: La Fonda Roberto's
The Location: Old road to Ensenada, Number 256, Tijuna (86-46-87)
Type of Food: Regional Mexican food
Price Range: Dinners between five and six dollars
Hours: Open daily, noon to 11:00 p.m.

I was very sad to learn that the Gran Tocal restaurant in Playas de Tijuna had closed. This was a restaurant in the grand design, decorated like an Aztec pyramid and offering dishes from the many provinces of Mexico. I spent several memorable evenings here, evenings enhanced by the charm of the Mendez family, whose life centered on this restaurant. If it had been closer to the heart of Tijuna, if the buses had gone there, if the peso had not been devalued, . . . There are often too many "ifs" in the chancy restaurant business, and when I was in Tijuna the other night my friend and I shed a genuine tear for the passing of the Gran Tocal. If only it could have held on!

My informant with this unhappy news was my friend whom I refer to as "my Tijuna connection." He drives across the border almost daily, frequently going to Tijuna for breakfast as well as dinner. Though he doesn't know the streets by their names, he maneuvers his Cadillac with agility, zooming through side streets, aware of every short cut, constantly on the lookout for new eating establishments. Last week he chided me for not converting dollars into pesos, which were selling for 109 to a dollar, whereas if you used American currency in Tijuna, you

got only seventy pesos for a dollar. Tijuna is now one of the great bargain places to dine if you change your money before going there, and if you turn off at San Yedro you will discover one money exchange shop after another. You presently get almost one-third more value if you convert to pesos, and the next time I go down I mean to do so.

In any event, my knowledgeable friend directed me to La Fonda Roberto's, which is not too difficult to find. It's on the old Ensenada highway, two blocks beyond the Hotel Sierra. To reach the old highway take Avenida Revolución south and follow it as it veers left and some into Boulevard Agua Caliente, about a mile down Agua Caliente, several blocks before the downtown building, turn right on the street called 16 de Septiembre, which will turn into the old Ensenada highway. La Fonda Roberto's is about three-quarters of a mile down the road. The restaurant is on the right hand side of the street; you gain entry by walking up a flight of steps that does not have a handrail. It would be inaccessible to wheelchairs and difficult to maneuver for the handicapped because of the peculiar angle of the stairs, but even in the rain, I, who am Madame Klutz, had no problem.

The interior of the restaurant resembles a European dining room such as is found in small southern Italian towns. There's a large central room dominated by a large central table suitable for extended family. The place is immaculate and cheerful, with a homey, rather than commercial, feeling. We were the only Americans there and the menu is printed in Spanish. However, Roberto himself is always present and he will translate the menu, which varies from week to week.

It, too, draws upon the dishes from various provinces of Mexico and there's something new and interesting every week. For example, there's tongue in Spanish sauce one week and tongue in almond sauce the next. Chicken mole and sesame chicken may appear on the same menu. In addition there's pot-stewed meat and a dish that is called barbecued lamb but which is more closely allied to our lamb stew with a spicy sauce. There are about ten items from which to choose. If you go with a party of three or more, it's possible to order everything on the menu because combination plates will be prepared for you. Since the entrees cost between five and six dollars, depending on the rate of exchange, you may have a variety of dishes, including half orders, and still find that your bill is only six dollars.

All meals commence with a small tortilla. On the night that I was there it was filled with liver and onions. But the contents of the tortillas vary, so don't be surprised if yours is not liver and onions. The next dish you must be sure to ask for, which is included in the price of the meal, is the specialty of the house — namely, tiny crepes stuffed with black mushrooms. These are a highlight and shouldn't be missed. The crepes are not listed on the menu, but my friend asked for them as soon as we sat down. Two tiny crepes will only whet your appetite, and the next time I go I intend to ask for seconds — prices are so reasonable that they couldn't cost more than a dollar, and are possibly less.

The two appetizers are followed by soup. We had fideo, which is regarded as a pasta dish. It consists of minutely thin noodles in a delicious broth. I had this in Mexico City but never in Tijuna, though I can't assure you that it will be on the menu the night that you're there.

My friend and I tried two combination plates, that is, half orders of two separate entrees. I had cochinita pibil, a shredded pork dish served in a lightly spiced sauce, and conchita (rabbit). These were served with rice and tortillas but no beans. The portions are small but tasty, and for those who like to sample a variety of dishes, La Fonda Roberto's is the perfect restaurant. You are never asked with one dish before you are tasting another.

My friend ordered the tongue in almond sauce, which is a good dish if you like tongue. I found the tongue not as tender as I would prefer. Tongue is one of those meats that has to be cooked for hours — the smell of pickled tongue cooking the day long in my family's kitchen still permeates my nostrils. The tongue dishes that I have sampled in Tijuna (the last time notably at Gran Tocal) are always fresh, served with a variety of sauces.

However, the most interesting dish was the chile negrita. If you're tired out ennu from chiles rellenos, then this preparation will provide a few surprises. It's basically a naturally sweet dish because the chile is stuffed with apples, raisins, pears, meat, and nuts. The whole is then covered with a white wine sauce and topped with pomegranate seeds. It's beautiful to behold and should be eaten last because of its mildly sweet flavor. It ap-

peared on the menus for two consecutive weeks, so I assume that chile negrita is usually available.

Incidentally, we had all the dishes placed before us and simply sampled bites of one and then another, which was great fun. I don't want to forget the barbecued lamb, which was very tasty.

La Fonda Roberto's does not serve salad or desserts, nor does it provide a free liqueur at the end of the meal (common in many Mexican restaurants). At those prices you can't expect it. The atmosphere is comfortable, the service swift, and Roberto is an amiable host.

If you pay in pesos, dinner may cost you as little as \$3.50; add approximately one-third more if you use American dollars. The regional dishes are not those that you would encounter on a daily basis and for that reason La Fonda Roberto's should not be overlooked. Again, the portions aren't large, so indulge yourself and order several half dishes.

The Restaurant: Las Esqueles
The Location: Central Rio Plaza, Tijuna (84-01-57)
Type of Food: Steaks, chicken, fish
Price Range: Lunch, \$3.50 to approximately \$5.50; dinner, \$7.50 to twelve dollars
Hours: Open daily, 11:00 a.m. to 11:00 p.m.

Although I'm always searching for the unique in Tijuna, I'm frequently asked when a simple, Americanized menu can be found in congenial surroundings. I would recommend Las Esqueles ("the spurs") in the Rio section, directly across the street from the new cultural center. The restaurant is stunning, with adobe-colored cement walls, beautiful prints, and an entire catalog of blossoming plants. The lighting is subtle, and it's a wonderful place to relax, particularly for those who are not searching for exotic or ethnic food. The three items that I can recommend the broiled chicken, the filet mignon, and the quail. Be sure to ask for the sauces on the side. The sauces are tasty and impart a helpful brown glaze to all the dishes. If you're dining, the broiled chicken (pollo a la brassa) is quite nice, and believe it or not, Las Esqueles has a salad bar that's a Mexican version of the omnipresent American invention. A baked potato and Mexican-style sour cream are served with all the entrees, along with stewed vegetables (the same that appear raw at the salad bar).

Las Esqueles is essentially a steak house — everyone around me was having one cut or another of beef. Chateaubaud steak for two costs approximately fifteen dollars per person, about half of what it would cost here. The service at Las Esqueles is slow, the food preparation adequate but not outstanding, the setting classy without being pretentious. The luncheon specials are worth noting, with steaks and chicken for approximately \$3.50. Las Esqueles is not for the lover of ethnic food; it will, however, more than meet the needs of the American who wishes to dine close to the new cultural center and who wants to play it safe with a familiar menu.

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Confessions of a people smuggler

"You really want to know what it's like inside there for a week?" This question came from Eddie Quinn in response to my wondering about jamming four or five Mexican illegals into the trunk of his car for the trek north to those fabled lands of wealth and opportunity. Quinn stared at me, a mischievous grin appearing on his face. I knew what was coming, and I bit. "Sure. Why not?"

"Okay, you can get in the trunk and I'll give you a short spin. Not way up to Mission Viejo, though, where I used to go when I was runnin' the checkpoint." An idea flashed in his mind and his broad Irish face crinkled with laughter. "That would be a trip, though! To get stopped at the checkpoint by some eager-beaver Border Patrolman and have him open the trunk like Little Jack Horner pullin' a plum from the fuckin' pie, expectin' a gang of webbacks, and then you pop up!" Eddie puffed vigorously on his cigarette and chuckled, allowing the image to amuse him for a while longer.

"Okay," I repeated, "I'm game to try it for a couple of miles." We were having coffee in a Chula Vista restaurant, a little past midnight. Eddie's car was in the parking lot, a full-size '71 Pontiac, precisely the same car he had used while hauling his human cargo northward, the same car he was using when he was arrested at the San Clemente checkpoint.

"You gotta remember," he said as we were leaving the restaurant, "I've been out of the business for about nine months, and the exhaust system ain't as tight as I used to have it. Still, it's not that bad, but you're gonna get some fumes."

He opened the trunk. "I always loaded 'em in this way," he said, motioning with his hand from rear tire to rear tire. "You hadda load 'em in head-to-foot, sort of crisscrossed, so they wouldn't be breathing in each others' face. One got in the back, the smallest, under the rear seat, then the next biggest, and so on; the biggest dude closest to the rear of the car." He turned to me. "Ready?" The log-cham eyes were at once searching and innocent.

I stepped into the trunk and lay down on a cushiony carpet. Eddie shut the trunk and I experienced an instant of panic: I could understand that to some it might seem like a coffin lid slamming down in their faces. He



started the car and peeled off, tossing me around a bit. Some exhaust fumes seeped into the compartment. I felt disoriented and somewhat foolish. It would be a bad place for a claustrophobe, which, fortunately, I am not.

Eddie drove the car onto the freeway and after a few minutes the sound of the engine and the hum of the wheels produced a lulling effect. Eddie had told me of the time he had loaded up with two young Mexicans in Southeast San Diego and had barely gone two blocks when he heard a frantic banging from the rear, fists and feet beating against the metal. He stopped and opened the trunk and one of the Mexican boys, pale and terrified, bolted out like a shot. "Hey, man," he told Eddie. "I can't breathe in there, it's too fuckin' dark. Not for me, man, no way!" Eddie, disgusted, drove him back to the holding house.

can't say for certain. But where sure as shit I know it'll happen is in the big tanker trucks, where they load thirty-five or forty of the poor fuckers in like sardines, and somebody ends up suffocatin'." As he spoke, his face registered distaste, and he ran his hand through his dark, wavy hair. He's in his mid-thirties, with the thick body of a heavyweight boxer losing the battle against the beer and the cigarettes. Eddie Quinn is not his true name.

"You know, though, I feel that I was a little more human than some of those other bastards, the other runners," he continued. "I tried to make things fairly comfortable for the poor webbacks. I'd pull the rear seat forward a little — not enough to notice anything with just a quick look — and jam a rag inside to allow a bit more air. And I pulled the stereo speakers out of their wells in the back for the same reason. Also the rubber drain plugs on the floor of the trunk were removed. I really did try to make things decent for them."

Eddie's voice implores that you believe him, and somehow you do. "Remember, once the poor slots get into my car, the tough part for them is just about over. Their biggest danger, between the thieves among their own people who'll rob 'em coming over, and the Border Patrol, is between Tijuana and around I Street in Chula. After they get that far, it's just up to me to run the checkpoint and then they're home free."

Eddie ran the polls for about ten months, starting in May of 1981 and going to February of this year, when he was finally busted. "I don't know how it happened," he said, and shook his head. "I made two trips that day; they nailed me the second time up. I think maybe someone in Santa Ana saw me unloading and phoned in a description. I just don't know. I've been told they have a computer profile of your typical runner. Anglo, maybe about thirty or forty, driving a full-size older car. Maybe that's what happened. They just read me right and my number came up." Even in retrospect, Eddie still seems bewildered. Everything was going so well it appeared he'd never get caught.

Eleven years ago he was attending classes at Southwestern College, majoring in psychology, carrying sixteen units. To keep afloat financially he took a part-time job driving a Yellow Cab. "The money was pretty good

in those days. I drove the cab on my Christmas break, and when the summer came, I drove full time. I was making good money and somehow I just never went back to school. Also at about that time I discovered there was something known as dog races." Eddie says this with a laugh, directed mostly at himself. "I made a study, a really detailed and comprehensive study, of every aspect of the game. I had programs and charts going back years. I made some good hits, too — lots of 'em. I think I hold the record for quitting Yellow Cab — each time I won a bunch and thought it would con-

time — and being behind when I tapped out. That kind of shit was on for years." A cab driver in San Diego could do well during the Sixties and early Seventies. There was a limit on the number of licensed taxis. "Now," Eddie says, "everyone and anyone can get into the business, and usually does. It's all unregulated. Just before I quit drivin' for Yellow, I remember being parked downtown and seein' all sorts of cabs rollin' by. Shit, blue ones, green ones, orange, pink, chartreuse; I thought I'd wandered into the circus." Eddie worked all over town, includ-

ing the lucrative airport stands. He also hauled sailors to and from downtown and their base, a fast buck on military paydays. Another way he found to supplement his income was by hangin' around on Broadway near Fourth and waiting for the illegals who were getting off the bus from the South Bay. "You could always tell 'em right off. They'd jump off the bus all wide-eyed, they sort of cover against the wall, tryin' to blend in with the scenery, and as a result stickin' out like a sore thumb to anyone who really was lookin' for 'em. One would usually be a kind of reluctant leader, and he'd bravely take

a few steps forward to survey the situation. Him I'd go right up to and ask right off where he wanted to go: '¿Dónde quiere ir?' (That Eddie's Spanish is quite rudimentary doesn't make him any less proud for being able to speak it.) "I'll tell you, if an immigration agent or Border guy was anywhere nearby, I'd of been busted dozens of times." The Mexicans usually wanted to get to Escondido or the Oceanside area in order to work the North County farms. Eddie would drive them in and charge only the meter price, i.e. maybe on oc-

(continued on page 24)

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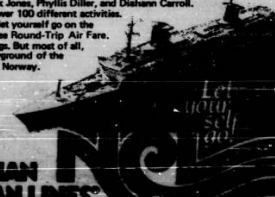
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Cabbies

(continued from page 27)

casion five or ten bucks more. "Which was generous on my part. Some of the drivers really fucked them, took their last dollar. That's not right. Hell, not I just couldn't take advantage of the dumb shits, then just wantin' to work to feed themselves. Shit, I can sympathize with that. I guess I'm either soft in the heart or soft in the head."

I asked if any of the drivers were still working that type of trade, and Eddie gazed at me with mock incredulity, as though one as naive as myself should not be permitted to run around loose.

"Christ, some of 'em don't do anything else! I'm tellin' ya, some of those jerks just sit down there on Main Street in Chula Vista all day and all night, drivin' the webtrucks to North County. There's a couple of places down there where all the webtrucks seem to head for, like homing pigeons." Eddie's New York-honed voice rolls out generally, like subdued laughter. When he speaks of Mexicans, and the illegals, and webtrucks, fools, jackasses, and so on, it is with the easy, personable manner of one who has worked and lived intimately with Mexicans, and thus need make no apologies. He has, on several occasions over the years, and for varying lengths of time, lived in Tijuana.

At the time Eddie finally quit driving a cab, around the end of 1980, he was splitting a twenty-four-hour Yellow Cab lease with a friend, driving by day while his partner drove at night. When his friend went into the hospital, Eddie decided that he couldn't by himself handle the problems and the hassles of leasing a taxi, even though he

had but eighty dollars left to his name. He turned the cab in and checked into a flea-bag hotel downtown, paid the week's rent of thirty dollars, and headed for the dog runs in Tijuana with his last fifty dollars. He did well that first night, and the second and third as well, and played the dogs regularly, managing to squeak by without working — until the inevitable run of bad luck hit and wiped him out. It was then that he went to work as a taxicab dispatcher.

Working the radio room for Yellow, however, doesn't pay much, and a close friend of Eddie — an ex-cabbie who was now "running the check-point" full time — was whispering in his ear, urging him to get into the business, to smuggle the aliena past San Clemente. Eddie was at first reluctant to get into anything as blatantly illegal as people smuggling, but his friend eventually persuaded him to go along and "ride shotgun," just to see how easy it was. Eddie made a couple of runs as a passenger, with a cargo of *pollas* in the trunk. He saw that his friend was correct, it was easy, and the following week Eddie loaded up with *pollas* and made his first run without incident, using his friend's car. After a dozen or so trips, Eddie bought a car, the old Pontiac.

Eddie would meet his passengers either at specified pick-up points or at "holding houses," of which he personally knew of about five, all in Southeast San Diego or Barrio Logan. The houses were used to hold the Mexicans until the time came to make the journey north. Often, however, the illegals would simply be waiting at a pick-up point, one of which Eddie identified as the intersection of Imperial Beach Boulevard and Sea Coast in

Imperial Beach, near a small restaurant. The beach route, Eddie explained, was, at the time, he was working, a very popular way to come across. The beach extends uninterrupted from Playas de Tijuana to Imperial Beach, with only a very narrow waterway at the outlet of the Tijuana slough that seldom rises more than waist high and which could be waded across in a few minutes. Another commonly used pick-up point was just east of Imperial Beach on Sateelite Boulevard, in front of the big apartment complex there. Also, down by Ream Field, the old Navy helicopter base at Thirteenth and Iris in Imperial Beach, and in Chula Vista at the liquor store on Third and Main was popular, as was the 7-Eleven parking lot up near Interstate 805.

For about five months Eddie worked simultaneously as a people smuggler and as a Yellow Cab dispatcher, a demonstration of his continuing reluctance to plunge full-scale into criminal activity. He'd start his "runs" about six in the morning and then rush back to try to arrive at the job by nine. "But shit, you know how it is, I'd end up in a broker's house in Santa Ana with some of the coyotes, and we'd start drinking, you know, and get blasted out of our minds, or whenever you want to call it, and I'd end up" into the office late, so eventually they decided to find another dispatcher.

The coyotes, for the most part, are Mexican women who arrange with the runners to make the deliveries. Often a coyote is also a *polla* — the guide who has taken the sting across the border in the first place. Eddie and the other American smugglers did not consider themselves to be coyotes — they were "check-point runners" or, as

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Chickens

(Continued from page 29)

across. Not too many of 'em ever paid in advance, ten percent at the most if I remember right, but one guy I recall who did pay up front was a homeowner in Anaheim — and an illegal. He got caught and sent back to Mexico and he returned to his home in the trunk of my car. That's somethin', isn't it? Nothin' shabby about his house, either. Real nice neighborhood. I'll tell you somethin', there ain't nothin' that's gonna keep a guy like that out of this country.

"Once they get to L.A. or wherever, to their relatives or to the broker's house, I'd collect the bread from the relatives. If I delivered to the broker, then the broker would collect from the relatives or from the prospective employers."

Eddie's cut was a bare minimum of seventy dollars per passenger, or "per head" as he says, if he went no farther than Mission Viejo. It would be ninety dollars or a hundred dollars, at least, if he went to Santa Ana, and no less than \$125 if he took his charges up to Los Angeles. The coyote would get the balance, which he would split with the broker. According to Eddie, there is no mastermind, no "Mr. Big" of the business; it is loosely organized, competitive, and with a certain amount of price cutting during slack periods.

"Naturally, I always wanted to take as many as possible, within reason of course. Four was good, sometimes five, and once in a while, not often, I'd take six. What the hell, my risk was the same for two as it was for a bigger group. Of course, the groups of five or six would include children, maybe

babies. The young kids, those around six or seven, well, they were old enough to know they were doing something fun and exciting, but also a little risky, so you could usually count on them to keep their mouths shut in crucial situations. But the babies, when the babies were ridin' with me, my ass quivered a bit more than usual when I hit the checkpoint. You never know if they're gonna start howlin', even though the coyotes had the parents booze 'em up a little before starting out so they'd be pretty much knocked out until I unloaded."

The passenger loading would begin after Eddie arrived at the pick-up point or the holding house, usually about dawn, but sometimes in the evening as well. The Mexicans would come out one or two at a time and lie down in the trunk. Eddie would also have the hood raised so it would appear that he was working on his car. Aside from running the checkpoint, loading and unloading were the chores that were hardest on his nerves. "You never knew who'd come by. Once, for a reason I forgot, Ramon had me park at Broadway and Sixteenth [in downtown San Diego]. There I was, in broad daylight, with both hood and trunk wide open, and every few minutes a wetback or two would jump out of Ramon's car and into my trunk, with traffic zippin' by and people staring. Shit! That was a part of it I could have done without."

Eddie had his Pontiac equipped with adjustable, compressed-air shock absorbers, a practice followed by all the runners. This allows for a heavy load without any rear-end sag — a tell-tale giveaway. When he first started running, he had to adjust the level of the car after loading up, but later, with experience, he would be able to guess

accurately the proper setting before starting out, providing he knew how many passengers there were to be, and whether they were only adults, or if some children were included.

With his typical Irish capacity to see humor in every situation, at least in hindsight, Eddie relates with hilarious gusto some of his own experiences. "To be honest, I always got shook up a bit when I approached the checkpoint. It was always nice when they were closed down and I got a free ride. Man, those times I'd say a quick prayer thankin' Providence."

"Like I told ya, I always used to make sure the chickens were as comfortable as possible, with enough air and everything. I used to keep the dial on a Spanish-language music station to keep 'em entertained; of course, the radio also helped cover the sounds of breathing."

"Anyway, one day I'm heading up with a group of three or four and I'm about a mile from the checkpoint and startin' to slow down when all of a sudden one of those dumb shits starts this goddamn poundin'. Stupid bastard must have wanted a drink, or to take a piss. I don't know what it was, and right then didn't give a shit. I start sweatin' bullets, and the poundin' gets worse, and I got the car at a crawl and I'm yellin' back, 'Silencio, goddamit, silencio!' You heard the expression, 'Just in the nick of time.' Well, that's the way it was, the guy shut up just in time." Eddie laughs heartily and slaps his chunky thighs.

"Another time I had a group of four — father, mother, and a couple of kids. When I have enough room, I'll leave my spare tire in the car, which I had done this time, thank God. I got up as far as Clairemont, and shit! — I got a fuckin' flat tire. So I have to get out,

right there on the freeway, and open the trunk to get my spare and the jack. Well, when I opened up, those fools actually thought they had arrived in L.A. and started jumpin' up. Jesus Christ, right there on the freeway, so there I am grabbin' the spare and the tools and tryin' to push their heads down at the same time. When I got my shit out, I just shut the trunk on them, real fast. After I took off the flat, I just rolled it down a puffly off the side of the road and picked it up on the return trip. No fuckin' way I was going to open that trunk again!"

Each runner had his own favorite unloading spot, after he had passed the checkpoint. The idea was that the danger was over and the pollo could be let out of the trunk and could sit comfortably up front in the car's seats for the remainder of the trip. Eddie had found a small shopping center in Mission Viejo that offered good protection in several places. "Yeah, I felt pretty good about my unloading point. Only a jerk would do that in downtown San Clemente. It's too close. Mission Viejo was just right. Ramon, or whoever I happened to be working with, would be following along in his car to take the Mexicans to Santa Ana or L.A. While we were waitin', I tried to be decent and usually bought the wetbacks a soda or something. Well, you know, what the hell, they're people too, right?"

If Ramon carried the Mexicans to their destination past Mission Viejo, Eddie would be paid on the spot or would collect later from the trustworthy Ramon. But at times Eddie would continue with his passengers to Santa Ana, where he'd deliver them to the home of a broker. Other times, particularly when it was lousy, he'd go back

(Continued on page 32)

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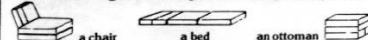
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Chickens

(continued from page 31)

to get another load and make a second trip. "I really didn't like doing that, though," he recalls. "It was on a second trip like that that I got busted. But some of those greedy bastards would make as many runs as possible. One fucker, Browne everyone called him, was too greedy to believe. Stupid, too. He drove this gigantic old car that looked like a fuckin' tank and made four, five runs a day if he was able to. Once Ramon brought across a big group of about twenty, very early in the morning, and by the time I arrived at the holdin' house, there were only four left. Fuckin' Browne had already made four trips with the others. He must have been averaging eighty miles an hour. Bastard! I'm surprised he got away with it as long as he did. Anyway, they finally nailed him. He's marking off the days on his calendar now."

On occasion Eddie would take his people all the way to L.A. His eyes light up with merriment as he recalls one particular passenger. "There was this one old buzzard, a really old buzzard, at least seventy, maybe more, no teeth, his face like a prune. His family, way up in the north San Fernando Valley area, arranged the whole trip for him. On the same trip was this young girl, maybe sixteen or seventeen, a real little doll, going up to Santa Ana. Just those two. So, at the holdin' house, I kept tellin' this old buzzard, 'Now don't you touch this sweet young thing; when I lock you together in the truck, and he'd cackle and the girl would get all embarrassed. You know, it was all

in fun. He was too old to do anything, anyway. Well, we got through and I dropped the girl off in Santa Ana and drove north with this old buzzard in tow. I didn't know shit from skinkola about the streets way up there, so I was relying on the old buzzard to tell me how to go. He'd been there a few years ago and claimed he'd remember everything, but it didn't work out that way, and he'd talk real fast, givin' me directions, not speakin' a word of English, and to be truthful, my Spanish ain't all that great, so we ended up drivin' around for hours, him peerin' out the window like he was expectin' the Second Coming and me wonderin' what the fuck I was doin' up there. Every so often he'd think he'd recognize something, so I'd drive all around some neighborhood hoping to strike paydirt. Finally, the old buzzard's face lights up like a Christmas tree and he starts jabbin' his bony finger and shoutin' '¡Allí, allí!' finally recognizing his relative's house. Yeah, there was a big, happy family reunion and I picked up the fee from them."

These family get-togethers are arranged by a kind of illegal travel agent known as a broker. The two brokers that Eddie personally knew were elderly Chicanos, *abuelos*, both residing in different parts of Orange County. One, known only as "the Señora," had somehow managed to avoid arrest for years, while the other, Chaya, had been busted countless times for abetting illegal transport. It was at her house that Eddie would eat and sometimes get drunk with the coyotes and the other runners.

Word-of-mouth recommendations kept the runners in business. Every sizable Mexican-American neighborhood would likely know of at least one broker — perhaps an enterprising

grandmother like Chaya or the Señora — who could arrange to have Tio Pepe or Trina Maria brought up for little Lupe's communion. The brokers would also have connections with certain restaurants needing dishwashers or bus boys, and with farmers desirous of cheap labor to bring in a crop. And each broker would have a stable of dependable coyotes, who in turn would contact the American runners to complete the circle.

Eddie lived for almost a year as part of this subculture. Today he says he doesn't feel that he was really doing anything all that wrong. "Hell, those people just wanted to work. They don't take jobs from Americans. Shit, they do the jobs that the lazy-assed white man won't do for anything. They were just tryin' to get by in this life, just like me and everyone else."

Once, though, while describing to me the relative simplicity of the people-smuggling business, Eddie became a bit indignant, and displayed ambivalence about the enterprise. "Any fool who wanted to take a little time could find out everything he'd want to know about the whole operation. Remember, this ain't no slick Mafia scheme. If the Border Patrol would concentrate their forces on a few spots and use some intelligence, they could break down the whole thing. Oh sure, they raid a holdin' house now and then and make raids here and there; but to see that's all for show. I sometimes had to wonder if there was, well, a conspiracy of some sort to let a certain number of trucks into the country to fill the low-wage jobs. Hey, remember, there's a lot of wealthy and influential people in the state whose flashy lifestyle might depend on this cheap labor."

"After I got out of jail, out of the

business, I thought a couple of times about goin' in and tellin' 'em how to break up the whole business. But hell, no. I really couldn't do that, you know, because of Ramon and the other friends who are still operating. The Border Patrol doesn't really give a shit anyway, I don't think."

Eddie lights another cigarette, reflectively, and finishes off the last of a Coors. He crushes the can in his palm. "I still get contacted now and then by Ramon and others who beg me, beg me to get back into the business. I think about it sometimes: I'm tempted, because business is probably real good right now and I'm not doin' all that great, to be honest. But no, no, I don't think I'll become a runner again."

He tells of the day it happened, the bust. He was waved over at the checkpoint and a Border Patrolman jumped up onto the rear bumper. The rigid shock absorbers didn't give an inch. The game was up. "Okay, open it up," the officer commanded.

The illegals were lined up on the side of the road while Eddie was taken, handcuffed, to a small trailer to await transportation to the Metropolitan Correctional Center in downtown San Diego. A public defender had him plead guilty to a reduced charge, a misdemeanor, since it was a first offense. He spent only thirty days at the MCC. "I even got my car back," Eddie recalls. "They don't take the older models. You know, they didn't even try to question me, to find out who my connections might have been. That surprised me at the time, but I guess they aren't really interested. That's what makes the whole smuggling trade so fairly easy. It's all just a game. Just a game. But I don't think I'll play that particular game anymore. I'm gonna find me a new racket."

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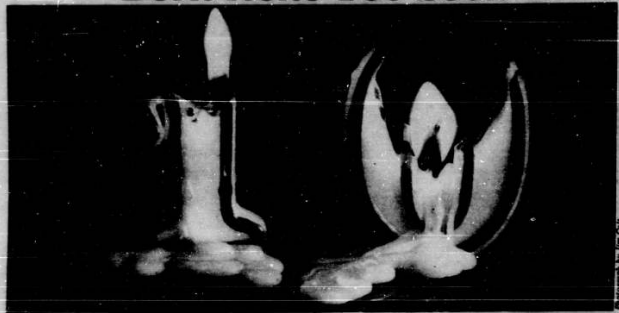
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DUNCAN SHEPHERD

During my ten-year tenure at this paper — to pick up where I left off last week — it has become more and more evident to me, whether or not to any reader, that my own movie taste is lodged to an unimproving degree in the 1960s. This state of affairs, and the causes of it, will probably always be clouded by the fact that that was a decade I did a lot of growing up in, having entered it in my pre-teen and having departed it with the teen years castly behind me. Chronology, as we know, is no small factor in the evolution of taste, and in the same way that reason must periodically step in and remind me that (to take a musical example) the Crystals, the Ronettes, the Shangha-Les, and Martha and the Vandellas do not occupy as high a place in history as in my heart, I must also ask myself whether I am not doing something similar in the cinema sphere. There are plenty of Sixties developments thus to re-evaluate: the advent of the French New Wave and the general flood of foreign imports; the decline of the Hollywood factory and the rise in independent New Wave-ish, "road movie"-ish productions; the emergence of the Underground behind the horn-toting of Jonas Mekas; the blossoming, in many cases, of cinematic stripping-off of sexual corsets and the subsequent enrichment of the American language with the term "X-rated" (here we have a development whose excitement would be especially susceptible to exaggeration in the adolescent eye) — and, as they say, much, much more. Additional

clouds settle in, too, because of my spending much of that decade in New York City and seeing a great many more movies than I do today, and without having to be paid to see them, either. Despite all such cloud conditions, I believe that some defensible reasons could be put forth for that decade's unimproving fascination for me, as well as for my diminishing fascination with the years since. I would hardly know where to begin with that task, or, even more dauntingly, how long I could go on with it. Perhaps it will suffice to point out, from my absolute hammock, a couple of directions I might strike off in if I had unlimited energy, time, and typewriter ribbon. I should point out, for one thing, that all the Sixties phenomena mentioned above have mutated beyond recognition. The sex thing went ahead so far and so fast as to lose forever that sense of nervous, furtive advancement so helpful to titillation; the Underground has gone back under, or into TV commercials, or onto college campuses, or somewhere; and although every time a couple of young French directors appear on the scene with semi-autobiographical coming-of-age films, someone in the press will begin to speak of a New New Wave (etc.). Wave, it isn't really the same thing at all.

With the decline of the Hollywood factories we come nearer to the concerns of most moviegoers, and nearer to something still observable. This decline, while quite exciting to see (and allowing maximum overlap, in the latter Sixties, between the old ways and the new), has had not altogether happy results. The studios to some degree have bounced back nicely, if

you go by the staggering sums brought in by mere ephemera such as *Night Shift* and *Fast Times at Ridgemont High* (it is part of my Sixties-fixation, no doubt, that I can still be staggered by my revenue suspension *The Dirty Dozen's* then-staggering eighteen million); but the reduced output of the studios, the new wisdom of putting all eggs in very few baskets, has had unfortunate artistic repercussions. It may not seem particularly logical at first glance, and it certainly could not be applied equally in all fields, but the lesson to be learned here is that a decrease in quantity of work will not bring about an automatic increase in quality. In the movie field perhaps as in so other artistic ones, given the corporate and collaborative nature of manufacture, quantity and quality go hand in hand. It isn't just that a reduced output reduces opportunities (or dice-shovers) to make good, though it is partly that. It is much more the basic mentality brought into being (along with George Lucas as hero figure, one big egg and an early retirement) by the imagined need to make an enormous smash, whether financial or critical, every time out, the tendency to tackle every movie, whether large or small, as if it might be the last. This is not a healthy way to make movies.

I would guess, for example, that the rapid "localization and expansion of post-Peckinpah, zap-pop, audience-grabbing aesthetics are closely allied to that mentality, but I don't think that they have been as detrimental to good work as another, rather different manifestation: the urge to make every movie a masterpiece, a cinematic landmark, such that the movie is required

to do too much, is thrown out of balance, is crammed so full of special effects, directors or photographic miracles that it appears almost to be two or three movies in one. Spielberg is the most glaring exponent of the zap-pop school, showing no comprehension in movies like *Raiders of the Lost Ark* and *Pollux* that more and more thrills will at some point (approximately six minutes in) begin to have less and less effect. Spielberg has aspirations into the masterpiece arena as well; if he is going to make a cliffhanger, it must be the cliffhanger to end all cliffhangers; if a ghost story, the ghost story in end all ghost stories — thus his supposed respect for these genres is belied by his unwillingness to settle for making only modest contributions to them. But in the masterpiece sweepstakes Spielberg is far outdistanced by the likes of Coppola, Kubrick, Cimino, perhaps Malick, who, taking four years or so per project, always seem to want to make something more — I don't know what — than mere movies.

In the broader picture, the reduced output of movies has some further bothersome ramifications. Trends tend to loom larger (three movies in 1979 in the vampire mode — *Dracula*, *Not of the Flesh*, and *Love at First Bite* — or three in 1981 in the werewolf mode — *The Howling*, *Wolfen*, and *An American Werewolf in London* — are sufficient to be belittled as a noteworthy trend); a whole genre like the Western can be allowed to wither and blow away; and the importance of seeing a big monetary return and not making any blunders has fostered a dependency on sequels, remakes, and carbon copies — perhaps the only really significant trend in the last decade — that makes Old Hollywood seem, by comparison, a bustling place of experiment and variety.

A sort of semi-mantra has taken hold in criticism too. The auteurist school which surfaced in the Sixties, even though one could argue credibly with its theoretical foundations and its specific biases (most in the Sixties, one did), at least had the effect of opening up all of cinema history to reappraisal. Of course, a certain amount of cinema history had had to go by, but not as much as to seem overwhelming, before such a reappraisal could be begun; and the Sixties seemed to serve this purpose well. But after that, then, undertaken by the nation's movie buffs, of whom there seemed to be more around than now (maybe in New York City there still are), all of them combining sedulously through their TV *Guides* in search of useful *Late Shows* with which to fill in their knowledge of Douglas Sirk or André De Toth or whomever, has by now been taken on by the nation's movie buffs, of whom there seemed to be more around than now. With few and not always convenient exceptions — such as the all-night movies on local Channel 6 — the movie slots on TV have been taken up to an astonishing extent by newer and made-for-television stuff.

Auteurism itself, in any case, now seems to have been little more than a passing fancy. The next big critical trend to come along, the structural-semiotic method, never took root anywhere but in the driest academic soil, and it and the auteur business have both been bumped aside by trend-hunting as an end in itself. To place a movie in a larger context is no longer the thing; this traditional critical duty has been set aside in favor of the celebrity game, or *chercher* the latest genius: Lina Wertmüller, Warren Beatty, Nestor Almendros, Meryl Streep. The reportorial scoop supplants criticism; the blurb, or would-be blurb, or inverted blurb, becomes the prime critical form, belied into power by newspaper ads and

by quickie radio-TV critiques. This sort of hyping and hypercriticism is itself, as virtually impossible without, a total lack of memory and of historical sense and of everything else that auteurism managed temporarily to bring into focus.

Part of the problem with auteurism, which was not always carried out on a very scholarly level and certainly did its share to escalate critical theories, is that it didn't so much promote a critical method as a set of party-line preferences, and consequently, as John Ford, Howard Hawks, Alfred Hitchcock, etc., passed from the scene, it inevitably lost its impetus. The necessity to find replacements for them from among the younger generation of filmmakers has simply fed into the celebrity parade. It has

proved to be a difficult thing to spot great talent at a single or double or even triple glance, and many of those so selected — De Palma, Scorsese, Schrader, Carpenter, Bogdanovich — are those who (not coincidentally) were reared themselves on auteurist criticism, pay conscious tribute to auteurist idols in their own movies, and are thus recognized as kindred spirits by critics of similar auteurist upbringing. I myself have found few newcomers on whom I would be willing to — after highly. Among the Americans, there have been Walter Hill, Albert Brooks, Dick Richards (not so much), a handful of others (still less). Is it merely that I am slow or unable to notice merit unless the moviemaker has a list of accomplishments as lengthy as, say,

Robert Aldrich? I don't think so, as the various other factors discussed above would, I hope, help to support. But just as trends loom larger in today's shrunken movie market, so does any newcomer, and it is worth pointing out as a major new condition of moviegoing that the people now making movies tend to have very limited — and, to me, often totally obscure — backgrounds. This, I tend to think, is more of a problem for them than for me. The worst it does for me is to evoke that special cultural-chill I experience whenever I catch sight of (as is only possible in places as obsessively modern-minded as California) the sort of placard put up by certain shops and restaurants proudly proclaiming: "Est. 1975."

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Bruce Leonardo Gelber

JONATHAN SAVILLE

Writing a strongly positive or strongly negative review is fun. Fueled by one's enthusiasm or one's indignation, the mind rolls the metaphors along. The metaphors of praise and blame rise unbidden from the intensely perceived and vividly remembered experience. And if you are tired and feel yourself sliding into the swamp of cliché, you find there a rich flora of succulent (if somewhat rotting) adjectives to pluck and pot: "superb," "sensational," and "stupendous" — or "wretched," "dreadful," "abysmal," and "the worst [play, concert, movie, meal] I have ever seen, heard, eaten."

On the other hand, it is dreadfully, abysmally hard to [feel, think, write] vividly when the subject of the review lies ambiguously in the middle area between inspiration and disgust. In many cases of the sort, one might still make a weak stab at the superlative mode: "extremely ordinary," or "an utterly competent but utterly unmemorable," or "the most mediocre I have ever y'd." But what do you do when every individual element in what you are writing about seems excellent but somehow you find it impossible to take much interest in the performance as a whole? You might begin with a couple of paragraphs describing the dilemma of a reviewer in such a situation. But that vein will soon run dry, and then you must confront the feebly palpitating issue itself.

Last week the opening of our two major orchestral series, the San Diego Symphony and the Los Angeles Philharmonic. David Atherton, whose conducting

Gelber has a brilliant technique. But what does that mean nowadays? So does everybody. He evidently loves Brahms, and his phrasing is exquisitely sensitive; he strives to bring out every nuance of feeling and meaning in the music. That is perhaps the trouble.

There was in this performance of the Brahms Concerto a certain tendency toward over-interpretation, a sentimental lingering over beauties at the expense of forward drive, an expressive stretching of rhythm where all the expression necessary is already built into the score, a fussiness in shaping phrases that sometimes verged on preciousness. Let me not exaggerate. This was not Alfred Cortot weeping over Chopin, or Horowitz ostentatiously displaying his broken heart in Schumann's "Träumerei." The sentimentality and preciousness, the excessive caressing of phrases, were not bold, architectural features of Mr. Gelber's playing; but pervasive, subtle effects of light and shadow, of color and contour. The result of this style was not — as in Cortot, for example — to make one say, "That's not the way this music should be played at all!" What one felt, rather, was that the music was being well played, but that it simply didn't move quite enough, that it wasn't quite strong enough, that it lacked the full measure of thrust and fiber and grandeur. Thus, Mr. Gelber's laudable efforts to plumb the emotional depths of this music had the paradoxical outcome of making his performance as a whole seem just a bit disinvolved and remote. The more he "interpreted," the more the essential Brahms — majestic, self-assured, overtly tragic and deeply stoical — slipped between his fingers. And, I might add, this is always so with Brahms.

Of Thomas Stevens and the Haydn Trumpet Concerto, there is much less to say. Mr. Stevens has a brilliant technique. (That what does that mean nowadays? So does everybody.) He got all the notes right, shaped the phrases in a proper Classical style, produced a clear, bright tone, and negotiated the florid passages without difficulty. But there was a perfectionism about this playing, a sense that the soloist was doing what was demanded of him but without much personal interest in the music. One could scarcely have known from this performance that there is wit and tenderness in the Trumpet Concerto, or that one of the pleasures it is intended to give is that of listening to a brilliant soloist sassily reveling in his own brilliance, intentionally showing off.

For all its impeccable rhythmic impetus and precision of detail, therefore, the Haydn was deficient in vital energy; it was the machine without the ghost. Something similar can be said of Michael Tilson Thomas's conducting — in this work as well as in the Dvorak Symphony and the Firebird Suite. Mr. Tilson Thomas is a great precisionist. Like Mr. Gintini, when replaced, he extends this insistence on perfection of detail to timbres and balances. Every sound in my memory, and the metaphors and laudatory adjectives continue to grow out of it in my imagination, like an ever-burgeoning tree. No such burgeoning with last week's concert. Bruno Leonardo

of which the orchestral sound is of great variety and subtlety — was exemplary. I suppose I may say it was sensational, or relaxed, or exquisitely sensitive; he strives to bring out every nuance of feeling and meaning in the music. That is perhaps the trouble.

But sonority in music is not an end in itself. Its true end is the clarification of structure, for it is the medium through which structure reveals itself. In the Haydn Concerto, built on classical principles of contrast and development; in the Dvorak, with its striking alterations of tempo and mood; in quivering strings and despairing horn outbursts (in the marvelous slow movement); in the Stravinsky, which is ballet music and accompanying the music of a story full of passion and conflict — in all these works, from three different centuries, structure means drama. (This is not true, by the way, of some other periods in music history; it is not true of Old German in the Twentieth Century or of Webern in the Twentieth.) Unlike Mr. Gintini, Mr. Tilson Thomas has an acute sense of the dramatic moment. He hears up the contrasts, he intensifies the passions, he strives for a least, motoric intensity where Mr. Gintini often favors a hush interposition. Taken in isolation, there were moments in the Dvorak (that horn call in the slow movement, or the coda of the finale) and the Stravinsky (the first appearance of the Firebird, or the explosive opening of the "Infernal Dance") that were indisputably thrilling.

But these moments ought not to be taken in isolation. The basic principle of dramatic music is that the dramatic moments be connected in an overall dramatic structure, that moment lead to moment, that the meaning of each moment become fully clear only when the total shape has been declared itself. Though Mr. Tilson Thomas is very strong in his dramatization of the individual moments, he is a bit less strong in his ability to connect and to build, to make us hear where we are going and to make us understand why we are going there. Again, I do not want to exaggerate. If this defect indeed exists in Mr. Tilson Thomas's conducting (certainly some knowledgeable music lovers would deny it), it is nothing immediately obvious, nothing crude or blatant. The only persons who will consciously perceive it, and articulate it as I have tried to do, are those who have in mind the Dvorak of Bruno Walter or George Szell and the Firebird of Monteux, Abbado, or the composer himself. Yet even without this consciousness — what some people would call a prejudice — one might experience Mr. Tilson Thomas's performances of last week as mysteriously, subliminally, disorienting. The works on the Philharmonic's program were replete with wonderful things, but the center did not hold.

In all justice, it must be mentioned that Mr. Tilson Thomas was called in at the very last minute, and that although he had conducted both the Dvorak and the Stravinsky with the L.A. Philharmonic last summer, he had no chance for rehearsal of these works immediately prior to last Saturday evening's concert. Was what we heard at the Civic Theatre really the musical personality of Michael Tilson Thomas? Or was it the result of an indecisive struggle between Mr. Tilson Thomas's understanding of the music and that of Mr. Gintini, who had prepared the orchestra and who is notoriously given to static contemplation? I had therefore better qualify my reservations about Mr. Tilson Thomas's conducting; in what I have said, I am reacting to these particular performances and my criticisms may perhaps apply to them alone. A critic does want to see general truths, but he is first of all required to reflect upon the unique event. It may be that Mr. Tilson Thomas is basically quite another man than the one whose image was outlined by last week's performances.

In the case of David Atherton, who conducted the two Brahms works on the San Diego Symphony program, the disparity between what I heard and what I knew was of the reverse sort. When I could be sure of, from my past knowledge of this conductor, on recordings and in the concert hall, was

that Mr. Atherton excels in precisely those qualities in which I found Mr. Tilson Thomas's performances relatively deficient. The ability to connect and build, to create in our mind ever larger intelligible structures, to clarify and give dynamic force to the forward movement, to dramatize the part and the whole — it is this that makes Mr. Atherton so compelling a conductor, whether in Beethoven, Sibelius, or Schoenberg. In fact, the concert last week (I attended on Thursday) showed no diminution in this ability. But certain circumstances — one of them, at least, characteristic of my own experience of the concert and possibly of others — had the effect of slightly obscuring Mr. Atherton's artistic powers.

In the Brahms Piano Concerto, Mr. Gelber's style of playing detracted from the conductor's more forthright approach; there was a minimal but perceptibly discouraging damping of fires and blurring of edges. This effect was exacerbated for me, in both the Concerto and the Symphony, by something over which Mr. Atherton had no control but which nonetheless played a significant role in what I experienced at the concert. I have praised the Browning-Slatkin-Minnesota Orchestra performance of the Brahms First Concerto for its first-rate musical qualities, but such praise as I can give to this conductor on recordings and in the concert hall, was

in which I heard it. Minnesota's Orchestra Hall is one of the best in the world. (How pleasant to be able to use the superlative!) There is a richness of sound, a clarity of detail, and an amazing presence, whether soloists in the first row or the last. Serenity may not be the central element in music, but it is by means of the musical elements — the buzz of the strings, the floating sweetness of the oboe, the resonant punctuation of the kettle drum — that the drama, the structure, and the musical meaning force their way into those deepest areas of perception where we feel and live the music, rather than merely thinking it and understanding it. My seat for the San Diego Symphony concert was in a central location that in Minneapolis would have made it the most desirable seat in the house. Yet from this seat — and there are many such in the Civic Theatre — there was a thick veil over the sound that noticeably drained color from it, softened its contrasts, and diminished its drama.

Above all, the entire bass of the orchestra was virtually invisible. At times, the ten cellos and eight contrabasses would play vehemently in unison and I would find myself hearing almost nothing. In the Brahms Fourth, I was usually aware (through a willed attentiveness) of Mr. Atherton's powerful control of this spacious musical discourse, and of the sharply focused view he gave us of its architecture.

In the stupendous(?) final movement, especially, I indubitably could hear the relentless progress of the composer's most concentrated thoughts, that profoundly inventive exploration of what is essentially little more than the scale of E minor. But I could not feel the majesty, the tragedy, the nobility of the composer's utterances.

Most likely they were there. Mr. Atherton thrives on music of this sort, and the orchestra has given proof in the past that it is capable of following him to the heights. But I simply had no enthusiasm for this performance. It left me with a sense of emptiness and frustration, of the sort I might suffer from if I were to climb a great mountain and at its peak discover that my eyes were not good enough to let me see the view in all its sharpness and vastness. Hence the tepid and pallid tone of this review.

You might object that the concert may not actually have been tepid and pallid, and that I have been speaking only of my own — evidently impaired — experience of it. But what else can a critic write about except his own experience? That is why strongly positive and negative reviews are so full of life — just as strongly positive and negative experiences are. In-between reviews are like in-between experiences, irritating to have, irritating to absorb, irritating to share. We have just shared one.

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Section 2 Events, Theater, Music, Film

A Tzaddik For The World

"Let my Daniel become a psychologist," says the aggrieved Hassidic rebbe in Chaim Potok's novel *The Chosen*. "I know he wishes to become a psychologist. I do not see his books! I did not see the letters from the universities! I do not see his eyes! I do not hear his soul crying! Of course I know. For a long time I have known. Let my Daniel become a psychologist. I have no more fear now. All his life he will be a tzaddik. He will be a tzaddik for the world. And the world needs a tzaddik."

A paragraph chosen at random. But it tells us everything about this novel's subjects, themes, and methods. The speaker, leader of a Hassidic sect in Brooklyn, is an upholder of the traditional, Orthodox Jewish way of life. For him, the sources of knowledge and of values are exclusively the Bible, the vast commentaries on it in the Talmud, and the mystical experiences and teachings of the masters in the eighteenth-century



Chaim Potok

Jewish pietistic movement, Hasidism. Psychology, universities, secular learning—these belong to a different, alien world. The father lives isolated

within this alien world, this world of modern American secularism. He has brought his own world with him from the East-European shtetl, and he

deeds by heart to know the non-Jewish, non-Hassidic, non-God-centered world that is now so busy around him, making money, forging careers, studying such things as psychology. He is a tzaddik, a holy man, and his son, in the normal course of things, should have inherited the father's title and power. But young Daniel has moved off into that other world, where reason and experiment rather than tradition and inspiration are the accepted ways of understanding reality. The rebbe at first tries to dissuade Daniel, but his love for his brilliant, wayward son makes him seek a compromise in his own judgment, a way of transcending the radical differences between the Hassidic and secular worlds. And he concludes, motivated by love and hope, that it is possible to be a holy man in the secular world and in a secular calling, that the two worlds can be joined and harmonized. "He will be a tzaddik for the secular world. And the world needs a tzaddik."

The clash of antagonistic cultures, of fundamentally different ways of viewing life; the effort to overcome the contradictions, in thought, in feeling, and in action; and the

When Rottenberg produced the pilot for "Star Trek," it started Jeffrey Hunter, not William Shatner, as Captain Christopher Pike (later James T. Kirk). The story was called "The Cage," and in it, an advanced race of beings captured the crew of the starship Enterprise using mind control. The crew wasn't actually captured; the aliens simply made them believe they were.

The story provided a vehicle for exploring ideas about reality and what we perceive to be reality. Not usual television fare. In this pilot episode, Rottenberg pulled out all the stops. He cast a woman in the role of ship's executive officer. Mr. Spock had a lesser role as "science officer."

The network executives rejected the first pilot as being too cerebral; but took the unprecedented step of funding another one. They insisted that the woman executive officer be cut (she was later cast as Dr. McCoy's nurse), and advised that the alien Mr. Spock, who later became a major figure, be kept in the background.

Rottenberg gave it, and ever since critics have pointed out that in many ways "Star Trek" is a typical television melodrama. Every episode includes hard-to-hand combat reminiscent of TV Westerns or a blazing battle between star cruisers fought with "phasers" and "photon torpedoes."

Yet at the same time Rottenberg managed to include some thought-provoking material. Social commentary became taboos in the '60s. In the '70s, he was going where few producers had gone before. Today, the mix of races and nationalities among the crew of the Enterprise is a cliché, but at that time, blacks were reserved for roles of the "Amos 'n' Andy" variety, and Orientals were to be

Keep On Trekkin'

"At thirty-three, I still watch 'Star Trek' reruns when they come around on Sunday afternoons, even though I've seen most of the episodes three times. When otherwise intelligent people ask me why I like 'Star Trek,' I'm hard-pressed to explain, but an anecdote from producer Gene Roddenberry's book, *The Making of Star Trek*, comes to mind."

(continued on page 5, col. 4)



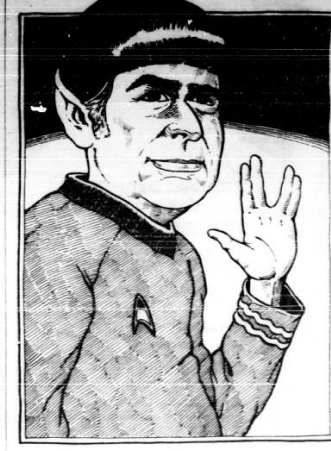
Form & Fight

The way of the empty hand: karate-do. This martial art of self-defense without weapons developed over several centuries on Japan's southern island, Okinawa, and was introduced to the Japanese mainland. However, only about fifty years ago. The popular image of karate may be one of breaking boards with bare hands, but this feat, while showy, is peripheral, not especially difficult, and relegated to demonstrations. The real focus of karate training is on various sequences of movements, called kata, and sparring with an opponent, called kumite. The movements

originally a Chinese fighting form that represents someone defending himself with his back before a cliff, so that he cannot move freely. Karate are performed by an individual, alone, against an imaginary pair of opponents or attackers. In kumite, two contestants face each other in two-minute, three-point matches, presided over by a referee, a judge, and an arbitrator. The referee signals each point with an open palm, down toward the feet for one point, level around the abdomen for the second, and up toward the head for the third and winning point. Similarly, fouls are indicated by pointing a finger (a first warning, no infraction, may be spoken) at the toes, a more severe one at the abdomen, the most serious at the face. The judging of points is difficult and sometimes controversial, for a point is not a simple hit to one of the target areas (head, face, neck, chest, abdomen, back). A point must be based on a combination of elements—good form, control, vigor, intent, attack, distance, timing, and speed—using thrust, strike, smash, or kick. If one contestant hits another from a poor stance, with heel off the ground, for example, it will not count as a point, while on the other hand, it may not be necessary to have contact with the opponent to win the point, for being in a position to hit but stopping just short is a sign of utmost control.

The movements in karate are relatively simple, just a few kicks and hits, because one must hit the opponent before being hit, but the discipline governing those movements is strict and subtle. It requires extreme concentration and strategy, to feel how the other person is moving, to flow with those movements, in order to win. The karate, which are practice for karate, demand heavy and light movements and transition from one technique to another; they are also exercises of the

(continued on page 5, col. 3)



READER'S GUIDE

Contributions to **READER EVENTS** must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not phone. The events editor reserves the right to edit all materials. Send complete information, including a description of the event, the date and time it is to be held, the precise address of where it is to be held, and a contact phone number for publication to: **READER EVENTS EDITOR**, P.O. Box 80803, San Diego, CA 92188.

Film

Thomas Hamilton and Zen Culture will be explored in two films, *The Dal Lama Speaks: The Transformation of the Way and Zen Culture*. Zen Spirit, that will be shown Thursday, November 11 through Saturday, November 13, 8 p.m., Laughing Man Institute, 2160 Avenida de la Playa, La Jolla. 459-8028.

Political Film Series continues with a showing of *Born in China*, which depicts the British government's attempt to secure its interests in the Caribbean, and *My Country, My Country*, which depicts the repression in Guatemala. Friday, November 12, 7 p.m., third lecture hall, UCSD. 452-3362.

Ocean Film Series continues with a showing of *The Grizzly Bear and World Research* the Sat., Sunday, November 13, 1:30 to 2:30 p.m., Scripps Aquarium, Scripps Institution of Oceanography, 8602 La Jolla Village Drive, La Jolla. 452-4087.

"Lower Than the Angels" and *The Harvest of the Seasons*, two films

from "The Art of Man" series, will be shown Saturday, November 13 and Sunday, November 14, 2 p.m., Natural History Museum, Balboa Park. 232-0821.

"The Gate of Youth," a 1980 Japanese movie based on the novel by Hyakusa Iwano, will be shown in Japanese with English subtitles. Sunday, November 14, 1 p.m., Ken Cinema, 4061 Adams Avenue, Kensington. 263-5909.

"The Philadelphia Story," the 1940 comedy starring Katharine Hepburn, James Stewart, and

Paul Henning, will be shown and followed by a discussion by David Lutz, a psychiatrist, and Jonathan Saville, a Reader theater critic. Sunday, November 16, 7 p.m., Chula Vista Public Library, Fourth and F streets, Chula Vista. Free. Reservations: 426-6100.

"The Woman in Green," a Sherlock Holmes mystery movie starring Basil Rathbone as Holmes, will be shown Tuesday, November 16, 7 p.m., Granada Public Library, 640 Orange Avenue, Coronado. Free. 433-4587.

CineMafia Film Festival continues with a showing of *Forbidden Planet* and *The Time Machine*. Tuesday, November 16, 7:30 p.m., Mira Mesa Cinema, 8118 Mira Mesa Boulevard, Mesa Mesa. 233-1561.

"Adventures of J. Thaddeus Todd," a Walt Disney animated film for children, will be shown next Thursday, November 18, 3 p.m., Coronado Public Library, 640 Orange Avenue, Coronado. Free. 433-4587.

Film for Children, including *Story of a Book with Marguerite Henry*, in which the author of several children's books discusses the

creative process of writing, will be shown next Thursday, November 18, 3:30 to 4:30 p.m., National City Public Library, 200 East Twelfth Street, National City. 474-8111.

Dance

Dance Concert will be presented by SDSU students Kathy Fleming, Friday, November 12 and Saturday, November 13, 8 p.m., Studio Theatre, women's gym, room 308, SDSU. 265-6871.

"Dance! Jan," creative barefoot dancing in an atmosphere free of smoke and alcohol, is held each Friday night, 8 p.m. to midnight, Interval Studios, El Centro Hotel, Seventh Avenue and Ash Street, downtown. 239-1713.

New Dance/New Music, a program featuring dancer Maya Giney and electronic musician Carl Stone, will be presented Saturday, November 13, 8 p.m., Sush, 852 Eighth Avenue, downtown. 235-8466.

Dance Concert, the Third Third dance company will perform Wednesday, November 17 and next Thursday, November 18, 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. 440-2277.

Music

"Excerpts from the Life of Richard Hayes," a program honoring Hayes, a singer who paved the way for Paul Robeson, Martin Anderson, Lorraine Hansberry, and other black classical singers, will be presented by Anita Page, Thursday, November 11, 8 p.m., Mandeville Recital Hall, UCSD. 452-4559.

"Five Musical Evenings," a series

of recitals featuring pianist Pat Hill, will begin Thursday, November 12, 7 p.m., Discovery Center, 1408 Stratford Court, Del Mar. 461-6771.

Orgon Concert to benefit Children's Hospital will be presented by the San Diego Padel Puffers, Friday, November 12, 7 p.m., Lewis Junior High School, 5170 Greenview Avenue, San Diego. 287-8750.

Religious Folk Music will be presented by Sebastian Temple, Friday, November 12, 7:30 p.m., Our Lady of Grace Parish Hall, 2766 Nevada Road, El Cajon. 460-0333.

Song Recital/Art Exhibit, featuring soprano Anna Bjarnson-Carson and work by artist Carole H. Brock, will be presented Friday, November 12, 8 p.m., Grand Room Cultural Center, 1947 5th Street, Golden Hill. 332-5209.

Chinese and Classical Music, the Shanghai Conservatory of Music will perform works of Bach, Mendelssohn, Weber, Schuber-Casade, and classical Chinese music on authentic Chinese instruments. Friday, November 12 and Saturday, November 13, 8 p.m., Old Cliche Theatre, Balboa Park. 239-2235 or 233-3232.

Folklore Music of Mexico and South America will be performed by the four-member Armonia Popular, Friday, November 12, 8 p.m., Educational Cultural Complex, 4443 Ocean View Boulevard, Southeast San Diego. 265-4243 or 238-2835.

Electronic-Musical Music will be performed by the McClean Mix duo, Friday, November 12, 8 p.m., Smith Recital Hall, SDSU. 265-6941.

Folk Music Marathon celebrating

the Old Time Cafe's third anniversary, and featuring thirty hours of music performed by more than 100 local musicians, will be held Saturday, November 13, noon through Sunday, November 14, 11 p.m., Old Time Cafe, 1464 North Highway 101, Encinitas. 436-4030.

Jazz Concert, the jazz combo Quintessence will perform Saturday, November 13, 7:30 p.m., Amphitheater, Point Loma College, 3900 Lomaland Drive, Point Loma. 222-6474.

"Two Birthday Celebrations," a concert celebrating Handel's 250th birthday and Stravinsky's 100th birthday, will be presented by the Palomar College Community Orchestra, conducted by David Chase, Saturday, November 13, 8 p.m., and Sunday, November 14, 3 p.m., Palomar College Theatre, Palomar College, 1180 West Mission Road, San Marcos. 744-1150.

Oboe and Guitar Duo will be performed by Karen Victor and Gregg Nester, Sunday, November 13, 8 p.m., Jewish Community Center, 4079 54th Street, East San Diego. 583-3330.

Chamber Concert will be presented by the Vernor Quartet, Saturday, November 13, 8 p.m., Mandeville Center Auditorium, UCSD. 452-3120.

Concerto Concert, listeners will have a chance to hear young music students audition for a chance to play one movement on an octave concerto with the San Diego County Symphony, Sunday, November 14, 1 p.m., Smith Recital Hall, SDSU. Free. 265-6969.

Orgon Music of American Composers will be performed by Janet Jacobson, Sunday, November 14, 2 p.m., Organ Pavilion, Balboa Park. Free. 296-0327.

TO LOCAL EVENTS

Organ Recital will be presented by Joan Rollins, Sunday, November 14, 4 p.m., First United Methodist Church, 341 South Kalama Street, Encinitas. 745-5100.

The Year in Music: Sacred Music Series begins with an organ concert by Robert Clark, Sunday, November 14, 7:30 p.m., Presbyterian Church, 2001 El Camino Real, Oceanside. 757-3560.

Chemical Organ Music Concert will be presented by Janet Forster, Sunday, November 14, 4 p.m., Mission Hill First Congregational Church, Jackson Street and Peacock Drive, Mission Hills. Free. 296-0327.

String Chamber Music will be performed by various string ensembles composed of current and graduate SDSU music students, Sunday, November 14, 8 p.m., Smith Recital Hall, SDSU. 265-5204.

Bluesgrass Concert, featuring Bill Monroe and the Bluegrass Boys, will be presented, Sunday, November 14, 8 p.m., Mandeville Center Auditorium, UCSD. 452-4559.

Sunday Afternoon Concert Series, to benefit the scholarship fund of the UCSD department of music, will be presented by James Nagley, Sunday, November 14, 2 p.m., Mandeville Center Auditorium, UCSD. 452-3129.

San Diego Back Festival will begin with a concert featuring organist Edgar Billips performing Bach's "Klavierbung III," Sunday, November 14, 8 p.m., First United Methodist Church, 211 Camino del Rio South, Mission Valley. Free. 297-4366.

Cottage Concert Series continues with a piano recital by Marjorie Rose performing works by Schumann and Carl Philipp Emanuel Bach, Monday, November 15, noon, Scripps Cottage, SDSU. Free. 265-5204.

Jazz will be performed by the Richard James Orchestra, Tuesday, November 16, 7 p.m., City College Theatre, Fourteenth and C streets, downtown, simulcast on KSDS-FM 88.3. Free. 234-1062.

Classical Concert will be presented by the Wind Ensemble, Tuesday, November 16, 8 p.m., Golden Gymnasium, Point Loma College, 3900 Lomaland Drive, Point Loma. 222-6474.

Musical Concert will be presented by the SDSU Wind Ensemble, next Thursday, November 18, 11 a.m., Smith Recital Hall, SDSU. Free. 265-5204.

Special

"Fence Future," a performance by Hans Adam that blends the artist into the future and to a planet called LOM-WAH, will be presented Friday, November 12, 8 p.m., Sush, 852 Eighth Avenue, downtown. 235-8466.

"Ornament Affairs," Christmas decorations from cultures from around the world will be displayed and created Sunday, November 13, 10 a.m. to 4 p.m., Museum of Man, Balboa Park. 239-2001.

Book Sale will be held by the Educational Growth Opportunities program of SDSU's College of Extended Studies, Saturday, November 13, 10 a.m. to 6 p.m., Classroom Shopping Center, La Mesa. 296-2044.

"Vision of Holiday Memories," last tour of three homes decorated for the holidays, to benefit the Southwestern Christian School, will be held Sunday, November 13, 10 a.m. to 4 p.m., Bank of America parking lot, Avocado and Chase streets, El Cajon. Reservations: 295-5401 or 579-0075.

Holiday Party celebrating the city of El Cajon's twentieth anniversary will include musical entertainment, motorcycle safety demonstrations, and more, Saturday, November 13, 11 a.m. to 4 p.m., Parkway Plaza, El Cajon. 440-1776.

Christmas Bazaar will be held to benefit the Blind Recreation Center, Sunday, November 13, noon to 4 p.m., Blind Recreation Center, 1805 Upper Street, San Diego. 296-1565.

Clan Premiere for the Clar Stewart featuring highland dancing, bagpipe performances, and discussions of Scottish culture, will be held Sunday, November 13, 1 to 4 p.m., Saint Columba's Church, 3327 Glencolum Drive, Kearny Mesa. 440-5258.

Nature Tours, guided by Audubon Society members, are held every Sunday, 10 a.m. and 1:30 p.m., Silverwood Wildlife Sanctuary, five and a half miles east of Lakeside on Wildcat Canyon Road. Free. 291-6271.

Downtown Waterfront Tour will be led by Intimate Guides, Sunday, November 14, 2 to 3:30 p.m., Pacific Highway and Market Street, downtown. 222-2224.

"The Thompson Opera" will be presented in a benefit performance for the La Jolla Cancer Research

Foundation, Saturday, November 13, 2 p.m., Mandell Weiss Center for the Performing Arts, UCSD. 455-6480.

Creativity Games, a chance for adults to romp, play, exercise their creativity, and laugh a lot, will be presented by Jacques Lowell, Saturday, November 13, 7:30 p.m., Grand Room Cultural Center, 1947 30th Street, Golden Hill. 332-5209.

Comedy will be performed by Galagher, Sunday, November 13, 8 p.m., California Theatre, 1122 Fourth Avenue, downtown. 565-9947.

Japanese Friendship Garden Festival, to benefit the first phase of garden construction, will feature Asian dancing, karate and aikido demonstrations, a tea ceremony, food, and more, Sunday, November 14, 10 a.m. to 4:30 p.m., Organ Pavilion area, Balboa Park. 232-2721.

San Clemente Canyon Tour will be led by the Natural History Museum, Sunday, November 14, 2 p.m., Highway 52 and Regents Road, University City. Free. 332-3621.

Blind Music, a twenty-four-hour taped message telling what interests

ing birds can be seen where in the county, and a service of San Diego Field Ornithologists, can be heard by calling 435-6261.

Sports

Bicycle Ride, a thirty-mile ride sponsored by the American Youth Hostels, will be held Saturday, November 13, 8 a.m., Parkway Bowl, 1280 Fletcher Parkway, El Cajon. 239-2444 or 579-0318.

Fishers Clinics, sponsored by the Southern California Freestyle Association, are held for fishers. players of all skill levels each Saturday, noon, East Mission Bay Park, Interstate 5 and Sea World Drive, Mission Bay. 273-7441.

Radio TV

"Father The Dalai Lama and His People," a film portrait of the Tibetan Buddhist leader who, with a small number of followers, was forced to flee from across the mountains of India when the Chinese Army invaded Tibet in 1949, will be aired Friday, November 12, 10 p.m., Channel 15.

"The African Queen," the 1951

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BILL MONROE & the BLUEGRASS BOYS

Featuring
KENNY BAKER
on fiddle

It is impossible to discuss Bluegrass music without immediately mentioning the name of Bill Monroe. For more than 40 years Monroe has shaped and polished this vibrant music which derives its name from his band, the Bluegrass Boys.

Today Monroe remains an entertainer of major importance. Monroe's band is an obligatory part of every major Bluegrass Festival, and Monroe's own Bluegrass Festival has become a pillar of our musical heritage.

November 14, Sunday, 8 p.m.
Mandeville Auditorium
UCSD Stu. \$6.00, G.A. \$8.00
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Rockabilly Dance Craze!
Nov. 12, 9 p.m.

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JAMES INTVELD
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THE ROCKIN' ROULETTES

Nov. 16 - SKANKSTERS, MANUAL SCAN
Dec. 3 - BONNIE HAYES, Dec. 10 - KING BEES

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(continued from preceding)
occasionally summing up
comparisons to the pop fragility
of a Diana Ross or Syreeta
Wright, sometimes recalling the
resigned worldliness of a
Roberta Flack. Mowatt's voice
does not wear with repeated
listings.

Mowatt's emergence as a solo
artist is significant for a number
of reasons. For one thing, her
refreshing approach to reggae
confirms that music's
malleability, something that has
been called into question on
more than one occasion by
various critics. Perhaps more
importantly, Mowatt is a
screamy reggae artist in
complete control of her career,
a rarity in the rather sexist
world of Rastafarian music. If
any woman is going to break
down the doors for other female
reggae artists to pass through, it
will probably not be Rita Marley
(the obvious choice), whose
name alone, one would think,
should facilitate such passage.
Marley, unfortunately, did not
absorb husband Bob's creative
fire through marital osmosis,
and is reportedly too
cantankerous to invite creative
cooperation from those who
might be of great help to
someone struggling for
acceptance and artistic identity.

No, the trailblazer will probably
be Mowatt, who has the talent,
the skills, the brains, and the
charm (not to mention the
beauty) to grease the skids for
anyone determined to follow.
She is a thorough delight, and a
welcome addition to my already
overburdened record shelves.

Mowatt will perform with
another up-and-coming reggae
woman, Barbara Pidge, this
Friday at the Bacchanal.

In 1979 guitarist Doug
Feiger experienced what most
young rock musicians can only
dream about. In a scenario
improbable enough to make a
perfect script for a made-for-TV
movie, Feiger's band, the
Knack, released a debut album
that year which went platinum
(sold a million copies) in the
time it takes to brew tea. The
unexpected, phenomenal
popular reception accorded *The
Knack* initiated a chain of
events that allowed Feiger to
realize all of his rock and roll
fantasies. He was suddenly rich.
He had thousands of noble
young girls clamoring for his
bed. He was front-page news in
all the music trade papers. His
band went directly from playing
small rock clubs to headlining
in major arenas. And he could
apparently look forward to
many years of lucrative fan and
games as the leader of one of
the world's most successful
groups. *Hard Day's Night* all
over again. In fact, the only
potential obstacle to the
continuation of this Beatles
idolator's fantasy was the
remote possibility that those
who bought that first album
would come to realize what the
critics knew all along: that
Feiger is a fake, and that his
music is a rip-off of every pop
cliche extant.

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IGGY POP

WITH SPECIAL GUEST
NASH THE SLASH
WEDNESDAY, NOVEMBER 24, 8:00 PM
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**POSTER EMPORIUM
TICKET SERVICE**

JUDAS PRIEST	NOV. 27
JEFFERSON STARSHIP	NOV. 29
CROSBY, STILLS & NASH	DEC. 1
ADAM ANT (Fox Theatre)	DEC. 5
CHEAP TRICK/ALDO NOVA (Fox Theatre)	DEC. 7
DAN FOGELBERG (Los Angeles)	DEC. 9
PETER GABRIEL	DEC. 14
KENNY LOGGINS	DEC. 17
BETTE MIDLER	DEC. 26

MAMMOTH SKI TRIPS from \$80
Thanksgiving season opens Nov. 24-28 and Christmas Ski Tour
Dec. 28-30, 4 days of skiing \$136. Contact us for all of your travel &
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Nov. 25-27 (Starting The Grateful Dead). Tour package available.

331 W. Broadway,
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232-4166
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Framed prints available at downtown location.

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Parade, game, Reserve
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fabulous tour!

S.D. SOCCERS
Mid-court
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1st row seats available -
Globe Theatre - thru Dec. 5

Pippin
with Ben Vereen &
William Katt
Bette Midler
in L.A.

Murray's
Tickets 224-3747
In Glasshouse Square next to Sports Arena

THE KNOCK

CONY HATCH

NOV 27-8PM
TICKETS RESERVED
AT BOX OFFICE BOX OFFICE,
MAD JACK'S & ALL ARENA
TICKET OUTLETS. CALL
226-4203 FOR INFORMATION.
SELECT SEATS MAY NOT BE
AVAILABLE FOR PUBLIC SALE.

PETER GABRIEL

GOLDEN HALL TUES. DEC 14 8:PM

TICKETS RESERVED AT CENTER BOX OFFICE,
BILL GAMBLE'S, AND ALL SELECT-A-SEAT OUTLETS

TICKETS RESERVED AT CENTER BOX OFFICE, BILL GAMBLE'S AND
ALL SELECT-A-SEAT OUTLETS.

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PROUDLY ANNOUNCES

PSYCHEDELIC FURS
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DREAM SYNDICATE

ADAMS AVE THEATRE
SAT. NOV 20 8:PM

GENERAL ADMISSION \$9.75 ADVANCE \$10.75 DAY OF SHOW. AVAILABLE AT
ASSORTED VINYL, USED, AND ALL TICKET FROM OUTLETS.

ADAM ANT
FOX THEATRE
SUN. DEC 5 8:PM

TICKETS RESERVED AT FOX THEATRE BOX OFFICE, ASSORTED VINYL, AND
ALL TICKET FROM OUTLETS. FOR CHARGE TICKET & INFORMATION CALL
226-4203. SELECT SEATS MAY NOT BE AVAILABLE FOR PUBLIC SALE.

CONCERTS
Marc Berman AND **Avalon** ATTRACTIONS

91X FM PROUDLY ANNOUNCES

PETER GABRIEL

GOLDEN HALL TUES. DEC 14 8:PM

TICKETS RESERVED AT CENTER BOX OFFICE,
BILL GAMBLE'S, AND ALL SELECT-A-SEAT OUTLETS

TICKETS RESERVED AT CENTER BOX OFFICE, BILL GAMBLE'S AND
ALL SELECT-A-SEAT OUTLETS.

PRODUCED BY **Marc Berman** AND **Avalon** ATTRACTIONS

I was living in an apartment less than a block from the Tower Records store on Sunset Strip when the Knack's popular fortunes began to ebb, and I frequently saw Feiger in that and other nearby record stores. I never witnessed him purchasing an album. I did, however, watch him wander up and down the aisles in his black-and-white Knack uniform, straggly groupies in tow, silently confronting total strangers in an obvious attempt

work. Feiger will bring his new band to the Distillery East in Escondido; tonight, Thursday, for a concert that will also feature the local band, **This Kids**. One might assume that many of those in attendance will be there to hear the latter band.

On Saturday, SDSU's jazz band, **Quintessence**, will perform at the Point Loma College Amphitheatre; while the Spirit will host **Chequered Past**, a band whose members include Nigel Harrison and Clem Burke of Blondie, Tony Sales (brother of Hunt and son of Soupy), former Sex Pistol Steve Jones, and Michael Des Barres on

On Sunday, the **Blue Riddim Band** will be at the Belly Up Tavern. The first white reggae band to appear at the Redgae

On Tuesday, the "Jazz Live" series continues at San Diego City College's theater, this time featuring the **Richard James Quinlet**. James is an acoustic

and the Waterspoons at the Old Time Cafe on Wednesday and Thursday. Carthy's speciality is traditional music of Scotland, Ireland, and England, and he has performed with Dave Swarbrick (before Swarbrick joined Fairport Convention) and Steeleye Span (Carthy and Tyger Hutchings left the Span when they felt the group was becoming too 'folk').

Byron Berline, Dan Crum, and John Hickman: Old Time Cafe, Friday, November 12, 7:30 and 9:30 p.m., 1464 North Highway 101, Leucadia. 436-4030.

The Paladins and James Inveid and the Rockin' Shadows: SDSU's Backdoor, Friday, November 12, 9 p.m. 265-6562.

"Jazz Live" featuring the **Richard James Quintet**: San Diego City

The Whirlybirds, and Country Dick and the Snuggle Bunnies: Spirit, Friday, November 19, 9 p.m. 1130

Ugly Pop and Nash the Slash: Adams Avenue Theatre, Wednesday, November 24, 8 p.m., 3325 Adams Avenue. 281-3657.

Josie Cotton: Distillery East, Wednesday, November 24, call club for time, Mission and Metcalf, Escondido. 741-9394.

Great American Dixieland Jazz Festival featuring various artists:

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Where good food and good music abound.

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Reservations... Monday is always Double Night. All seat orders double the price of singles. HAPPY HOUR every Thursday & Friday... Jose's Juiz's the only real happy hour in town from 4:30pm. Drought & wine deal, domestic liquor and seat orders (i.e., domestic liquor \$1.25 and don't forget... Jose's serves the best shrimp cocktail. Make reservations before the seats fill.

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NOVEMBER 11, 1982 15



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Thursday
November 11 9 PM
The King of the Boogie
Tickets at Belly Up & Ticketmaster

MR. JOHN LEE HOOKER

and guest **HERBY HANLEY & THE SHAKERS**

The Mustang Delta Blues band is an evolution line from Charley Patton and Robert Johnson down through Muddy Waters, Howlin' Wolf, Johnny Shines and John Lee Hooker. One player passed the music along to the next, perpetuating the so-called blues style, the lonely single-chord drone, the harsh vocals and the wailing moans that sound like the wind howling over the flat, black, watery fields of the Yazoo River bottom. The English rock group the Animals had a pop hit with one of his songs, "Canned Heat," the white California blues band, had its entire career on the rhythms of the "Hooker Boogie."

Friday & Saturday
November 12 & 13 9-10 PM
Cribbman Rock 'n' Roll with

PEPE ROCKERS

with guest
Friday: TRACER
Saturday: BACK BEAT

Sunday
November 14 9:00 PM
Reggie Dennis Country Band

BLUE RIDGER BAND

with very special guests
REGGIE DENNIS

The Blue Ridger Band is possibly the best known "Americana" Reggae band in the country. Kansas City based, the musicians have toured both coasts to high acclaim. They are the only white Reggae band to be invited to appear at Reggae Outpost in Jamaica, where they received three standing ovations. Last time on the West Coast they received rave critical acclaim from press, disc owners & Reggae lovers for their faithful blending of jazz, rhythm & blues and progressive reggae. They use New York, New Orleans, the Supremes, Sam Cooke and Ernest Smith along with their own originals into a tasty blend of bass, horns, rock and ska in an avery, danceable sound. Their twelve years of touring & performing have spread them into one of the finest Reggae Soul bands in the world today.

Monday
November 15 9:00 PM
Live Blues Rock & Soul with

THE REVERENDS

(Rock Band)

Every Tuesday in November 7:30-9:30, 6:30-12:30
Three Heavy Tonic with

TALL COTTON

Wednesday & Thursday
November 17 & 18 9 PM
Rockin' Rock & Soul with

THE BLACK SLACKS BAND

Coming: Friday & Saturday
November 19 & 20 9 PM
Ska & Soul Rock 'n' Roll Revived and
Show with L.A.'s No. 1 Revived Band

THE PRESTON

Sunday, November 21
Great American Traditional Jazz with

CHICAGO SIX & JIM SOUTHERLAND

FREE AFTERNOON CONCERTS IN NOVEMBER 5:30-7:30 PM
HAPPY HOUR EVERY DAY 7-9 PM

Every Tuesday - Country Honky Tonk with

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Every Wednesday - Benny Brumby & the Detroit

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Every Friday - Oldtime Jazz with

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SERVING LUNCH, DINNER & GRACE - 7 DAYS A WEEK
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The Shepherd Cafe, 1126 South Highway 101, Encinitas. 753-1124. Rick Olsen, blues, Thursday and Friday; David Kalkbrenner, folk guitar, Friday and Tuesday; Moby, jazz and contemporary piano, Saturday; David Hart, contemporary piano, Sunday; Steve Spencer and Cathy Robbins, contemporary guitar, Wednesday; Michael Deza, classical guitar, Friday through Sunday lunch.

Stage Coach Inn, 1865 Vista Way, Vista. 724-9090. Wier Reo and the Countrymen, country, Wednesday through Sunday.

Sunset Lounge, 2328 South Escondido Boulevard, Escondido. 741-2541. Tarnation, country, Wednesday through Saturday.

Tepicita Plaza, 2386 Mission Avenue, Oceanside. 757-7757. Dakota, country rock, Wednesday through Saturday; rock and roll, Sunday and Monday; call club for information.

Time Machine, 307 North Mission Escondido. 743-1772. A-E-R, rock and roll, Tuesday.

Tyton, 2530 South Highway 101, Carlsbad. 435-0101. Live from the jazz and blues, Wednesday through Saturday; the Bruce Cameron and Helen Getty Ensemble, jazz, Sunday through Tuesday.

Valley Center Inn Saloon, 27555 Valley Center Road, Valley Center. 749-1466. Stride River Band, country, Friday and Saturday.

Vista Entertainment Center, 435 West Vista Way, Vista. 941-3032. Sky High, rock and roll, Thursday through Saturday; Rock Wars featuring Planet, Mayhem, Atomica, Tremor, Hit 'n' Run, L.I.T.E., and Radio Revolver.

Whiskey Creek, 14240 Fox Road, Poway. 748-7531. Coyote, country western, Wednesday through Sunday; White Lightning Express, country western, Monday and Tuesday.

Whiskey Plaza, 1260 West Valley Parkway, Escondido. 745-9640. Artisan, rock and roll, Thursday through Saturday; the Backlist Band, rock and roll, Sunday through Wednesday.

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Carlos Murphy's, 4303 La Jolla Boulevard, La Jolla. 457-4170. Steve Hudson, comedy and music, Saturday.

Catamaran Hotel, 2099 Mission Boulevard, Mission Beach. 488-1081. Jack Costanzo and Gerrie Wex, contemporary, Tuesday through Saturday.

Chad's Steak House, 1250 Prospect Street, La Jolla. 454-5325. The Bill Coleman Quartet, jazz, Thursday through Saturday.

The Comedy Shop, 195 Pearl Street, La Jolla. Local and national comedians, Wednesday through Saturday; amateur night, Monday; with M.C. Steve Hudson.

Davey's, 2901 Nimble Boulevard, Point Loma. 224-6028. Triangle, blues and contemporary, Friday and Saturday.

Elaine's, 795 La Jolla Shores Drive, La Jolla. 459-4541. The Mike Carson Trio, jazz, Thursday through Sunday; Springfield, Plank, and Wolford, jazz and rock, Friday and Saturday; Portland, Mazur, rock and roll, Sunday and Monday; Darryl Hildner, jazz and rock, Tuesday and Wednesday.

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Coronado, 435-4660. Johnny Cadillac and Ace, contemporary, Friday and Saturday.

Melrose's, 4230 Mission Boulevard, Pacific Beach. 483-7383. The Bob Seger Show, "Heartland" music and balladry, Tuesday and Saturday.

Neatness Club, 3595 Sports Arena Boulevard, Loma Point. 223-5596. Richie Gary and Davidson, country, Thursday through Saturday; Country jamboree featuring three bands including the Savory Brothers and Bill Cotton, Monday; Bill Cotton, country, Tuesday and Wednesday.

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach. 270-7222. Jim Hanley, contemporary, Wednesday through Saturday; the Mike, rock and roll, Sunday and Monday; jazz, Tuesday, call club for information.

Rodas, 8080 Via La Jolla, La Jolla. 457-5500. Dirk Debonaire, rock and roll, Thursday through Saturday; with Danny Hildner, jazz and rock, Friday and Saturday; Portland, Mazur, rock and roll, Sunday and Monday; Darryl Hildner, jazz and rock, Tuesday and Wednesday.

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Bacchanal

club bacchanal
dance to the electro beat

Friday, November 20
BLOODSTONE
7:30 PM - 11:00 PM

Saturday, November 21
JOHN PRINE
7:30 PM - 11:00 PM

Sunday, November 22
KENNY RANKIN
7:30 PM - 11:00 PM

TONY KAMPWMANN

San Diego North

The Albino Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley. 261-7131. Stampede, country, Tuesday through Saturday.

The Alamo, 3093 Clairemont Drive, Clairemont. 276-2240. Pyswell, rock and roll, Tuesday through Saturday.

Bacchanal, 8022 Clairemont Mesa Boulevard, Clairemont. 569-8022. NRC, rock and roll, Thursday; Moving Targets, rock and roll, Friday and Saturday; live rock and roll, Sunday and Tuesday; call club for information; dance to recorded alternate music, Wednesday.

Black Angus, 5247 Kearny Villa Road, Kearny Mesa. 279-3100. Ambition, top 40, Tuesday through Sunday.

Black Angus, 10370 Friess Road, Mission Valley. 583-5862. Lookout, top 40, Tuesday through Saturday.

Harney Stone Pub, 5617 Balboa Avenue, Clairemont. 279-2033. Don Connelly, Irish music, Wednesday through Saturday.

LeChâlet

5046 Newport Ave., Ocean Beach 222-5300
Entertainment by the Sea

DANCING

Nine Nightly! Never a cover charge.

the
Wesley Spence Band

Tonight Thursday, Nov. 11
One night only

It sounds like a five-piece rhythm and blues band but Chris Spence does it all himself. He covers every beat of the drums, harmonica solos, the guitar playing and the vocals of one of the most talented musicians in San Diego. He's a band, not a novelty.

HURRICANES

Friday-Monday, Nov. 12-15

San Diego's rockin' rhythm and blues band features Paul "Butt" Conrad, guitar; "Blonde Brown" Thomas, guitar and slide; Tim "Slidin'" Woods, drums; Ralph "F" Lewis, bass; Douglas "Fairbanks" Buccanin, sax, and their newest member, Michael "New Orleans" Aristotele, on the hot, happy harmonica. The Hurricanes blow you away with Chicago blues, traditional rhythm and blues, reggae and swing. San Diego's best for dancing, listening, enjoying!

PANIC


Tuesday & Wednesday, Nov. 16 & 17

Join the party when PANIC strikes Le Châlet, with Mike Bogert on guitar, Joe (The Mighty) Luna on keyboards and harmonica, Marta Garrick holding down bass, Alan-Jay Weisman, a talented lead vocalist, and Tony Van playing dynamic percussion. All sing. This band ROCKS!

5046 Newport Ave.
Ocean Beach
222-5300

Camino Ruiz, Mira Mesa. 695-1461:
Joe Stewart, country and
contemporary, Tuesday through
Saturday.

Hill House
RESTAURANT & BAR




THE TURBOS

Tuesday - Sunday - Rock 'n' Roll

Tuesday
NORTH COUNTY
RESTAURANT EMPLOYEE NIGHT
Dine - Dance - Party - Special drink prices
LOBSTER DINNER \$7.95
Served Newport style - every Wednesday

Coming November 17
TIEMIX
Dancing nightly - No cover
2730 Via de la Valle, Del Mar
(in the Flower Hill Mall)
755-6614, 455-0920



Country Hotel, 500 Hotel Circle North, Mission Valley. 291-7131: Piano Bar featuring Charlene Gregory Tuesday through Saturday, John Kormanik Sunday and Monday.

Holiday Inn/Mission Valley. Cricket's, 595 Hotel Circle South, Mission Valley. 291-5720: Motion, contemporary. Tuesday through Saturday; Spirit, contemporary, Sunday and Monday.

Hungry Hunter, 2245 Hotel Circle Place, Mission Valley. Michael McRae, comedy and music, Friday and Saturday.

Islands Lounge, Hanalei Hotel,

2270 Hotel Circle North, Mission Valley. 297-1101. Signed, Sealed, and Delivered, contemporary, Tuesday through Saturday; Ritual, contemporary, Sunday and Monday.

Circle South, Mission Valley.
298-8281; Larry Page.
contemporary. Wednesday through
Saturday.

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley. 299-2828: The Spud Brothers, '50s and '60s rock and roll, Thursday through Saturday.

Kearny Villa Road, Kearny Mesa.
565-2272: The Dan Luevano Trio,
jazz and contemporary music for
dancing, Thursday through
Saturday.

CARMEL VALLEY INN
formerly Little Bavaria

Carmel Valley Inn's Gone Country
Dancing & entertainment on North County's largest dance floor
with the country & western music of
Wed.-Sat.

Don Livingston

& Timberline

Wed. & Thurs. FREE dance lessons by
**Kathy Hansett &
Steve Nader**

DISTILLERY


NIGHTCLUB

140 South Sierra, Sojiana Beach.
755-6733
NO COVER until 9 pm

50¢ well drinks until 9 pm every night
Sunday—Wednesday 75¢ Kamikazes
and *1.00 off our famous keed Teas

Thursday, Friday & Saturday

Rock On Sand

A black and white photograph of four young men, likely the band Rock On Sand, standing in a row. They are all wearing dark clothing and have serious expressions. The man on the far left is wearing a dark jacket and has dark hair. The man next to him is wearing a dark jacket and has dark hair. The man next to him is wearing a dark jacket and has dark hair. The man on the far right is wearing a dark jacket and has dark hair.

Street, Kearny Mesa. 277-9869:
Flyer, rock and roll. Thursday; the
Blitz Brothers, rock and roll,
Friday; Melting Pot, reggae.
Saturday; Monolith, rock and roll,
Sunday; Mixed Genes, rock and roll.

London Opera House. 5404 Balboa Avenue, Clairemont. 279-2390; Niteline contemporary, Wednesday through Saturday.

Monk's, 10475 San Diego Mission Road, Mission Valley. 563-0060; RPM, top 40, Thursday through Saturday; U.S. Male (formerly Feelin'), top 40, Tuesday and

Monterey Whaling Company, RR7
Camino del Rio South, Mission

Valley. 291-1638; Steve Hudson, comedy and music, Wednesday through Friday; Thunderbolt the Wondercolt, rock and roll, Saturday through Tuesday.

Entertainment every Sunday
Giant screen TV for all sporting events. 75c draft, 50c hot dogs
Send auditions every Tuesday night 8:30 p.m.
Happy Hour Yams - Fri. 4-7 hrs of covers, 2 for 1 cocktails.
Lunch 11-2, dinner 5-9. Closed Mondays.

Carmel Valley Rd., Del Mar 755-1383

ESCONDIDOS

DISTILLERY EAST

EASY AGES 17 AND UP
TONIGHT ONLY! **Coviello Presents** TONIGHT ONLY!
Thursday, November 11
THE KNACK'S

DOUG FEIGER Tickets \$7.00
TAKING CHANCES
plus **CHICKS** and **LEGEND**

Sunday, **Special Concert**
Tracer **\$ 1.00 OFF**
 Iced Teas
 Drink specials **75¢ Kamikazes**
 all night long **\$1.00 Drafts**
\$1.00 Wines

Navajo Inn, 8515 Navajo Road, San Carlos, 465-1729: The Pep Boyz, rock and roll, Tuesday through Saturday; Trance, rock and roll, Sunday and Monday.

Pal Joey's, 5147 Waring Road, Allied Gardens. 286-7873: Fro Brigham's Preservation Band, Dixieland, swing, and oldies. **Friday** and **Saturday**.

Patriot Game. 5353 Mission Center Road, Mission Valley. 296-8714: Jim and Theresa Hinton, traditional and original Celtic music. Tuesday; live Irish music. Wednesday through Sunday; call club for information.

Pavillion Lounge, Town and Country Hotel, 500 Hotel Circle North, 291-7131: The Naki Ataman Trio, contemporary international dance music, Tuesday through

Smuggler's Inn, 402 Fashion Valley, 291-7170: Larry Black, contemporary, Tuesday through Saturday.

Friday & Saturday, November 12 & 13
Live from Rock 92 Dave Stewart
 at the controls, playing new wave, mod, rock & ability & rock & roll.

Sunday, November 14 Tickets only \$4.00

DROPOUTS and ORPHANS

Wednesday, November 17

THE GREATER SAN DIEGO
TALENT SEARCH presents

SONICS
plus **TUFF COOKIES**

Thursday, November 18
THE PLIMSOULS
Advance Tickets \$6.50



Wednesday Night Only
November 24
**JOSIE
COTTON**

Every
Monday

**this
Kids**



Every Tuesday
& Wednesday

INCOGNITO

Rockers



Coming
Nov. 18, 19 & 20 **Moving Targets**
Nov. 21 **London Bros.**

Call 755-6734 for further concert ticket information.

Spirit, 1130 Buenos Avenue, Bay Park, 276-3993; Trowers, ska and reggae, the Ballistics, reggae, Thursday: the Choirs, rock and roll, Blowup, rock and roll, Average Citizens, rock and roll, Friday:

Chequered Past, rock and roll, DFX2, rock and roll, Mitchell Cornish and the Hellhounds, rock and roll, Saturday: Rhythm and Blues Night with Clear Spot, the

COTTON
Advance
tickets \$6.50

Mission & Mercalf, Escondido
741.0303

Early bird: \$50 (Fri. Sunday 8-11am, Sat. 8-11am)
 \$40 (7-9am)
 Further comfort & ticket information
741-9394
 All bands subject to cancellation

 **HALCYON**
A Division of The Halcyon Group, Inc.

Thursday, Friday, Saturday
November 11-13
FOUR EYES



Sunday-Monday
November 14-15
Moving Targets



Every Friday
ROCK & ROLL HAPPY HOUR
FREE hot and cold hors d'oeuvres
Drink specials from 5:30-7:30
Two bands this week November 12
5:30-8:30 **FOUR EYES** 9:00-1:00



Tuesday-Saturday
November 16-20
DIRK DEBONAIRE

Every Wednesday night is Dollar Night ...
all well drinks, domestic beer
and house wine for just a buck.

NOV 10 & 11

J.J. Frank And
The Coalition
In The Red Dog
Saloon

Swing Back To 40's Step Back To The 50's Rock Back To The 60's
With THE

**TIME
MACHINE**

NOV. 12 & 13

BEFORE THE ENTERTAINMENT, ENJOY OUR
Maine Lobster Dinner \$9.95
Validated Dinner Ticket Admits Your Party To
Upstairs Entertainment



In MARINA VILLAGE
THE SALMON HOUSE

1970 QUIVIRA WAY 619-223-2234
Take West Mission Bay Dr. to Quivira Rd. Left to MARINA VILLAGE & The Salmon House

SPRINT

1130 Duane Ave. 276-3963 Food, cocktail, dancing, air-conditioned - \$1 on up

Thursday (TONIGHT)
NIGHT OF REGGAE
ROOTS ROCK & GROVE
featuring
TROWERS
and
THE BALLISTICS
S.D.'s newest reggae band playing versions of Bob Marley, Black Uhuru, Culture, E.T., New Roots and unique versions of The Clash & Rolling Stones.
ONLY \$2.00 CIGAR.

Friday **THE SPIRIT'S QUARTER**
ANNUAL "HI, I AM ON THE GUEST LIST" PARTY
Need to call 276-3963 from now to this Friday before 6 p.m. to be put on it & admitted **FREE**. If you're on it & there, I am going to print all your names in our next week's Reader and as many pictures as possible to show the world that real people come here, even I - A

BLOW-UP
opened for Billy Idol at The Roxxy. With
THE MAGNETS
and
AVERAGE CITIZEN plus **RAVENS**

Saturday from New York
CHEQUERED PAST
featuring
STEVE JONES (Sex Pistols), **CLEM BURKE** (Blondie),
NIGEL HARRISON (Blondie),
MICHAEL DES BARRES (Detective, Silver Head)
and
TONY SALES (Icy Pop, Runners).
With
DFX2
and
MITCHELL CORNISH & THE HELLHOUNDS

Thursday NOV. 16th
THE RHYTHM & BLUES NIGHT
Hosted by
CLEAR SPOT
presenting an all-star pop featuring
Richard Eganston and Carol Shatt with his Indian Blues band, **Starline** S.D. No. 1
Indian band
HURRICANES


Wednesday NOV. 17th
RAVERS with FIG & THE BOMBERS
and introducing
NATIVE ALIEN

Tomorrow's **SUN** 19: Here come the **WHITE THIRDS** and **SNEEGLE**
SENSATIONS Nov. 24: Third opening 1st Record Pop Party of **THE KNACK'S**
DOUG FINGER TAKING CHANCES

[illegible]


RODEO
457-5590

Thursday, November 11
DIRK DEBONAIRE




Dirk talked us into discounting well drinks! Well drinks \$1.25 all night!

Friday & Saturday, November 12 & 13
DIRK DEBONAIRE



DANNY HOLIDAY

Sunday — Wednesday, November 14-17



PORTLAND MAKAI
Also on Tuesday & Wednesday
November 16 & 17
DANNY HOLIDAY

Coming Events:
Sun. Nov. 21: **STEVE MARRIOTT & HUMBLE PIE plus BLITZ**
Mon. Nov. 22: **STRANGERS**
Special reunion concert: 1 night only plus **SPUD BROTHERS**
Sun. Nov. 28: **CLARENCE CLEMONS**
"the big man from The E St. band"
Mon. Dec. 13: **ROB HANNA'S**
"TRIBUTE TO ROD STEWART"

The Rodeo is located on the corner of La Jolla Village Dr. and Villa La Jolla Dr.
For more information, call 457-5590.
You must be 21 or older to enter and picture I.D. is required.
Dress Code.

Wrangler's Room, 6608 Mission Gorge Road, Mission Gorge. 280-6263. Steer Crazy, country, Wednesday through Sunday.

San Diego South
Anthony's Harborview, 1355 North Harbor Drive, downtown. 232-6358. Jesse Davis, contemporary, Tuesday through Saturday.

Aster Bowl, Turquoise Room, 4356 30th Street, North Park. 283-3135. Road Runners, rock and reggae, Wednesday through Saturday.

The Backdoor, Aster Center, 5881, College Avenue, East San Diego. 265-6947. The Paladins, western and pop, James Inverly, rockabilly, the Roadies, rockabilly, Friday.

Black Frog, 4672 Federal Boulevard, East San Diego. 264-5797. Jazz, Friday, Saturday, and Sunday afternoon, call club for information.

Boat House, 2040 Harbor Island Drive, Harbor Island. 291-8010. Summer Breeze, contemporary, Thursday through Saturday; Zuma, contemporary, Sunday and Monday; the Spud Brothers, 5th and 6th rock and roll, Tuesday and Wednesday.

Bodie's, 6149 University Avenue, East San Diego. 583-5700. Legend, rock and roll, Thursday; Exel, rock and roll, Friday through Sunday.

Cafe del Rey Moon, 1549 El Prado, Balboa Park. 234-8511. Keith Limberg, contemporary, Tuesday; Cal Warner, piano variety, Wednesday through Saturday; Raggle Taggle, Renaissance folk music, Sunday afternoon.

Callope's, 2927 Mode Avenue, North Park. 281-2018. Flamenco music and dancing, Thursday.

Crossroads, 345 Market Street, downtown. 233-7656. Sammy Tritt Organ Trio featuring Daniel Jackson, Ronnie Stewart, with Holly Maxwell, vocalist, Thursday through Saturday.

Doc Masters, 2051 Shelter Island Drive, Shelter Island. 223-8572. Oldies, country, and music, Wednesday through Saturday; Barker and Orr, contemporary, Sunday and Monday.

Drowny Maggie's, 31st Street and University Avenue, North Park. 298-8584. Les Trax Sheiks, folk and originals, Thursday; Marcia Bowman and the Headbats, country, folk, and blues, Friday; Jim and Theresa Hinton, traditional and original Celtic music, Saturday; Carl Robinson, pop, Sunday; Old Time Hot Night, Monday; Richard Freeman, folk and bluegrass, early evening Tuesday; Starna Gael Celtic Band, traditional Irish music, Tuesday; Jill Harris, folk, Wednesday.

Fat City/China Camp, 2137 Pacific Highway, downtown. 232-0686. Birdie Carter Trio, jazz, Friday and Saturday.

Grand Pacific Bar & Grill/Neathall Express, 5th and J streets, downtown. Rick Erlen, honky tonk, ragtime, boogie, and blues piano, early evening Friday through Sunday.


Grass Roots Cultural Center, 1947 30th Street, Golden Hill. 232-5009. Ruffie Gorman and Dave Lippman, topical folk music, Saturday.


Bobby G's
Thurs.—Sat., Nov. 11—13
The **MIX** featuring **NICK PERPICH**
Sun.—Tues., Nov. 14—16
JOHNNY ALMOND RHYTHM REVUE
Wed., Nov. 17
RADIO ROMANCE
Kamikazes \$1.00 7 days a week
The "181" spot in beautiful downtown Encinitas
Home of the James Gang
485 First St. 436-7397




THE MIKE GARSON TRIO
with **SHELBY FLINT**
Through Nov. 21 Thurs.—Sun. 9 pm—1 am
Clariv's
RESTAURANT
SPRAGUE, PLANK & WOFFORD
Through Nov. 30 Tues. & Wed.
SUMMER HOUSE INN 7955 LA JOLLA SHORES DR.

Live Entertainment
Nightly 9-1
JIM HAWLEY
THE MIX
JOE MARILLO
QUINTET
Tuesday's **RESTAURANT EMPLOYEE NIGHT**
WED.—SAT.
MON.—TUES.
JAZZ SUN. NIGHT
Wear your T-shirt 75¢ drinks
the OLD pacific beach CAFE
4287 Mission Blvd., Pacific Beach, California 270-7222

Back By Popular Demand - Signed, Sealed & Delivered
Beginning Nov. 41 — One Month Only

Tuesday thru Saturday 9:00 p.m. to 1:00 a.m.
THE ISLANDS
RESTAURANT
Hanalei Hotel • 2270 Hotel Circle North • 297-1101

Bodie's
Thurs. & Sat.
HIGH BEAMS
Fri. & Sun.

LEGEND
Mon. night 5-9 p.m.
99¢ SPAGHETTI DINNER
Special drink prices all week long
6149 University Avenue 583-5700
We have a liquor catering license for private parties.



LARRY PAGE
Back again is the piano and singing talent of Larry Page at 9 p.m. Wed. - Sat.

LA HACIENDA
RESTAURANT
Mission Valley Inn 875 Hotel Circle South 298-8281

through Saturday.
King's Road Cafe, 4103 30th Street, North Park. 299-3111. Alternative music, call club for information.

Kung Food, 2949 Fifth Avenue, Hillcrest. 298-7302. Llama, classical guitar, Tuesday and Wednesday; Julio Aguirre, classical guitar, Thursday; Doug Hewett, Originals and soft folk music, Friday; Walter, classical guitar, Saturday and Sunday.

Mandolin Wind, 308 University Avenue, Hillcrest. 297-3017. King Biscuit Blues, blues and rhythm and blues, Thursday through Saturday; live music, Tuesday and Wednesday, call club for information.

McDill's Downtown, 647 Market Street, downtown. 232-1795. The Joann Carter Revue, jazz and contemporary, early evening Friday.

My Rich Uncle's, 6205 El Cajon Boulevard, East San Diego. 287-7232. Bratz, rock and roll, Thursday through Saturday; the Roadies, rockabilly, Monday.

Oasis Cocktail Lounge, 3184 Market Street, South San Diego. 37-9772. Big City Blues Band, Monday.

Old Town Saloon, 2495 San Diego Avenue, Old Town. 298-2299. Bob and Jerry, Two a Company, top 40 and Latin, Thursday and Friday; Hugh Street, rock and roll, Saturday and Sunday.

Our Place, 2424 Fifth Avenue (at Laurel), Hillcrest. 232-1723. Toni Lee and Southwind, jazz, Friday; Denise Jeter, jazz, Saturday.

Pacific Wine Bar and Bistro, 480 Market Street, downtown. 239-9826. Mel Goot and Margarita Page, jazz, early evening Wednesday through Saturday.

Prophet Restaurant, 4461 University Avenue, East San Diego. 283-7448. Lori Bell and Friends, jazz, early evening Thursday; Lori Bell and Shop Meyers, jazz, early evening Sunday.

Rushes E. Lee, 680 East Harbor Island Drive, Harbor Island. 291-1974. Blue Skies, contemporary, top 40, oldies, Wednesday through Saturday.

Royal Affairs, 1021 Scott Street, Shelter Island. 233-5200. Rex Paris, contemporary and variety, Tuesday through Saturday evenings and Sunday brunch.

Sheraton Harbor Island, 1380 Harbor Island Drive, Harbor Island. 291-2806. Butterfield's Cameo with Jeanne Cheatham, Harry Smith, and Patty Padden, jazz, Tuesday through Saturday; Leslie Gold, contemporary and standards, Sunday and Monday.

Sheraton Inn Airport, Sandpiper Lounge, 1390 Harbor Island Drive, Harbor Island. 291-6449. Jazz jam session with Jeanne and Jimmy Cheatham, early evening Sunday.

Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island. 291-9118. Dusty and Melissa, contemporary, Wednesday through Saturday.

Triton, 4011 El Cajon Boulevard, East San Diego. 583-3249. Bruce Cameron and Hollis Gentry Ensemble, jazz, Thursday through Saturday.

Trojan Horse, 6129 University Avenue, East San Diego. 582-1070. Mathem, rock and roll, Thursday through Saturday; As Daguer, rock and roll, Sunday and Monday; Hale Walton's Second Wind, rock and roll, Tuesday and Wednesday.

Tuba Nae's, 2254 University Avenue, North Park. 295-9426. Hardtimes Bluegrass Band, bluegrass, Thursday; West Coast, rock and jazz, Saturday.

Wing Cafe, 2753 B Street, Golden Hill. 239-9606. Rose Flores, Moby Stone and Friends, rockabilly and

THE GREENHOUSE
TONIGHT—THURSDAY Nov. 11
AND EVERY THURSDAY
KGB NIGHT
with Gabriel Wisdom
Drink Specials & Surprises from KGB
Fresh Strawberry Daquiris \$1.05

The fabulous Spud Brothers
KGB presents
AIRPORT II SEQUEL Jorge Costello
ROCKIN' WEEKEND
Friday & Saturday, November 12 & 13
The fabulous Spud Brothers

THE Spud Brothers
TWO BANDS TWO DANCE FLOORS
THREE BARS #3
ROCKIN' SUNDAY
November 14
KPRI FM 106 NIGHT
with Gary Kelley


DIRK DEBONAIRE
Mercuritas \$1.00, 50¢, 40¢, 30¢, 20¢
TUESDAY & WEDNESDAY

Dallas Collins
on the Calendar
WEDNESDAY
November 17
GENTLEMEN'S CLASSIC
Mercuritas \$1.00, 50¢, 40¢, 30¢, 20¢
Celebrity urban including Tim Flannery of San Diego Padres
TUESDAYS: Kumbas \$1.05
WEDNESDAYS: Margaritas \$1.05
THURSDAYS: Fresh Strawberry Daquiris \$1.05
204 S. Camino del Rio South, Mission Valley, 293-2918

MY RICH UNCLE'S

6205 El Cajon Blvd
#2 B East of College
287-7332

Thursday, Friday & Saturday
November 11, 12 & 13

KPRI FM106
Your host, KPRI's Jeff Dean every Thursday
NO COVER CHARGE
UNTIL 10 P.M.
\$1.06 DRAFTS



Friday & Saturday
November 12 & 13
TWO BANDS TWO ROOMS
Three bars Two dance floors



FEATURES

Monday, November 15
and every Monday
KCR NIGHT
San Diego State L.D. will receive discount on drinks and cover charge.

DETENTE

Tuesday, November 16
KGB-FM
With your host Jim McInnes

WHITE DWARF

PHUN THE RAVENS

Every Wednesday
9IXFM
Ladies' Night
\$100 cash & prizes for best-dressed lady

PROPHET

bus. Thursday: All Levy, pop, Saturday: Catherine Schieve, folk, Sunday brunch.

East County

Antonia's Hacienda, 700 North Johnson, El Cajon, 442-9827: The Blue West Home, contemporary, Friday and Saturday.

Black Angus, 1000 Graves Avenue, El Cajon, 440-5025: Forward Motion, top 40, Tuesday through Saturday.

Blarney Stone, 7059 El Cajon Boulevard, La Mesa, 463-2263: Sean McVicker, Irish music, Wednesday through Sunday.

Boss Bill's, 9325 Mission Gorge Road, San Diego, 448-9983: California Country Band, country, Thursday through Saturday.

Boil and Beer, 690 North Second Street, El Cajon, 440-5757: Chain Reaction, contemporary dance music, Tuesday through Saturday.

The Colgate Lounge, 975 Commercial Avenue, El Cajon, 440-9526: Ron Martin, country, Thursday through Saturday.

Catwampus, 10757 Woodside Avenue, San Diego, 449-6700: The Tobias Band, rock and roll, Tuesday through Saturday; No Doubt, rock and roll, Sunday and Monday.

Circle D Grill, 1033 Broadway, El Cajon, 444-7443: Country Casanova, country, Tuesday through Saturday.

Dakota Springs Resort/Hotel, 1951 Carlsbad Gorge Road, Jacumba, 766-4384: Almost Live, country, Friday and Saturday.

The Diamond Lounge/Amst, 1532 East Main Street, El Cajon, 442-7288: Country Fiedl, country, Friday and Saturday.

Don Carlos, 7856 La Mesa Boulevard, La Mesa, 466-9375: Trio Asteca, traditional Mexican music, Thursday through Sunday.

Dellwood Lounge, 5286 Baltimore Drive, La Mesa, 462-0533: Carl Simmons and Southern Comfort, country, Tuesday through Saturday; Country Justice, country, Sunday and Monday.

Kentucky Steel, 13377 Woodside Avenue, San Diego, 448-3482: Country Justice, country, Thursday through Saturday; Stagecoach, country rock, Sunday.

Labeland Bar, Highway 79, Coyamoca, 766-0726: Trance, country rock, Friday and Saturday.

Lakeside Hotel, 9940 River Street, Lakeside, 443-9591: The Colkwood Country Band, country, Thursday through Saturday.

Lorenson's, 596 Broadway, El Cajon, 442-9696: P.F. Flyers, contemporary, Tuesday through Saturday; Pro Bringham's, Preservation Band, Dixieland jazz, Sunday and Monday.

Magnolia Mahoney's, 8661 Magnolia Avenue, San Diego, 448-4556: The Saverly Brothers, country, Thursday through Saturday; Cimarron, country, Wednesday.

Mama's Mink, 533 East Main Street, El Cajon, 442-5573: Jimmy Nixon and Downhome, country rock, Tuesday through Saturday.

Mickey D's, 1963 Mission Gorge Road, San Diego, 448-9634: The Little Big Band, (formerly Nightrunner), country and variety, Thursday through Saturday.

Mr. Bill's Backroom Saloon, 399 North Magnolia, El Cajon, 447-4506: Elbie May and Les Older, contemporary folk, Thursday through Saturday; open mike talent search with Les Older, Sunday.

Made Nelson, contemporary folk, Tuesday and Wednesday.

Organ Power Plaza, 3439 Imperial Avenue, Lemon Grove, 463-6977:

Red Coat Inn

Tuesday-Saturday, Nov. 9-13

BECKETT

Sunday & Monday, Nov. 14 & 15



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Wed. **Kamikazes 2 for '1**

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MAYHEM

Thurs.-Sat. Nov. 11-13

Sun. & Mon. Nov. 14 & 15



Tues. & Wed. Nov. 16 & 17

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Top East Coast original rock & roll band

Next weekend **CRASH KALIBER**

Wednesday **HOT TUB NIGHT**

Drawing for 3 PRIZES for THE TUBS, 7220 El Cajon Blvd.

Sunday-Thursday **NO COVER** Friday & Saturday \$1.00

75¢ WELL DRINKS EVERY NIGHT 8 TO 10 PM

Tommy Stark, family musical entertainment, sing-alongs, seven nights, with puppet shows by Rella Friday and Saturday.

Pink Place, 1280 Fletcher Parkway, El Cajon, 448-4111: Heroes, rock and roll, Thursday through Saturday; the Kind, rock and roll, Sunday and Monday; Emergency, rock and roll, Tuesday and Wednesday.

Rushes, 5455 Grossmont Center Drive, La Mesa, 463-3464: Brad Strachbin, contemporary and original, Tuesday through Saturday.

Satan's, 7353 El Cajon Boulevard, La Mesa, 460-1500: Steve Mousas and Forest Action, oldies, contemporary, country, Tuesday through Saturday; the Time Machine, '50s and '60s rock, Sunday and Monday.

The Turnpike Lounge, 5975 Seventh Drive, La Mesa, 465-1525: Emergency Exit, rock and roll, Tuesday through Saturday; Artisan, rock and roll, Tuesday and Wednesday.

Joe White's, 10055 Mission Gorge Road, San Diego, 449-0900: Johnny West and the Chaparrals, country, Thursday through Saturday.

South Bay

Black Angus, 707 E Street, Chula Vista, 436-5200: Oasis, top 40, Tuesday through Sunday.

Country Banquet, 1862 Palm Avenue, Imperial Beach, 429-1181: Gerry Bass and A Touch of Country, country, Tuesday through Friday happy hour; Gary Sherwood, contemporary, Tuesday through Saturday.

Dance Machine, 1862 Palm Avenue, Imperial Beach, 429-1181: The Press, rock and roll, Thursday through Saturday; live rock and roll, Sunday and Monday; rock club for information: 0P4, top 40, Tuesday and Wednesday.

Dick's Cocktail, 317 Third Avenue, Chula Vista, 422-1566: The Carry D Pop and Oldies Show, pop and oldies, Tuesday through Saturday; Rex Paris, contemporary,

Sunday and Monday.

Hatch's, 1463 Palm Avenue, Imperial Beach, 423-3479: Leather and Lace, country, Thursday through Saturday.

Imperial Beach Lounge/Casa Ora, 1575 Palm Avenue, Imperial Beach, 429-7686: The Helms, country, Friday and Saturday evening; Thursday and Sunday, early evening jam sessions.

Ivy Cottage, 2200 Highland Avenue, National City, 477-9551: Linda DeRosier, contemporary, Tuesday through Friday happy hour; Gary Sherwood, contemporary, Tuesday through Saturday.

La Mesa, 1441 Highland, National City, 474-3222: Art Hall, piano bar, Tuesday through Saturday.

Lafayette, 569 H Street, Chula Vista, 426-9561: The Gary D Pop and Oldies Show, pop and oldies, Sunday.

Omni Bar, 1221 Third Street, Chula Vista, 426-3777: Rex Paris, country and contemporary, Tuesday;

Sugarloos, country, Thursday through Sunday.

Old Bonita Star Restaurant, 4044 Bonita Road, Bonita, 479-3537: Eddie Pagan, contemporary, Thursday through Saturday.

Palomino Star, 3005 Main Street, Chula Vista, 427-5889: Gene Karantyn and Crosswind, country, Thursday through Saturday.

Tempest Inn, 1060 Broadway, Chula Vista, 427-1304: Bach-a-la Trio, contemporary, Tuesday through Sunday.

Temple Inn, 999 National Avenue, National City, 477-5753: Nightlife, country, Tuesday through Saturday.

Westmore, 22 West Seventh, National City, 474-2919: Legend, rock and roll, Monday; Terry Mills and Crosscut, rock and roll, Tuesday through Sunday.

Wild Turkey, 5090 Bonita Road, Bonita, 367-3559: Prophet, rock and roll, Thursday through Sunday; Metro, rock and roll, Monday and Tuesday; dance to recorded music, Wednesday.

Performers listings are compiled by Linda Nantz. If you wish to be included, please call 234-2556. Thursday afternoon or Friday before 5:00 p.m. The listings are free.

Country/Country Rock

Almost Live! Jackson Springs Roper/Holiday Trails
Garry Bass and A Touch of Country Country Banquet
Dennis DeRosier and the Mounties Sunset Lounge, La's
Barbara, Cray and Hickman (Old Time Cafe)
The House B. there's Jody Roper/Souper Village
March Band and the **Deadbeats** Druggie Maggie's
California Country Band Bonita
B&B's

Pancho's

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Thursday, Nov. 11 thru Sunday, Nov. 14

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Monday, Nov. 15 and Tuesday, Nov. 16

METRO

Wednesday, Nov. 17

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WITH KOGO RADIO'S **MARK RICHARDS**

MOM'S SALOON
Now through November 14

November 15 **RON**

November 16-21 **POCKETFUL**

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KAMIKAZES \$1.05 ALL NIGHT

Tuesday
TEQUILA DRINKS \$1.05

Wednesday
VODKA DRINKS \$1.05
also **"KGB" NIGHT WITH PAT MARTIN**

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"LADIES' NIGHT"
\$1.05 ICED TEAS ALL NIGHT

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NOVEMBER 11, 1982 2

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Lori Bell: Prophet Restaurant
Pro Religion's Preservation Band:
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Cameo: Sheraton Harbor Island
The Bruce Cameron and Hollis
Gentry Ensemble: Triton/San
Diego, Triton/Cardiff
Birdie Carter Trio: Fat City/China
The Joanne Carter Band: McDi-

Download
 Cavanaugh and Jimmy Cheatham:
 Sheraton Inn
 The Chicago State: Bell's Tap Tavern
 The Chicago State: Chuck's
 Steak House
 Hennessey
 Hennessey: Grand Pacific Bar and
 Grill, Shepherd Cafe
 The Bill Farmer Club: Eddie's
 Blues Parrot
 The Dan Harpoon: Henry's
 The Mike Carson: Tite, Elan's
 The Rock: Pacific Wine Bar and
 Bistro
 Harvey and Shal St. Jr. La Costa
 Hotel
 Denise Heller: Our Place
 The Mike Carson: Blues Parrot, Our
 Place
 John Lee and Southwind: Our Place
 Les Lott and Ron Satterfield:
 The Mike Carson: Blues Parrot
 The Bob Long and Band: Fish House
 West, Bell's Tap Tavern, Bill's
 and BQ
 The Dan Laroque: Tite: Springfield
 Hagen Wagon
 Billy Maxwell: Crossroads
 The Mike Carson: The Harbor Restaurant
 Hotel, Shepherd Cafe
 Joe Texaco Jazz Band: Blue
 and BQ
 Marguerita Pae: Pacific Wine Bar
 and Bistro
 The Ruth Pae: Trison/Cordill
 and BQ
 The Art Bannick: Tite, Blues Parrot
 and Blues Abroad: Blues Parrot
 Marguerita, Pae, and Wootton:

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Road Runners: *Aztec Bowl*
Road (Flares) and the Riverets:
Belly Up Tavern
Crash Course: *Unleash*
City Slickers: *Thru the Valley*
"Blonde Bruce": *Thorp's Belly Up*
Tavern
Travellers: *Spirit*

Folk/Ethnic

Barbara Brown and the
Dishdancers: *Drugsy Maggie's*
North Carlin's and the Whitecaps:
Old Shanty
Brian Connors: *Blarney Stone*
Richard Freeman: *Drugsy*
Maggie's
Jim Burdett: *Drugsy Maggie's*
Doug Hughes: *Kung Fung*
Jim and Theresa Haines: *Puttuff*
and Drugsy Maggie's
Old Shanty: *Drugsy Maggie*
Ellie Ray and Les O'Brien: *Old Shanty*
Backroom Saloon
Sean McElroy: *Blarney Stone*
Woods Nelson: *Mr. Bill's*
Backroom Saloon
Shaggy Taggels: *Cafe del Rey*
Michael McElroy: *Wing Cafe*
Stanna Galt and Kim Bunde: *Drugsy*
Maggie's
Tommy and Don Carlin:
The Two Magnificents: *Old Time Cafe*

Everythings Else

Julio Aguilar: *classical guitar*

King: Pined
David Bradley: comedy and music
Steve: comedy and music
Tom: comedy; variety; piano, Rock
Club
Michael Desobry: classical and
Scott: school Ch.
Charles Gregory: classical and
Rock Lounge
Anthony: comedy, La Mesa
Steve Hudson: comedy and music
Monterey Whaling Co., Pacific
Monterey
Richard: comedy — classical
and contemporary; *Islands* Ho.
The Bob Kipper Show: music and
comedy. *Malibu* by C.C. Beach
John Kormanis: piano bar, Pacific
Rock Lounge
Linda Kormanis: piano bar, Kung Fu
Hotel
Bob MacLean: piano bar, Hong
Hotel
Michael Nicks: comedy and
music. *Hungry Hunter*; *Night
Vibes*
Oh! Bldg.: comedy and music.
Doc Masters
Owen Davis: classical guitar,
Rancho Bernardo Inn
Tommy Starke: formal
concerts, piano, Organ Power
Pewee / Lemon Grove
Lionel Linton: variety; piano,
Islands Ho.
David Verne: piano, Ramada
Inn/Escondido
Jonathan Von Braun and
Veronica: live improvisation, comedy
and music. *Malibu*, *Costa
Rica* Mo.

All reversed.
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An Answer
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The indications of a not connected chain of the movie tends to be the new and revolving line comes, trends and towards stunts. It's a mishmash of acrobatic tumbles, and, and other such clarity as much as Arnold Schwarzenegger Carl Jones, d.i.us. 1982.

(5)

The tales of terror by directed by George A. Henne Barreau, Hal Nielsen, and E.G. Fashion Valley; Fashion Valley Drive, Santa Monica; Rancho Bay Drive In; UA University Towne

Charles Bronson bad luck. Now replies (perhaps he better to select him) he has his home invaded by a rap and murdered.

CURRENT MOVIES

All reviews are by Duncan Shepherd. Priorities are indicated by one to five stars and antipathies by the black spot. Unreviewed movies are for now unreviewed.

Anderson, directed by Hugh Hudson
1981.
*** (Vogue)

[illegible]

—based— in the story, and numerous peacen to woodland creatures (Man is regarded as the eternal enemy, the bringer of fire, destruction, death). The Disney animators are able to give free rein to their appreciation of the natural world, of Romantic landscapes, of animals (little idiosyncrasies, of types of weather and times of day (the opening traveling shot through the misty forest at dawn is a lot of Disneyland lore, and a lot more). There is a lot of nature, and a large supply of silliness (some of the voices, for instance), but that stuff weighs more less than the lyrical idyll. The Transcendentalist ideology, and the lumps in the throat

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venge storyline are indications of a not very solidly connected chain of events. And in truth the movie tends

Dead Heat (R) — A bit loose and a little over-the-top, this action, when it comes, tends to be overly oriented toward stunts and special effects, a mishmash of tripped horses, acrobatic lumberjacks, a lot of scenes of blood and other such spectacles, lacking in clarity as much as in originality. With Arnold Schwarzenegger and James Earl Jones. Directed by John Milius. (1982) (Cinema Plaza 5)

Greasehouse (R) — Five tales of terror by five different directors. Directed by Romero, with Adrienne Barbeau, Hal Holbrook, Leslie Nielsen, and E.G. Marshall. (Balboa, Colosseum, Fashion Valley, Regency Drive-In, New Valley Drive-In, Regency 6, Plaza Bonita, Ranchwood 6, Regency 7, Regency 8, Regency 9, Regency 10, Regency 11, Regency 12, Regency 13, Regency 14, Regency 15, Regency 16, Regency 17, Regency 18, Regency 19, Regency 20, Regency 21, Regency 22, Regency 23, Regency 24, Regency 25, Regency 26, Regency 27, Regency 28, Regency 29, Regency 30, Regency 31, Regency 32, Regency 33, Regency 34, Regency 35, Regency 36, Regency 37, Regency 38, Regency 39, Regency 40, Regency 41, Regency 42, Regency 43, Regency 44, Regency 45, Regency 46, Regency 47, Regency 48, Regency 49, Regency 50, Regency 51, Regency 52, Regency 53, Regency 54, Regency 55, Regency 56, Regency 57, Regency 58, Regency 59, Regency 60, Regency 61, Regency 62, Regency 63, Regency 64, Regency 65, Regency 66, Regency 67, Regency 68, Regency 69, Regency 70, Regency 71, Regency 72, Regency 73, Regency 74, Regency 75, Regency 76, Regency 77, Regency 78, Regency 79, Regency 80, 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Mon., Nov. 15 **KPRI Coins Color Game Night** Live music by TREMOR
 25¢ Coins, \$1 well drinks, \$1 shots if you wear KPRI sign

Tues., Nov. 16 **Tijuana Tuesdays**
75¢ Hornitos Tequila shots and
\$1 drinks all night long.
 First 50 people receive FREE Flanigan's
 extremely frozen 1-3arts. Also, weekly
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Wed., Nov. 17 **Finals Men's Legs Contest**
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 \$200 grand prize
 Music by **MOVIES**

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is a lot like the Disneyland ride, and a lot better than many of them.) There's the large supply of silliness (open to the voices, for instance), but that stuff weighs much less than the lush imagery, the Transcendentalist idealism, and the bumps in the throat 1942.

(LWS)

Burden of Dreams — Documentarist Les Blank, who earlier recorded Werner Herzog in the act of eating his shoe (new mind wry), now follows the German director's shadowy steps in the Peruvian jungle on the set of FITZCARRALDO. Perhaps most useful is a sort of subtitle or appendix to the finished Herzog film, this is not a very full or rounded account of what went on behind the scenes (forty percent of the film was in the can, we are told, when Jason Robards, the black jagger played out, and yet this phase of production is dispatched in a few minutes). Blank seems most interested, most at ease, when picking out particular scenes of nature and animals, but his gaudy suit isn't much good for describing a lot anything what ails this foundering production.

Still, he relies on a neutral narrator and straight-to-camera soliloquies to give his film its in-litigious, in-truths, self-congratulating message. I love my life or I lend my life with this project? "I believe in the Dream. I would say the Devil is right and the trees are in misery, the birds are in misery. I don't think there's time, there's

[illegible]

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Lena Lovich	John Cale
Rank & File	Culture Club
Members	Jim (12" E.P.)
Peter Gabriel (German Version)	Undertones (12" E.P.)

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any other restaurant
Lunch 11:30-4:00
(No Sunday Lunch)
Dinner 4:30-10:30
Entertainment from
9:00 P.M. Tues. thru Sat.

...and he's looking at the camera through his character's eye and see where he wants them, and the version of events is predominantly his. It's even though it is quite easy to just get things putted into his view of things. 1982.

♦ (Ken, from 11:52)

Charles of Fire — Argophilia on the rampage. The factual story contains two final British runners, one a Christian (and a charmer, of an actor: Ian Charleson), and the other a Jew (who appears to be heading toward a show-bow in the 1924 Olympics unit) (not always the best poster) finds a way for both of them to win and creates a somewhat artificial, outside climate. If the movie is *weak* where you would expect it to be strong, that is, in visualizing the sports action, somehow sports movies almost always succeed in distorting the actual sports to such an extent that you can no longer tell why they were attracted to the sport in the first place; it is a strong where most sports movies — most movies, really, of any sort — take on forces as if the characters' tortured rationalizations for what they are doing were running for personal glory, the Christian for the glory of God. Each of these characters has a particularly sharp-edged scene in which they, in their own, and at a social disadvantage, and their, forced to fend off philosophical attack in addition to social awkwardness. With Ben Cross, Ian Horn, John Gielgud and Lindsay



Exclusive Engagement! 2nd
Daily: 12:30, 2:30, 4:30, 6:30.

Ogier
Schroeder's

The Valley

directed by

The Pink Floyd

Michael Gothard **Jean-Pierre Rualon**
The Mayaguez Affair and its Aftermath

with 10 actors, 100 extras, 100 horses, 1000 chickens
 Legend Associates Production Ltd. release

"A Delicate Balance of the Simple and the Complex"
 WOLFGANG PETERSON

Pacific's La Jolla Village Theatres

8879 Villa La Jolla Drive
 (North of La Jolla Village)

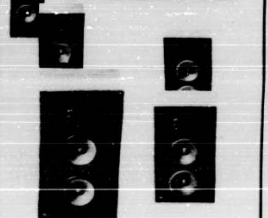
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ADS SPEAKERS



VIDEO

ALPINE BARGAINS



MAD JACK'S SPORTS ARENA TENT SALE

The greatest Tent Sale in the history of San Diego. This stereo-video event is so big that it had to be moved to the San Diego Sports Arena.



Thursday, 10:00am - 5:00pm
Friday, 10:00am - 5:00pm
Saturday, 9:00am - 5:00pm
Sunday 10:00am - 5:00pm



Don't miss the 1983 preview of Mitsubishi and Toyota cars at the Arena.

ALPINE CAR AUDIO SYSTEMS



PIONEER PUSHBUTTON SUPERTUNER

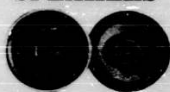
KP-5500 cassette deck with AM/FM stereo
-Supertuner* -Muting
-5-station pre-set tuning -Auto replay/auto reject
-Stereo/mono switch



\$99.95

Until sold out (50)
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PIONEER TS-167 TWO-WAY SPEAKERS



10 oz. magnet
Maximum input 20 watts
High compliance, low-frequency cone

\$29.95

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TECHNICS TURNTABLES



MAD JACK'S

EL CAJON
476 Fairview Parkway
442-2591
Mon.-Fri. 11-8, Sat. 10-6
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EL CAJON BLVD.
4951 El Cajon Blvd.
223-5531
Mon.-Fri. 9-9, Sat. 9-6, Sun. 10-6

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SPORTS ARENA
3350 Sports Arena Blvd.
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NATIONAL CITY
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PROFESSIONAL CAR STEREO INSTALLATION

Section 3/Classifieds

For Sale

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RESTAURANTS

FREE DIRT DAY DINNER.



477 Camino del Rio South • Exit Mission Center Rd. 06138 298-3666

Something extraordinary is happening here.

ROYAL AFFAIRS

1021 Scott St., Pt. Loma (In The Harbor View Complex)

Royal Affairs offers an exquisite, all-you-can-eat buffet five nights a week for the unbelievable price of

\$5.95

We offer three entrees each evening featuring Tuesday - roast leg of lamb, Wednesday - corned beef with potato pancakes and apple sauce, Thursday - roast tom turkey with stuffing and gizzard, Friday - sand dollar, Saturday - roast pork with pineapple, plus two other special entrees each night to include a pasta dish with an unusual salad bar, fresh vegetables of the day and as many breads, and potatoes as you want.

Butter served Tuesday, Friday 5-8pm, Saturday 5-8pm.

\$1.25 OFF

Anytime Buffet

Good Tuesday, Saturday

With this coupon only through 11/1/82

Sunday Brunch

Our famous Sunday Brunch is served from 10am - 2pm. Features a complete buffet including: 1st & 2nd 25 kinds of food, beautiful surroundings, all the champagne you can drink, Rock Farm, excellent entertainment, and a good time.

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49
Sun. 4.30-10.30

SWENSEN'S
ICE CREAM FACTORY

2 for 1
Two hot fudge
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Vanilla ice cream only. One offer per coupon, one coupon per visit. Not valid with any other coupon. Offer good through 11/25/82 at our Pacific Beach location only. Open Sun.-Thurs. 11 am-11 pm. Fri. & Sat. 11 am-midnight. 1860 Garnet Ave. in the Pacific Plaza, P.B. 270-2545

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RESTAURANTS

27th Anniversary

During the week of November 11 through November 17, the Golden Dragon will be proudly celebrating 27 years in business as San Diego's most popular Cantonese restaurant and late night supper spot. Patrons will receive a complimentary glass of wine with their meals as a token of our appreciation for many wonderful years of patronage. Dine early or late—we're open 4:00 p.m. to 3:00 a.m.



JIMMY WONG'S GOLDEN DRAGON

Open 4 p.m. - 3 a.m.
298-4119
414 University, Hillcrest

The Peacock PRIME RIB SPECIAL AT PRIME TIME.

\$7.95*
5:00 P.M. to 9:00 P.M.
FRIDAY AND SATURDAY NIGHTS ONLY
ASK YOUR SERVER FOR THE DELICIOUS DETAILS

*EXcludes Choice of Soup or Salad, July Prime Rib with Horseradish, Fresh Vegetables, Baked Potato, Fresh Rolls, Choice of French Onion or Ice Cream for dessert and a non-alcoholic beverage.

THE PEACOCK
HANSAT HOTEL, 2275 Hards Circle North
Mission Valley • 297-1101

Little Italy Restaurant

367 University Ave. (at Fairmount)
281-2889 281-4849

All you can eat!
\$2.59 per person
Every Monday: Spaghetti! Every Tuesday: Rigatoni! Wednesday: Special

Eggplant Parmigiana
(one refill only)
\$3.59 per person

Specials include soup or salad & garlic bread. Not valid on to-go orders. Available beverage only.

***1.25 off any pizza**
Special good with ad. Pick up only.
Now open daily till 2 a.m.

MOBILE TELEPHONE—Automatic local calls 10¢. 15¢. 20¢. 25¢. 30¢. 35¢. 40¢. 45¢. 50¢. 55¢. 60¢. 65¢. 70¢. 75¢. 80¢. 85¢. 90¢. 95¢. 1.00. 1.05. 1.10. 1.15. 1.20. 1.25. 1.30. 1.35. 1.40. 1.45. 1.50. 1.55. 1.60. 1.65. 1.70. 1.75. 1.80. 1.85. 1.90. 1.95. 2.00. 2.05. 2.10. 2.15. 2.20. 2.25. 2.30. 2.35. 2.40. 2.45. 2.50. 2.55. 2.60. 2.65. 2.70. 2.75. 2.80. 2.85. 2.90. 2.95. 3.00. 3.05. 3.10. 3.15. 3.20. 3.25. 3.30. 3.35. 3.40. 3.45. 3.50. 3.55. 3.60. 3.65. 3.70. 3.75. 3.80. 3.85. 3.90. 3.95. 4.00. 4.05. 4.10. 4.15. 4.20. 4.25. 4.30. 4.35. 4.40. 4.45. 4.50. 4.55. 4.60. 4.65. 4.70. 4.75. 4.80. 4.85. 4.90. 4.95. 5.00. 5.05. 5.10. 5.15. 5.20. 5.25. 5.30. 5.35. 5.40. 5.45. 5.50. 5.55. 5.60. 5.65. 5.70. 5.75. 5.80. 5.85. 5.90. 5.95. 6.00. 6.05. 6.10. 6.15. 6.20. 6.25. 6.30. 6.35. 6.40. 6.45. 6.50. 6.55. 6.60. 6.65. 6.70. 6.75. 6.80. 6.85. 6.90. 6.95. 7.00. 7.05. 7.10. 7.15. 7.20. 7.25. 7.30. 7.35. 7.40. 7.45. 7.50. 7.55. 7.60. 7.65. 7.70. 7.75. 7.80. 7.85. 7.90. 7.95. 8.00. 8.05. 8.10. 8.15. 8.20. 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
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